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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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3	Oversize Newspapers and Journals	1919-1979

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Volume 77

Tanglewood
1947-1948

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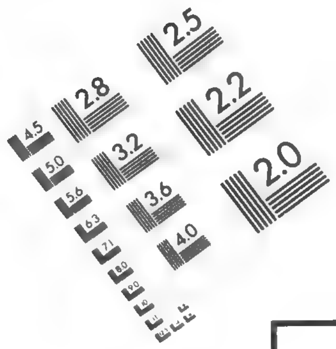
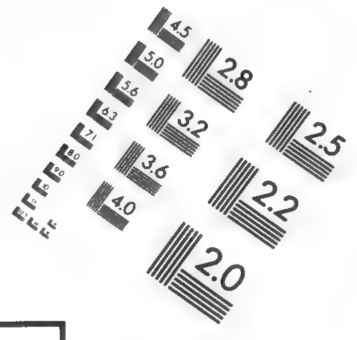
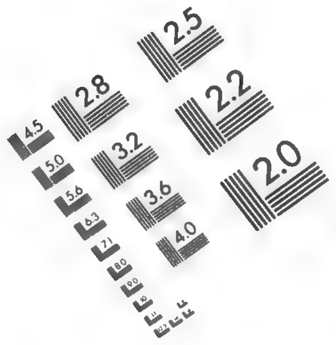
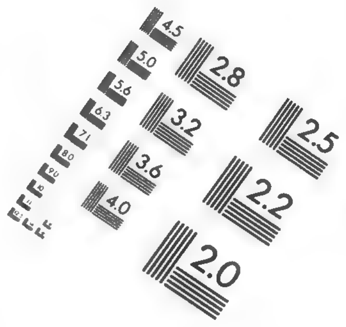

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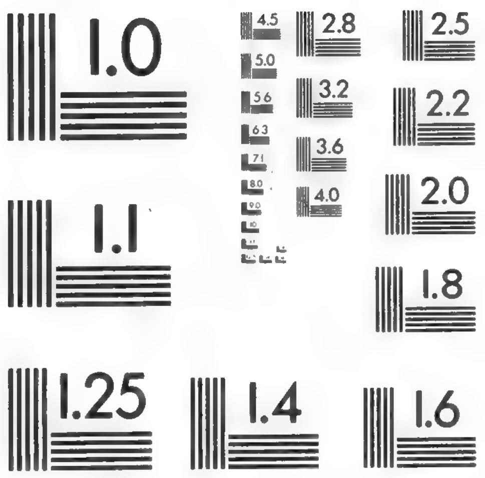

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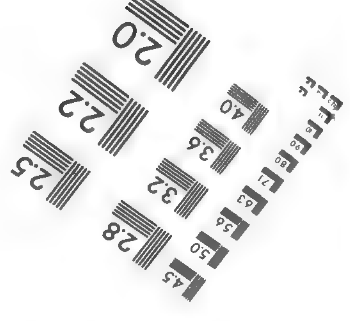
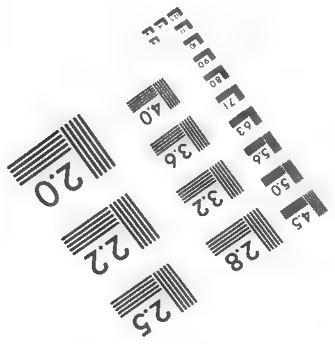

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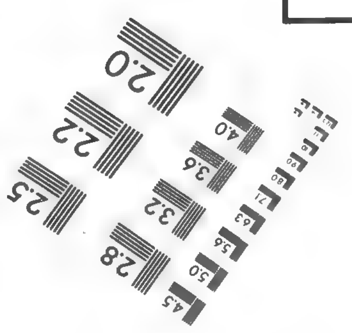
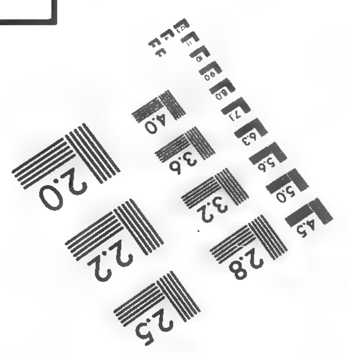

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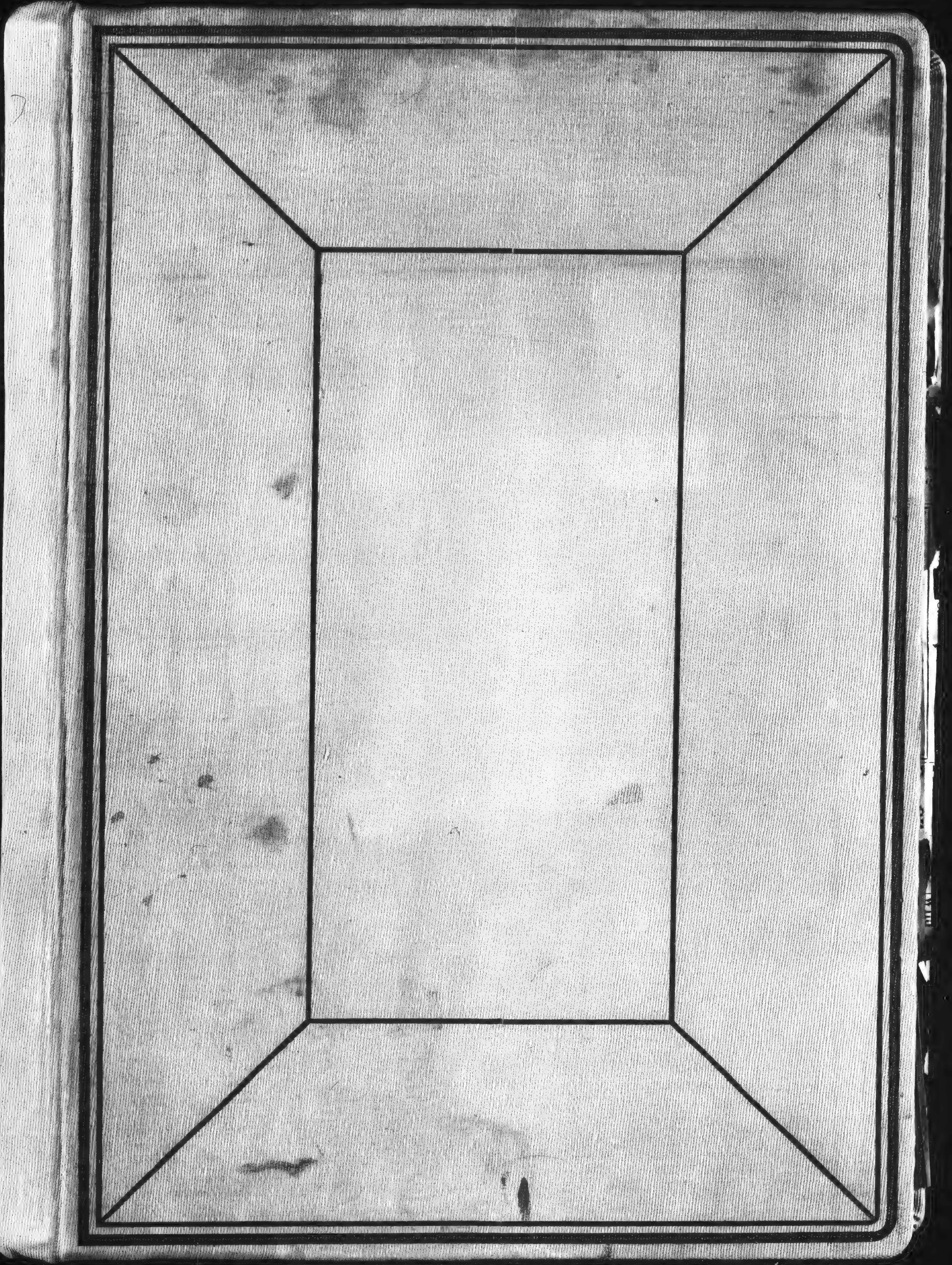
VOLUME 77

Tanglewood

1947-1948



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SHARON, CONN
NEWS
2/13/47

Guest Conductors Invited To Lead At Berkshire Festival

Serge Koussevitzky has invited Leonard Bernstein and Robert Shaw to be guest conductors at the Berkshire Festival at Tanglewood next summer. Dr. Koussevitzky, who will conduct the Boston Symphony Orchestra in the greater part of the festival of 12 concerts, announces music to be included in the programs. Mr. Bernstein and Mr. Shaw will be members of the faculty of the Berkshire Music Center, which will be in session at the orchestra's summer home in July and early August.

The opening concert on July 13, by an orchestra of chamber music proportions, will be devoted to the works of Bach, and the second concert on July 20 to Mozart.

In the first series of concerts (July 24, 26 and 27) by the full orchestra, Dr. Koussevitzky plans to include Brahms' Second Symphony, Schubert's Seventh, Copland's Third, Rachmaninoff's Third, Berlioz's "Harold in Italy" Symphony, Hindemith's Violin Concerto, Barbert's Overture, "School for Scandal", Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso. Miss Ruth Posselt will be the soloist for the Hindemith Concerto and William Primrose for the Berlioz Symphony.

The second week-end, July 31 and August 2 and 3, will be devoted to a Beethoven cycle, and will be followed on August 5 by a performance of the Ninth Symphony in an extra concert.

In the final series, August 7, 9 and 10, will be played a Haydn Symphony, Mendelssohn's "Italian" Symphony, Schumann's Second, Tchaikovsky's Fourth, Debussy's "The Sea", Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem, with chorus and soloists.

Information and subscriptions may be obtained from the Festival Office, Symphony Hall, Boston.

BROWNWOOD, TEXAS
BULLETIN

MAR 23 194

Koussevitzky has commissioned Marc Blitzstein to write the music for an opera version of Lillian Hellman's "The Little Foxes." . . .The Gerhardt Eisler appeal will be heard within two weeks, as a result of a stipulation between his attorney and the Federal prosecutor. An appeal such as this usually takes 30 days .

NEW YORK, N. Y.
TIMES

APR 5 - 1947

BERKSHIRE AUDITIONS SET

Members of Student Orchestra to Be Selected Next Week

New York members of the faculty will hold final auditions next week for admission to the Student Orchestra and the Opera Department of the Berkshire Music Center, which will have a six-week session, June 30-Aug. 10, at Tanglewood, Lenox, Mass., under the direction of Serge Koussevitzky. All auditions, except those for tympanists, will be held at Carnegie Chamber Music Hall.

Members of the Boston Symphony Orchestra will hear players of orchestral instruments, Thursday, when auditions for violists and soloists are scheduled at 9 A. M., for 'cellists and contrabassists, 10 A. M.; for woodwinds and harp, 11 A. M., and for brass and other instruments, at noon. Tympanists will be heard backstage at Carnegie Hall, tomorrow at 6:30. Boris Goldovsky, Frederic Cohen and Felix Wolfes will conduct auditions for the Opera Department, from 9 A. M. to noon, April 12.

Applicants for the opera auditions must notify Thomas D. Perry Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston, before April 10. Application for admission to the Music Center also should be made to Mr. Perry.

N. ADAMS, MASS.
TRANSCRIPT

1947

Tanglewood Ticket Sale Ahead of '46

Demand for Season Tickets for 1947 Berkshire Festival Running 50 Per Cent Over Last Year's.

The demand for season tickets for the 1947 Berkshire Symphonic festival concerts at Tanglewood, Lenox, is running about 50 per cent ahead of last year's, it was revealed today.

Sale of tickets started only last month but already all seats in the front section of the big music shed and most of the boxes have been taken for the three regular series of three concerts each, starting July 24. For the three extra concerts, scheduled for July 13, July 20 and Aug 5, the demand has not been so large, it was stated.

George E Judd, Berkshire Symphony orchestra manager, said yesterday he believed the increased advance registration meant only that people were applying earlier, not that there would be a larger over-all attendance.

FALLS, N. Y.
T STAR

APR 4 - 1947

Serge Koussevitzky has announced the program for next Summer's Berkshire's Festival concerts. Dr. Koussevitzky has invited Leonard Bernstein and Robert Shaw to be guest-conductors. Both men will be faculty members of the Berkshire Music Center, which will be in session during July and early August. The opening concert which will be given July 13 by an orchestra of chamber music proportions will be devoted to the music of Bach. On July 20 music of Mozart will be played.

In the concerts of July 24, 26 and 27 Dr. Koussevitzky plans to include the Brahms' Second Symphony, Schubert's Seventh Symphony, Copland's Third Symphony, Rachmaninoff's Third Symphony, Berlioz' "Harold in Italy" Symphony with William Primrose as viola soloist, Hindemith's violin concerto with Ruth Posselt as soloist, Barber's Overture to "School for Scandal" Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso.

A Beethoven cycle will be given during the second week-end, July 31, Aug. 2 and 3; and on July 5 an extra concert will feature the Beethoven Ninth Symphony.

The final series on Aug. 7, 9 and 10 will include a symphony of Haydn, Mendelssohns "Italian" Symphony, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "La Sacre du Printemps" and Mozart's Requiem with chorus and soloists.

Chicago, Ill.
Diapason
4/1/47

THE RKSHIRE MUSIC CENTER,
establish 40 to provide an oppor-
tunity fo study in connection with
the Berks tival concerts, will hold
a six-wee sion June 30 to Aug. 10
under th n of Dr. Sergei Kous-
sevitzky, r Biggs will be a mem-
ber of th ty. The organ in the
Tanglewo is an Aeolian-Skinner,
built in 1 designed by G. Donald
Harrison.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 6 - 1947

Final Auditions Here For Berkshire Center

Final auditions for admission to the Berkshire Music Center's student orchestra and opera department in this summer's session will be held here this week. Members of the Boston Symphony Orchestra will hold auditions for instrumentalists at the Cargenie Chamber Hall next Thursday morning as follows: Nine o'clock, violin and viola; 10, cello and double-bass; 11, woodwind and harp; noon, brass and other instruments. Auditions for tympanists will be held backstage at Carnegie Hall next Wednesday afternoon at 6:30.

Auditions for the opera department will be held by Boris Goldovsky, Frederic Cohen and Felix Wolfes next Saturday morning from 9 o'clock to noon in the Carnegie Chamber Music Hall. An accompanist will be provided. Applicants for the opera auditions must notify Thomas D. Perry jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, Mass. Those whose notificat ions have not been received by April 10 will not be heard. The Center's six weeks' session at Tanglewood, Lenox, Mass., opens June 30.

ATTLEBORO, MASS.
SUN

APR 5 - 1947

ALONG... THE WHITE WAY

Final auditions for admission to the Berkshire Music Center student orchestra and opera department will be held next week in Boston by members of the faculty of the Berkshire Mus ic center, Tanglewood. The music center, which is operated by the Boston Symphony orchestra, is directed by Dr. Serge Koussevitzky, music director of the orchestra, with Aaron Copland as assistant director and Stanley Chapple as dean. The music center will be held at Tanglewood, Lenox, from June 30 to Aug. 10.

SPRINGFIELD, MASS.
NEWS

APR 5 - 1947

Berkshire Music Center Auditions Held Next Week

Applicants for Instrumental, Orchestra Departments Will Be Heard at Boston

It has been announced that the final auditions for admission to the Berkshire Music Center student orchestra and opera department will be next week in Boston, by members of the Berkshire Music Center, Tanglewood.

The Music Center, which is operated by the Boston Symphony Orchestra, is directed by Dr. Serge Koussevitzky, music director of the orchestra, with Aaron Copland as assistant director, and Stanley Chapple as dean. The Music Center will be held in Tanglewood, Lenox, from June 30 to August 10.

The auditions will be held on the following schedule:-

Orchestral instruments, Monday, at stage entrance Symphony Hall, Boston; violin and viola, 2 p.m.; violincello and contrabass, 3 p.m.; woodwinds, 3.30 p.m.; brass and other instruments, 4 p.m.

Opera department auditions will be held on Tuesday from 2 to 5 p.m. at Brown Hall, Boston Conservatory of Music, 290 Huntington Ave.

Applicants who wish to audition for the opera department, should notify Thomas D. Perry, Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15.

The Symphony announces that "those whose notifications have not been received by April 7, cannot be heard."

SCHENECTADY, N. Y.
GAZETTE

APR 8 - 1947

Members of the faculty of the Berkshire Music Center will hear the final auditions for admission to the student orchestra and for the opera department in New York this week. Applications for admission to the music center should be made to Thomas D. Perry Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, Mass. Those whose notifications have not been received by April 10 can not be heard.

The auditions will be held in Carnegie Chamber Music hall, New York. Orchestral instruments auditions will be held Thursday for violin and viola at 9 a.m.; violoncello and contrabass, 10 a.m.; woodwinds and harp, 11 a.m.; brass and other instruments, 12 m. Tympani auditions will be held Wednesday at 6:30 p.m. back stage at Carnegie hall.

Auditions for the opera department will be held Saturday from 9 a.m. to 12 m. The opera auditions will be conducted by Boris Goldovsky, Frederic Cohen and Felix Wolfes. An accomapnist will be provided.

LOUISVILLE, KY.
COURIER-JOURNAL

APR 6 - 1947

Auditions Listed

Stanley Chappel, dean of the Berkshire Music Center, will hold auditions for admission to the Student Orchestra and the Opera Department of the 1947 season this week in St. Louis. The Music Center will have a six-week session at Tanglewood, Lenox, Mass. from June 30 to August 10, under the direction of Serge Koussevitzky.

Auditions will be held on Wednesday, April 9, at the Baldwin Piano Store, 960 Olive Street St. Louis, on the following schedule: Violin and viola, 9 a.m.; violoncello and contrabass 10 a.m.; woodwinds, 10:30 a.m. brass and other instruments, 1 a.m.; opera department, 1 p.m.

Applications for admission to the Music Center should be made to Thomas D. Perry, Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15. Mass.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 8 - 1947

Tanglewood To Have New Press Quarters

Plans for the erection of new press quarters as well as an additional stage for the use of student orchestras at Tanglewood. were discussed at a meeting of the Tanglewood advisory committee at the Hotel Sheraton yesterday afternoon.

George E. Judd, manager of the Boston Symphony Orchestra, explained to the local group, which represents the local steering committee of the Berkshire Symphonic Festival, that the press quarters will be separated from the office. He added that newspapermen and radio representatives will have an "exclusive section" when the Festival opens next summer.

About $7000 has been earmarked for the rehearsal stage to be constructed. Last year the Festival officials found that at times one of the two student orchestras had to either wait or lose its turn for rehearsals because of inadequate facilities.

"We have come to feel the need for a sizable stage so that both orchestras can hold renearsals without having to interfere with one another," Mr. Judd said.

APR 9 - 1947

COUPLE TO ATTEND MUSIC FESTIVAL IN BERKSHIRES BY BOAT

One musical couple is going to the Berkshire Symphonic Festival at Tanglewood next summer by boat.

Boston Symphony Orchestra Manager George E. Judd and a New York woman recently told him she had wanted for years to hear the summer symphony, but her husband was too "wrapped up" in sailing their boat on Cape Cod.

Judd suggested the couple join their music and yatching by sailing up the Hudson river, anchoring near Albany, N. Y., and driving 35 miles to Tanglewood.

The woman bought a box for the symphonic series, and her husband charts of the Hudson.

WORCESTER, MASS.
GAZETTE

APR 10 1947

Swiss Composer Joins Tanglewood School Staff

BOSTON, April 10 (UP)—Arthur Honegger, Swiss composer, has accepted an invitation to join the faculty of Boston Symphony Orchestra's Summer school at Tanglewood, Director Serge Kroussevitzky announced today.

Honegger, whose symphony for strings was introduced to America recently by the Boston orchestra, will direct the composition department of the school. This will be his first visit to the United States since 1929. The school will open July 1 at Lenox.

BROCKTON, MASS.
ENTERPRISE-TIMES

APR 10 1947

TO TEACH MUSIC

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SHARON, CONN
NEWS
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TRANSCRIPT

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NEW YORK, N. Y.
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About $7000 has been earmarked for the rehearsal stage to be constructed. Last year the Festival officials found that at times one of the two student orchestras had to either wait or lose its turn for rehearsals because of inadequate facilities.

"We have come to feel the need for a sizable stage so that both orchestras can hold renearsals without having to interfere with one another," Mr. Judd said.

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TRANSCRIPT TELEGRAM

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ENTERPRISE-TIMES

APR 10 1947

TO TEACH MUSIC

BOSTON, April 10. — (UP) — Arthur Honegger, distinguished Swiss composer, has accepted an invitation to join the faculty of the Boston Symphony Orchestra's summer school at Tanglewood, director Serge Koussevitzky announced to-day. Honegger, whose symphony for strings was introduced to America recently by the Boston orchestra, will direct the composition department of the summer school.

PORTLAND, ME.
EXPRESS

APR 10 1947

Honegger Accepts Summer School Post

Boston, April 10. (UP)—Arthur Honegger, distinguished Swiss composer, has accepted an invitation to join the faculty of the Boston Symphony Orchestra's summer school at Tanglewood, Director Serve Moussevitzky announces today. Honegger, whose symphony for strings was introduced to America recently by the Boston Orchestra, will direct the composition department of the summer school. This will be his first visit to the United States since 1929. The school will open July 1 at Lenox.

ETUDE
PHILADELPHIA, PA.

APR - 1947

THE BOSTON SYMPHONY ORCHESTRA will present a series of twelve concerts at the Berkshire Festival, Tanglewood, Lenox, Massachusetts, during July and August. Most of the concerts will be conducted by Serge Koussevitzky, with Leonard Bernstein, and Robert Shaw, of the faculty of the Berkshire Music Center, being invited by Dr. Koussevitzky to be guest conductors.

DETROIT, MICH.
FREE PRESS
APR 16 1947

SEYMOUR LIPKIN, 20, piano and violin student at the Curtis Institute, won a summer scholarship at the Berkshire Music Center, Dr. Serge Koussevitzky, Boston Symphony conductor announced.

APR 16 1947

TEN NAMED WINNERS OF BERKSHIRE HONORS

Special to THE NEW YORK TIMES.

BOSTON, April 15—The names of ten winners of music scholarships to the Berkshire Music Center this summer were announced tonight by Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra.

The scholarships were awarded by the sponsor of the Boston Symphony radio programs, the John Hancock Life Insurance Company, as part of its broadcast activities.

Each winner will be able to further his or her musical education under the tutelage of such famous musicians as Dr. Koussevitzky, Aaron Copland, Boris Goldovsky, Hugh Ross and Katherine Wolff. Each scholarship covers both tuition and expenses while at school.

Norman Carol of Philadelphia, a violinist now attending the Curtis Institute of Music at Philadelphia, was one of the winners. Others were:

Adele Addison of Springfield, Mass.; Stanley Kimes of Nokomis, Ill.; Russell Smith of Alexandria, Va.; Gordon Playman of Minneapolis; Maricarol Hanson of Minneapolis; Lois Schaefer of Olympia, Wash.; Kermit D. Moore of Akron, Ohio; Seymour Lipkin of Detroit, and Adolph S. Herseth of Bertha, Minn.

SPRINGFIELD, MASS.
MORNING UNION

APR 16 1947

(Arthur Johnson Photo)

ADELE ADDISON, rising young singer of this city, is one of the 10 nationwide winners of the John Hancock music scholarships offered this season at the Berkshire Music Center, according to Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and the Berkshire Music Festival at Tanglewood. Each winner will be able to further his or her musical education under the tutelage of such preeminent musicians as Dr. Koussevitzky, Aaron Copland, Boris Goldovsky, Hugh Ross, Katharine Wolff and others.

CLEVELAND, OHIO
PRESS

APR 16 1947

Wins Music Scholarship

Kermit Moore, 20-year-old 'cello student at the Cleveland Institute of Music, has been awarded a scholarship to the Berkshire Music Festival June 30 to Aug. 10 at Tanglewood, Mass., it was announced today.

PORTLAND, ME.
PRESS-HERALD

APR 16 1947

Carleton Greely Given Audition In Boston

Carleton Greely, son of Mr. and Mrs. Leroy L. Greely, 503 Woodford Street, recently received an audition in Boston's Symphony Hall for the Tanglewood Summer School. He was the only young musician in the state to apply for admission.

Greely, who plays tuba in the Deering High School Band and is a member of the Portland Symphony Orchestra and the Student Philharmonic Orchestra, has studied music for five years. He is a senior at Deering.

The Berkshire Music Center at Tanglewood, under the direction of Serge Koussevitsky and members of the Boston Symphony Orchestra, will be in session from June 30 to Aug 10. The pianist and musicologist, Stanley Chappel, is dean and the assistant director will be one of the Country's foremost composers, Aaron Copland.

NEW YORK, N. Y.
TIMES

APR 20 1947

HEMIDEMISEMIQUAVERS: Arthur Honegger, who has not been in this country since 1929, is coming to take charge of the composition department at the Berkshire Music Centre this summer.

BRIDGEPORT, CONN.
POST

APR 16 1947

10 WIN SCHOLARSHIPS FOR TANGELWOOD STUDY

BOSTON, April 16.—(INS) A 21-year-old Springfield girl was among ten winners of scholarships today to study at the Berkshire Music center at Tanglewood this summer.

She was Miss Adele Addison, soprano, who was selected by Dr. Serge Koussevitzky, conductor during the regular Tuesday night radio broadcast of the orchestra.

Two winners were students at the New England Conservatory of Music. They were Miss Lois Schaefer, Olympia, Wash., flutist; and Adolph S. Herseth, Bertha, Minn., trumpeter.

The other seven winners were:

Russell Smith, Alexandria, Va., Gordon Playman, Minneapolis; Stanley Kimes, Nokomis, Ill.; Miss Maricarol Hanson, Minneapolis, all pianists: Kermit D. Moore, Akron, O., cellist; Norman Carol, Philadelphia, violinist; and Seymour Lipkin, Detroit, pianist, violinist and a guest conductor of the Detroit symphony.

HARTFORD, CONN.
TIMES

APR 16 1947

Springfield Soprano Wins Music Award

Boston—(INS)—A 21-year-old Springfield girl was among 10 winners of scholarships today to study at the Berkshire Music Center at Tanglewood this summer.

She was Miss Adele Addison, soprano. The other winners were: Miss Lois Schaefer, Olympia, Wash., flutist; Adolph S. Herseth Bertha, Minn., trumpeter; Russell Smith, Alexandria, Va.; Gordon Playman, Minneapolis, Minn.; Stanley Kimes, Nokomis, Ill.; Miss Maricarol Hanson, Minneapolis, Minn.; all pianists; Kermit D. Moore, Akron, O., cellist; Norman Carol, Philadelphia, Pa., violinist; and Seymour Lipkin, Detroit, Mich., pianist, violinist and a guest conductor of he Detroit Symphony.

WASHINGTON, D. C.
NEWS

APR 16 1947

News Copy Boy Wins Music Scholarship

Russell Smith, 19-year-old Washington News copy boy, has won a scholarship to the Berkshire Music Center Summer School at Tanglewood, Mass. The Music Center was founded by Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

Russell Smith

The award, for musical composition, was made on the basis of a nation-wide contest, sponsored by the John Hancock Life Insurance Co. Winners will take a six-weeks' course in musical composition under the direction of Aaron Copland.

BURLINGTON, VT.
NEWS

APR 10 1947

BRIEFING THE NEWS

Arthur Honegger, distinguished Swiss composer, has accepted an invitation to join the faculty of the Boston Symphony Orchestra's summer school at Tanglewood, Director Serge Koussevitzky announced today.

Honegger, whose Symphony for Strings was introduced to America recently by the Boston Orchestra, will direct the Composition Department of the summer school.

[5]

APR 16 1947

SIX GET MUSIC SCHOLARSHIPS AT TANGLEWOOD

Will Study This Summer at Berkshire Center in Lenox

Boston, April 15 (AP)—Winners of six of 10 music scholarships for study this summer at the Berkshire Music Center were announced tonight by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the center.

The awards cover tuition and expenses at the Tanglewood, Lenox, (Mass.) school for the season and are made by the John Hancock Mutual Life Insurance Company.

The six winners are:

Maricarol Hanson, 23, of Minneapolis, Minn., a pianist now attending the Curtis Institute of Music in Philadelphia.

Lois Schaefer, 23, of Olympia, Wash., a flautist now attending the New England Conservatory of Music in Boston.

Kermit D. Moore, 19, of Akron, O., a cellist now attending the Cleveland Institute of Music.

Norman Carol, 18, of Philadelphia, Pa., a violinist now attending the Curtis Institute of Music.

Seymour Lipkin, 20, of Detroit, Mich., a pianist and violinist and student at Curtis Institute.

Adolph S. Hersetl, 25, of Bertha, Minn., a trumpeter, a student at the New England Conservatory of Music.

SPRINGFIELD, MASS.
NEWS

APR 15 1947

Adele Addison Wins New Honors With Tanglewood Scholarship

Young Springfield Soprano Only New England Winner Of Competition Sponsored by John Hancock Company

Word was received here today that Miss Adele Addison of 115 Tenth St., this city, who last week won the $1500 Paul Laval musical scholarship at Boston, and the right to be heard in the national finals, has been chosen as the only New England winner of one of 10 scholarships offered by the John Hancock Mutual Life Insurance Co., to the Berkshire Music Center at Tanglewood.

Miss Addison, a lyric soprano, is the daughter of Mr. and Mrs. James N. Addison, and ever since she won Springfield Junior League scholarships several years ago her musical career has been steadily in the ascendant.

A graduate of Classical High School, she is a pupil of Mrs. Ruth Ekberg of this city, and was recently named soprano soloist at First Church.

She is a graduate of the Westminster Choir College at Princeton, N. J.

The scolarship won by Miss Addison is one of 10 offered by John Hancock Company in connection with its sponsorship of the Boston Symphony Orchestra over the air. The competition was open only to accomplished musicians of outstanding talent.

MIAMI, FLA.
HERALD

APR 15 1947

WINNERS of the 1° scholarships at Tanglewood next summer will be announced during Boston Symphony's concert via ABC-WGBS at 8:30 p. m. The Bach Suite No. 3 in D major and the Strauss symphonic poem, "Thus Spake Zarathustra," will highlight the program, Dr. Serge Koussevitzky conducting.

* * *

ST. PAUL, MINN.
PIONEER PRESS

APR 16 1947

3 Minnesotans Win Music Scholarships

Two Minneapolis musicians and one from Bertha, Minn. are among 10 scholarship winners to the Berkshire Musical center, Tanglewood, Mass.

The winners were announced Tuesday by Dr. Serge koussevitsky, conductor of the Boston symphony orchestra and director of the center, on the weekly program heard over WTCN locally.

Mr. Playman

Miss Hanson

This organist for the St. Paul ... land ave., Minneapolis, will further her piano and organ studies under the scholarship.

Other winners are Gordon B. Playman, 25 years old, of 4306 Linden Hills blvd., Minneapolis, a composer, and Adolph S. Herseth of Bertha, concert trumpet player.

Playman, former Marine Corps pilot, wrote several of his works overseas. He received his B.A. degree from the University of Minnesota last March.

The scholarships, worth about $500, are for a course of study beginning June 30. Minnesota led all states in the award.

RICHMOND, VA.
TIMES-DISPATCH

APR 14 1947

Tanglewood Winners

Names of the young musicians who have won the Tanglewood scholarships will be announced **tomorrow night** by Dr. Serge Koussevitsky on the broadcast of the Boston Symphony Orchestra at 8:30 P. M. on WRNL.

WORCESTER, MASS.
TELEGRAM

APR 16 1947

BERKSHIRE SCHOLARSHIP WINNERS ANNOUNCED

BOSTON, Wednesday (AP) — Winners of six of 10 music scholarships for study this Summer at the Berkshire Music Center were announced last night by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the center.

The awards cover tutition and expenses at the Tanglewood, Lenox, School for the season and are made by the John Hancock Mutual Life Insurance Company.

The six winners are:

Maricarol Hanson, 23, of Minneapolis, Minn., a pianist now attending the Curtis Institute of Music in Philadelphia.

Lois Schaefer, 23, of Olympia, Wash., a flautist now attending the New England Conservatory of Music in Boston.

Kermit D. Moore, 19, of Akron, Ohio, a cellist now attending the Cleveland Institute of Music.

Norman Carol, 18, of Philadelphia, Pa., a violinist now attending the Curtis Institute of Music.

Seymour Lipkin, 20, of Detroit, Mich., a pianist and violinist and student at Curtis Institute.

Adolph S. Herseth, 25, of Bertha, Minn., a trumpeter, a student at the New England Conservatory of Music.

ALBANY, N. Y.
KNICKERBOCKER NEWS

APR 15 1947

WINNERS ANNOUNCED:

The winners of 10 scholarships for music study at Tanglewood this summer will be announced during the broadcast of the Boston Symphony at 8:30 tonight over WOKO. The contest was conducted by the program sponsor, the John Hancock Mutual Life Insurance Company.

Winners were selected personally by Dr. Serge Koussevitzky, music director of the Boston Symphony. More than 1,500 aspirants applied for the scholarships. They will study at the idyllic Berkshire Music Centre at Tanglewood, Mass.

Tonight's program will include Bach's Overture (Suite) No. 3 in D Major and the Symphonic Poem, "Thus Spake Zarathustra," by Strauss.

* * *

HARTFORD, CONN.
TIMES

APR 10 1947

Composer to Teach At Symphony School

Boston—(UP)—Arthur Honegger, distinguished Swiss composer, has accepted an invitation to join the faculty of the Boston Symphony Orchestra's summer school at Tanglewood, Director Serge Koussevitzky announced today.

Honegger, whose "Symphony for Strings" was introduced to America recently by the Boston orchestra, will direct the composition department of the summer school. This will be his first visit to the United States since 1929. The school will open July 1 at Lenox.

DETROIT, MICH.
TIMES
APR 18 1947

Detroiter Wins Study Prize

SEYMOUR LIPKIN of 3260 Webb has been selected as one of 10 winners of the John Hancock Scholarships to the Berkshire Music Center.

Although only 20 years of age, young Lipkin is proficient in piano and violin. He has also been a guest conductor with the Detroit Symphony Orchestra, the Philadelphia Opera Company and the Curtis String Orchestra. At the Center, Lipkin will study conducting under Dr. Sergé Koussevitzky director of the Boston Symphony.

He attended Northwestern High School and Wayne University before going to Philadelphia to continue his music studies.

PHILADELPHIA, PA.
BULLETIN

APR 16 1947

Carol Gets Scholarship

Norman Carol, Philadelphia violinist, is one of the ten young American musicians to be awarded scholarships to the Berkshire Music Center.

The 18-year-old prodigy, who lives at 6542 N. 18th st., studied at the Curtis Institute here under Efrem Zimbalist. He made his debut as a soloist at the age of nine with the Philadelphia Civic Symphony Orchestra.

The winners of the scholarships were selected from 1,500 applicants

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by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, whose weekly broadcasts are sponsored by the John Hancock Mutual Life Insurance Co.

SPRINGFIELD, MASS.
MORNING UNION

AP: 16 1947

IX GET MUSIC SCHOLARSHIPS AT TANGLEWOOD

Will Study This Summer at Berkshire Center in Lenox

Boston, April 15 (AP)—Winners of x of 10 music scholarships for study his summer at the Berkshire Music enter were announced tonight by Dr. erge Koussevitzky, conductor of the oston Symphony Orchestra and ounder of the center.

The awards cover tuition and exenses at the Tanglewood, Lenox, Mass.) school for the season and are ade by the John Hancock Mutual ife Insurance Company.

The six winners are:

Maricarol Hanson, 23 of Minneapolis, Minn., a pianist now attending Curtis Institute of Music in Philadelphia.

Lois S[illegible], 23, of Olympia, Wash., [illegible] now attending the New England Conservatory of Music B[illegible].

K[illegible] D. Moore, 19, of Akron, O., [illegible] now attending the Cleveland [illegible] of Music.

Norman C[illegible], 18, of Philadelphia, [illegible] a violinist now attending the Curtis Institute of Music.

Seymour Lipkin, 20, of Detroit, Mich., a pianist and violinist and student at Curtis Institute.

Adolph S. Herseth, 25, of Bertha, Minn., a trumpeter, a student at the New England Conservatory of Music.

SEATTLE, WASH.
TIMES

6

Olympia Girl Wins Music Scholarshi

BOSTON, April 16.—(AP)—Lo Schaefer, 23 years old, of Olympi Wash., was named one of six wi ners of summer scholarships at th Berkshire Music Center. Th awards were announced last nigh by Dr. Serge Koussevitzky, condu tor of the Boston Symphony O chestra and founder of the cente

The awards cover tuition and ex penses at the Tanglewood, Leno Mass., school for the season.

Miss Schaefer is a flautist no attending the New England Co servatory of Music in Boston.

SPOKANE, WASH.
CHRONICLE

6

Coast Girl Winner

BOSTON, Mass., April 16. (AP)—Lois Schaefer, 23, of Olympia, Wash., was named one of six winners of summer scholarships at the Berkshire Music center. The awards were announced last night by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder of the center.

The awards covered tuition and expenses at the Tanglewood, Lenox, Mass., school for the season and are made by the John Hancock Mutual Life Insurance company.

PROVIDENCE, R. I.
JOURNAL

APR 17 1947

10 WIN MUSIC AWARDS

Springfield Girl Selected to Study at Berkshire Music Center

Boston, April 16.—(INS)—A 21-year-old Springfield girl was among ten winners of scholarships today to study at the Berkshire music center at Tanglewood this Summer. She was Miss Adele Addison, soprano, who was selected by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with the other nine students from among 1500 applicants.

Two winners were students at the New England Conservatory of Music. They were Miss Lois Schaefer, Olympia, Wash., flutist; and Adolph S. Herseth, Bertha, Minn., trumpeter.

The other seven winners were: Russell Smith, Alexandria, Va.;

Minn., all pianists; Kermit D. Moore, Akron, O., cellist; Norman Carol, Philadelphia, Pa., violinist; and Seymour Lipkin, Detroit, Mich., pianist, violinist and a guest conductor of the Detroit Symphony.

NEW YORK, N. Y.
TIMES

APR 27 1947

THE WORLD OF MUSIC: FESTIVALS

Events Throughout Nation Place Emphasis on Modern Music

BY ROSS PARMENTER

THIS will certainly be a banner summer for music festivals in America—and most of them will feature contemporary music. There are so many lined up that a man with private plane could probably a tend a festival every night of th summer and his flights would tak him back and forth across th continent several times. At tha he'd have to miss quite a fe While Columbia University is hol ing its third annual festival contemporary American mus here next month, the Universi of Oregon is holding a three-d contemporary festival out in E gene, Ore. And while the new Vi ginia Music Festival is running Charlottesville, Va., the nin annual festival will be going out at Brigham Young Universi in Provo, Utah.

One of the major festivals ope on Tuesday. It is the seventeen annual Eastman School Festiv of American Music, which will ce brate the twenty-fifth anniversa of the founding of the school. D Howard Hanson will be the dir tor and eleven compositions w receive premières during the we long event. Another festival ginning on Tuesday is the ni teenth annual one of the Americ Society of the Ancient Instrumen in Philadelphia. The society w present three programs in memo of Ben Stad, its founder, who died last summer.

The new Charlottesville festival will be held June 13, 14 and 15 in the Scott Stadium at the University of Virginia. Dr. Hans Kindler will be the musical director and the concerts will be given by the National Symphony Orchestra. Edward R. Stettinius Jr. is the chairman of the festival's advisory board. The founders plan it as an annual event and have adopted the slogan "The Salzburg of the South."

One of the largest festivals, of course, will be the Berkshire Music Festival at Tanglewood, Mass., with the Boston Symphony Orchestra, under Serge Koussevitzky. It will be held in July and August. An idea of some of the smaller festivals can be gained from the itinerary of the Roth Quartet. It will play at events being sponsored by the University of California both in Los Angeles and Berkeley, by the California Music Society in La Jolla, by Denver University and by the University of Colorado at Boulder.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

APR 16 1947

Minnesotans Collect

Out of 10 music scholarships awarded by trustees of the Boston symphony orchestra, three go to young Minnesota musicians. Awards were announced last night during the symphony's broadcast over ABC (WTCN).

Winners are:

Gordon B. Playman, 25, 4306 Linden Hills boulevard, former marine corps flyer, for a composition titled "A Little Overture."

Miss Hanson

Playman

Maricarol Hanson, 23, 1923 Portland avenue, pianist and organist, now studying at Curtis institute in Philadelphia.

Adolph S. Herseth, 25, Bertha, Minn., trumpeter, now studying at New England Conservatory of Music.

The three will study under Dr. Serge Koussevitzky, conductor of the Boston orchestra, Leonard Bernstein, Boris Goldovsky, Aaron Copland, and others.

THE WORLD OF MUSIC

Mozart and Sessions of Operas May Be Done at Tanglewood During Festival

By ROSS PARMENTER

THE operas to be presented by the Berkshire Music Center opera department are rumored to be Mozart's "Idomeneo" and "The Trial of Lucullus," the one act work Roger Sessions wrote for student performance at the University of California at Berkeley, where he teaches. The Sessions work, which has a libretto by Berthold Brecht, is the composer's first opera. It received its première last month at Berkeley. In it the shade of Lucullus, a Roman general who dethroned seven kings and destroyed fifty-three cities, is put on trial by the shades of little people who are swayed more by the death and destruction he wrought than by the empire he extended.

PHILADELPHIA, PA.
INQUIRER

APR 17 1947

Phila. Youth Wins Berkshire Award

Norman Carol, of 6542 N. 18th st., has been awarded a scholarship for next summer's Berkshire Music Festival, at Lenox, Mass., as a result of auditions held all over the country by the Boston Symphony Orchestra, it was announced yesterday.

Carol, who is 18, won first prize among violinists. He is a student at Curtis Institute here, and recently won an award from the Washington Music Guild for his playing.

N. ADAMS, MASS.
TRANSCRIPT

MAY 12 1947

PUT ON TANGLEWOOD NATIONAL COMMITTEE

Local Trio to Aid Summer School for Music

Dr. James P. Baxter, 3rd, Williams college president: Mrs. Robert M. Derby and Karl E. Weston of Williamstown have been named to the national committee of the Society of Friends of the Berkshire Music Center at Tanglewood by Dr. Lewis Perry, headmaster emeritus of Phillips academy, Exeter, first chairman of the organization created last summer to support the Boston Symphony orchestra summer school for music.

Honorary members of the committee include Dr. Serge Koussevitzky, musical director of the orchestra; Mrs. Andrew Hepburn of Concord, who with her aunt, the late Miss Mary Tappan, gave Tanglewood to the orchestra; Henry B. Cabot of Boston, president of the Boston orchestra, and Jerome D. Greene of Boston, former president.

Subscribers to the Berkshire festival and former members have been invited to join the friends and invitations will be mailed this week to prospective new members. A gift in any amount will constitute the donor to attend musical events and lectures at Tanglewood.

The schools will open June 30 for six weeks. The 400 students will attend the Berkshire festival on the last three week-ends of the session.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 24 1947

Berkshire Music Center Names National Group

Special to the Herald Tribune

LENOX, Mass., May 23.—A national committee has been named for the Society of Friends of the Berkshire Music Center at Tanglewood, Lenox, Mass. With Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, as chairman, the honorary members are Dr. Serge Koussevitzky, music director of the orchestra and founder and head of the center; Mrs. Ernest B. Dane, of Brookline, Mass.; Mrs. Guy P. Gannett, of Portland, Me., former president of the National Federation of Music Clubs; Mrs. Andrew H. Hepburn, of Concord, Mass., who with her aunt, the late Miss Mary A. Tappan, gave their family's summer home to the orchestra; Henry B. Cabot and Jerome D. Greene, the orchestra's current and former president.

Former members of the society and prospective members have been invited by Dr. Perry to join by a gift "in any amount," which will constitute enrollment and will entitle the donor to attendance at performances of the two student orchestras, the choral and opera departments and the chamber music groups.

The center will open its six-weeks session June 30, with a student body of 400 from all sections of the United States and from other countries.

Contributions may be mailed before June 1 to Symphony Hall, Boston; later to Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAY 1 1 1947

Berkshire Music Festival Features Boston Symphony

TANGLEWOOD, Mass.—Music lovers will make their annual pilgrimage to the famed Berkshire Festival here during the period from July 13 to August 10, when the Boston Symphony Orchestra, under the direction of Serge Koussevitzsky, will play a series of 12 concerts.

Conducted on the 210-acre Tanglewood estate, the open-air concerts attract thousands of out-of Staters who stop over in nearby hotels, inns and guest-houses.

Many music lovers attending the festival spend their vacations in the Berkshire area, of which Tanglewood is a part.

From the music center, vacationists may go to Becket State Forest, Beartown State Forest or East Mountain State Forest, all of which are amply equipped for picnics and sports activities.

In the northern part of the Berkshire area, the towns of North Adams, Williamstown and Mount Greylock draw vacationists for their scenic beauty and recreational attractions. Williams College is located in Williamstown.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

MAY 25 1947

Berkshire Program

THE Boston Symphony Orchestra's Berkshire Festival Concerts in Tanglewood, Lenox, Mass., will be increased from nine to 12 for the 1947 event, Serge Koussevitzky conducting. These will include two concerts devoted to the music of Bach and Mozart respectively, by a chamber orchestra (July 13, 20), and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, Aug. 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (Aug. 5).

Dr. Koussevitzky will conduct the greater part of the Festival, and has invited two guest conductors, Leonard Bernstein and Robert Shaw.

The orchestra's summer school, the Berkshire Music Center will open its six-week term on June 30 directed by Dr. Koussevitzky, with Aaron Copland as assistant director. As before, activities include instrumental, choral, opera and student orchestra programs. Tickets for these are not sold but are open to members of the Society of Friends of the Center.

Information concerning the Festival, the Music Center and Friends, may be obtained by writing to Berkshire Festival Symphony Hall, Boston 15, Mass., and after June 1 to Tanglewood, Lenox, Mass. As usual, a number of Rochesterians are planning to attend the Festival.

PROVIDENCE, R. I.
JOURNAL

MAY 22 1947

NAMED TO COMMITTEE

John Nicholas Brown, Mrs. Frank L. Hinckley, Philip S. Jastram and Mrs. Royal Little have been named to the National Committee of the Society of Friends of the Berkshire Music Center at Tanglewood, the Summer School conducted by the Boston Symphony Orchestra, in Lenox, Mass.

The committee, with Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, N. H., as chairman, was formed to foster support of the school which was founded in 1940 by Serge Koussevitzky, its director and music director of the Boston orchestra. The school, whose six weeks session will include the Berkshire Festival, will open June 30 with 400 students from many States and several countries.

PROVIDENCE, R. I.
BULLETIN

MAY 22 1947

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SPRINGFIELD, MASS.
MORNING UNION

AP 16 1947

IX GET MUSIC SCHOLARSHIPS AT TANGLEWOOD

Vill Study This Summer at Berkshire Center in Lenox

Boston, April 15 (AP)—Winners of of 10 music scholarships for study is summer at the Berkshire Music nter were announced tonight by Dr. rge Koussevitzky, conductor of the ston Symphony Orchestra and under of the center.

The awards cover tuition and ex- nses at the Tanglewood, Lenox, ass.) school for the season and are de by the John Hancock Mutual e Insurance Company.

The six winners are:

Maricarol Hanson, 23, of Minneapo- Minn., a pianist now attending e Curtis Institute of Music in Philadelphia.

Lois Schaefer, 23, of Olympia, ash., a [illegible] now attending the ew England Conservatory of Music Boston.

Kermit D. Moore, 19, of Akron, O., cellist now attending the Cleveland Institute of Music.

Norman Carol, 18, of Philadelphia, a violinist now attending the Curtis Institute of Music.

Seymour Lipkin, 20, of Detroit, Mich., a pianist and violinist and student at Curtis Institute.

Adolph S. Herseth, 25, of Bertha, Minn., a trumpeter, a student at the New England Conservatory of Music.

SEATTLE, WASH.
TIMES

[illegible]

Olympia Girl Wins Music Scholarshi

BOSTON, April 16.—(AP)—Lo Schaefer, 23 years old, of Olympi Wash., was named one of six wi ners of summer scholarships at th Berkshire Music Center. Th awards were announced last nigh by Dr. ~~Serge Koussevitzky~~, condu tor of the Boston Symphony O chestra and founder of the cente

The awards cover tuition and ex penses at the Tanglewood, Leno Mass., school for the season.

Miss Schaefer is a flautist no attending the New England Co servatory of Music in Boston.

SPOKANE, WASH.
CHRONICLE

[illegible] 6 [illegible]

Coast Girl Winner

BOSTON, Mass., April 16. (AP)—Lois Schaefer, 23, of Olympia, Wash., was named one of six winners of summer scholarships at the Berkshire Music center. The awards were announced last night by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder of the center.

The awards covered tuition and expenses at the Tanglewood, Lenox, Mass., school for the season and are made by the John Hancock Mutual Life Insurance company.

PROVIDENCE, R. I.
JOURNAL

APR 17 1947

10 WIN MUSIC AWARDS

Springfield Girl Selected to Study at Berkshire Music Center

Boston, April 16.—(INS)—A 21-year-old Springfield girl was among ten winners of scholarships today to study at the Berkshire music center at Tanglewood this Summer.

~~She was~~ Miss Adele Addison, soprano, who was selected by Dr. Serge Koussevitzky, conductor of ~~the Boston Symphony Orchestra~~

Gordon Playman, Minneapolis, Minn.; Stanley Kimes, Nokomis, Ill.; Miss Maricarol Hanson, Minneapolis, Minn., all pianists; Kermit D. Moore, Akron, O., cellist; Norman Carol, Philadelphia, Pa., violinist; and Seymour Lipkin, Detroit, Mich., pianist, violinist and a guest conductor of the Detroit Symphony.

NEW YORK, N. Y.
TIMES

APR 27 1947

THE WORLD OF MUSIC: FESTIVALS

Events Throughout Nation Place Emphasis on Modern Music

BY ROSS PARMENTER

THIS will certainly be a banner summer for music festivals in America—and most of them will feature contemporary music. There are so many lined up that a man with a private plane could probably attend a festival every night of the summer and his flights would take him back and forth across the continent several times. At that, he'd have to miss quite a few. While Columbia University is holding its third annual festival of contemporary American music here next month, the University of Oregon is holding a three-day contemporary festival out in Eugene, Ore. And while the new Virginia Music Festival is running in Charlottesville, Va., the ninth annual festival will be going on out at Brigham Young University in Provo, Utah.

One of the major festivals opens on Tuesday. It is the seventeenth annual Eastman School Festival of American Music, which will celebrate the twenty-fifth anniversary of the founding of the school. Dr. Howard Hanson will be the director and eleven compositions will receive premières during the week-long event. Another festival beginning on Tuesday is the nineteenth annual one of the American Society of the Ancient Instruments in Philadelphia. The society will present three programs in memory of Ben Stad, its founder, who died last summer.

The new Charlottesville festival will be held June 13, 14 and 15 in the Scott Stadium at the University of Virginia. Dr. Hans Kindler will be the musical director and the concerts will be given by the National Symphony Orchestra. Edward R. Stettinius Jr. is the chairman of the festival's advisory board. The founders plan it as an annual event and have adopted the slogan "The Salzburg of the South."

One of the largest festivals, of course, will be the Berkshire Music Festival at Tanglewood, Mass., with the Boston Symphony Orchestra, under Serge Koussevitzky. It will be held in July and August. An idea of some of the smaller festivals can be gained from the itinerary of the Roth Quartet. It will play at events being sponsored by the University of California both in Los Angeles and Berkeley, by the California Music Society in La Jolla, by Denver University and by the University of Colorado at Boulder.

THE WORLD OF MUSIC

Mozart and Sessions of Operas May Be Done at Tanglewood During Festival

By ROSS PARMENTER

THE operas to be presented by the Berkshire Music Center opera department are rumored to be Mozart's "Idomeneo" and "The Trial of Lucullus," the one act work Roger Sessions wrote for student performance at the University of California at Berkeley, where he teaches. The Sessions work, which has a libretto by Berthold Brecht, is the composer's first opera. It received its première last month at Berkeley. In it the shade of Lucullus, a Roman general who dethroned seven kings and destroyed fifty-three cities, is put on trial by the shades of little people who are swayed more by the death and destruction he wrought than by the empire he extended.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

APR 16 1947

Minnesotans Collect

Out of 10 music scholarships awarded by trustees of the Boston symphony orchestra, three go to young Minnesota musicians. Awards were announced last night during the symphony's broadcast over ABC (WTCN).

Winners are:

Gordon B. Playman, 25, 4306 Linden Hills boulevard, former marine corps flyer, for a composition titled "A Little Overture."

Maricarol Hanson, 23, 1923 Portland avenue, pianist and organist, now studying at Curtis institute in Philadelphia.

Miss Hanson

Playman

Adolph S. Herseth, 25, Bertha, Minn., trumpeter, now studying at New England Conservatory of Music.

The three will study under Dr. Serge Koussevitzky, conductor of the Boston orchestra, Leonard Bernstein, Boris Goldovsky, Aaron Copland, and others.

PHILADELPHIA, PA.
INQUIRER

APR 17 1947

Phila. Youth Wins Berkshire Award

Norman Carol, of 6542 N. 18th st., has been awarded a scholarship for next summer's Berkshire Music Festival, at Lenox, Mass., as a result of auditions held all over the country by the ~~Boston Symphony~~ Orchestra, it was announced yesterday.

Carol, who is 18, won first prize among violinists. He is a student at Curtis Institute here, and recently won an award from the Washington Music Guild for his playing.

N. ADAMS, MASS.
TRANSCRIPT

MAY 12 1947

PUT ON TANGLEWOOD NATIONAL COMMITTEE

Local Trio to Aid Summer School for Music

Dr. James P. Baxter, 3rd, Williams college president; Mrs. Robert M. Derby and Karl E. Weston of Williamstown have been named to the national committee of the Society of Friends of the Berkshire Music Center at Tanglewood by Dr. Lewis Perry, headmaster emeritus of Phillips academy, Exeter, first chairman of the organization created last summer to support the ~~Boston Symphony orchestra~~ summer school for music.

Honorary members of the committee include Dr. Serge Koussevitzky, musical director of the orchestra; Mrs. Andrew Hepburn of Concord, who with her aunt, the late Miss Mary Tappan, gave Tanglewood to the orchestra; Henry B. Cabot of Boston, president of the Boston orchestra, and Jerome D. Greene of Boston, former president.

Subscribers to the Berkshire festival and former members have been invited to join the friends and invitations will be mailed this week to prospective new members. A gift in any amount will constitute the donor to attend musical events and lectures at Tanglewood.

The schools will open June 30 for six weeks. The 400 students will attend the Berkshire festival on the last three week-ends of the session.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 24 1947

Berkshire Music Center Names National Group

Special to the Herald Tribune

LENOX, Mass., May 23.—A national committee has been named for the Society of Friends of the Berkshire Music Center at Tanglewood, Lenox, Mass. With Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, as chairman, the honorary members are Dr. Serge Koussevitzky, music director of the orchestra and founder and head of the center; Mrs. Ernest B. Dane, of Brookline, Mass.; Mrs. Guy P. Gannett, of Portland, Me., former president of the National Federation of Music Clubs; Mrs. Andrew H. Hepburn, of Concord, Mass., who with her aunt, the late Miss Mary A. Tappan, gave their family's summer home to the orchestra; Henry B. Cabot and Jerome D. Greene, the orchestra's current and former president.

Former members of the society and prospective members have been invited by Dr. Perry to join by a gift "in any amount," which will constitute enrollment and will entitle the donor to attendance at performances of the two student orchestras, the choral and opera departments and the chamber music groups.

The center will open its six-weeks session June 30, with a student body of 400 from all sections of the United States and from other countries.

Contributions may be mailed before June 1 to Symphony Hall, Boston; later to Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAY 11 1947

Berkshire Music Festival Features Boston Symphony

TANGLEWOOD, Mass.—Music lovers will make their annual pilgrimage to the famed Berkshire Festival here during the period from July 13 to August 10, when the Boston Symphony Orchestra, under the direction of Serge Koussevitzsky, will play a series of 12 concerts.

Conducted on the 210-acre Tanglewood estate, the open-air concerts attract thousands of out-of Staters who stop over in nearby hotels, inns and guest-houses.

Many music lovers attending the festival spend their vacations in the Berkshire area, of which Tanglewood is a part.

From the music center, vacationists may go to Becket State Forest, Beartown State Forest or East Mountain State Forest, all of which are amply equipped for picnics and sports activities.

In the northern part of the Berkshire area, the towns of North Adams, Williamstown and Mount Greylock draw vacationists for their scenic beauty and recreational attractions. Williams College is located in Williamstown.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

MAY 25 1947

Berkshire Program

THE Boston Symphony Orchestra's Berkshire Festival Concerts in Tanglewood, Lenox, Mass., will be increased from nine to 12 for the 1947 event, Serge Koussevitzky conducting. These will include two concerts devoted to the music of Bach and Mozart respectively, by a chamber orchestra (July 13, 20), and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, Aug. 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (Aug. 5).

Dr. Koussevitzky will conduct the greater part of the Festival, and has invited two guest conductors, Leonard Bernstein and Robert Shaw.

The orchestra's summer school, the Berkshire Music Center will open its six-week term on June 30 directed by Dr. Koussevitzky, with Aaron Copland as assistant director. As before, activities include instrumental, choral, opera and student orchestra programs. Tickets for these are not sold but are open to members of the Society of Friends of the Center.

Information concerning the Festival, the Music Center and Friends, may be obtained by writing to Berkshire Festival Symphony Hall, Boston 15, Mass., and after June 1 to Tanglewood, Lenox, Mass. As usual, a number of Rochesterians are planning to attend the Festival.

PROVIDENCE, R. I.
JOURNAL

MAY 22 1947

NAMED TO COMMITTEE

John Nicholas Brown, Mrs. Frank L. Hinckley, Philip S. Jastram and Mrs. Royal Little have been named to the National Committee of the Society of Friends of the Berkshire Music Center at Tanglewood, the Summer School conducted by the Boston Symphony Orchestra, in Lenox, Mass.

The committee, with Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, N. H., as chairman, was formed to foster support of the school which was founded in 1940 by Serge Koussevitzky, its director and music director of the Boston orchestra. The school, whose six weeks session will include the Berkshire Festival, will open June 30 with 400 students from many States and several countries.

PROVIDENCE, R. I.
BULLETIN

MAY 22 1947

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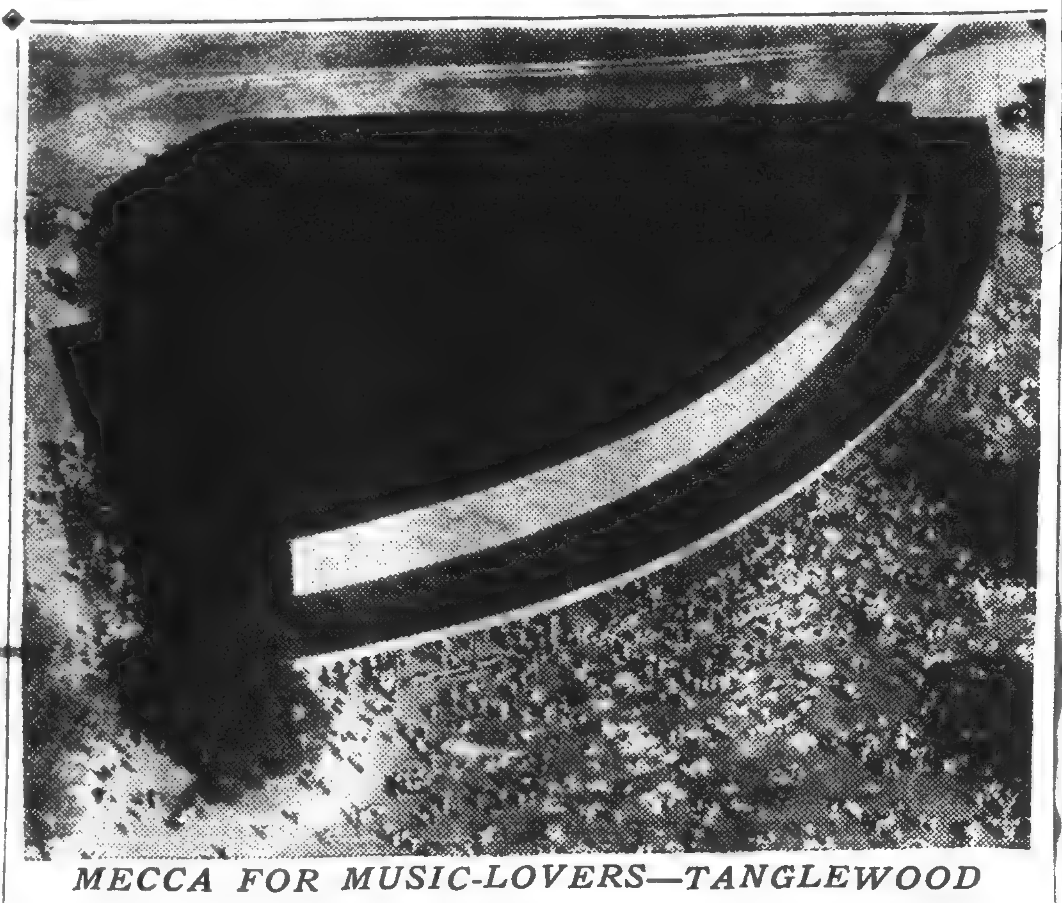
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 1 1 1947

Berkshire Vacations Offer Variety

Program Ranges From Firemen's Muster to 1947 Tanglewood Fete



MECCA FOR MUSIC-LOVERS—TANGLEWOOD

Variety will spice this summer's doings in the Berkshire Hills of western Massachusetts, and it looks as though every taste might be satisfied. For a noisy good time there will be the old-fashioned firemen's muster in Pittsfield; for music lovers there will be the twelve concerts of the Boston Symphony Orchestra at Tanglewood, Lenox, from July 13 through Aug. 10, Serge Koussevitzky conducting.

Living accommodations will range from converted barns to a number of inns and guest houses that are former estates of wealthy summer residents of the region. In all, there will be 100 hotels, inns and guest houses operating, with a good variety of rates by the day, week or season, American or European plan.

The City of Pittsfield Fire Department will open its old-fashioned muster with a lawn party on June 30 at Wahconah Park. This is the first muster in the city since 1916 and will culminate with a July 4 parade in which sixty fire companies from the region will take part with men and equipment.

At Wahconah Park twenty drum corps will compete the afternoon of the Fourth, there will be a pumping contest and prizes will be given for the pumping contest, hose race, ladder contest and tug of war. Several hundred dollars in prizes will be awarded the visiting firemen. Band concerts will be presented nightly at the lawn party.

Antique Fire Equipment

Especially featured in the parade will be antique fire equipment, the oldest piece of apparatus being a hand pumper owned by the Berkshire Museum. This was built in 1805 for No. 6 Fire Company in New York City, situated near today's Nassau Street, and was called "Little Neptune," or "Neptune No. 6."

Spectators will be admitted to all parts of the firemen's muster free of charge.

The City of Pittsfield plans a number of free attractions during the summer, including Friday night block dances in all parts of the city and outdoor movies several nights a week at the twelve city playgrounds. The playgrounds will be open during the day, free, to children of residents and visitors, and are supervised. A number of evening baseball and boxing contests will be staged at these points, also free.

At Tanglewood, the Boston Symphony Orchestra will open its season July 13 with an all-Bach program, following it July 20 with an all-Mozart presentation. Series A, July 24, 26 and 27, will include Brahms, Schubert, Copland, Rachmaninoff, Berlioz, Hindemith, Barber and Ravel. Series B will consist of a Beethoven cycle which also will be included in an extra concert August 5 which features the Ninth Symphony.

Series B will be heard July 31, Aug. 2 and 3. Series C, Aug. 7, 9 and 10, will include works by Haydn, Mendelssohn, Schumann, Stravinsky, Tchaikovsky, Debussy and Mozart.

Mr. Koussevitzky will again be director of the Berkshire Music Center which will be in session June 30 to Aug. 10. It functions in conjunction with the Berkshire Festival and provides students with schooling in five music departments. Several programs will be presented by this group for which no tickets will be sold, but which will be open to the Society of Friends of the Berkshire Music Center.

Titleholders Will Race

Also planned for visitors who wish to study will be the Pittsfield Summer College which operates during school vacation. It is directed by the Masachusetts State Teachers College of North Adams, and professional improvement of teachers is its aim. Credit is offered for master's degrees in education. Each course will carry three semester hours' credit, and the graduate unit provides eight hours.

Water sports the Fourth of July will culminate in races on Pontoosuc Lake sanctioned by the American Power Boat Association.

Sunday polo matches will be played throughout the summer at the Pittsfield Riding and Polo Club, and more than a dozen state forests, public reservations and wildlife sanctuaries, many with picnic facilities, will be available for vacationists.

Hartford Times
MAY 22 1947

Berkshire Music Group Names Mrs. Murphy to Post

Mrs. Francis S. Murphy of So. Main St., West Hartford, and Mrs. William Mather Lewis of Colebrook have been named to the National Committee for the Society of Friends of the Berkshire Music Center at Tanglewood, summer home in Lenox, Mass., of the Boston Symphony Orchestra. The committee, with Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, as chairman, has been formed to foster support of the school, of which Serge Koussevitzky, the orchestra's music director, is founder and head.

Dr. Perry has invited former and prospective Friends to make contributions "in any amount," which will constitute enrollment and will entitle donors to attendance at performances of the two student orchestras, the choral and opera departments and the chamber music groups. Donations will be used to help support the school, which will be conducted for six weeks, beginning July 30, with about 400 students from all sections of the United States and other countries. They will attend, as part of their training, concerts of the Berkshire Music Festival the last five weekends the school is in session.

In his invitation to join the "Friends," Dr. Perry quotes Dr. Koussevitzky's description of the school's purpose, "What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music."

Dr. Perry states, "The venture is justified in its results, for the Center may well become a vital step in the development of a notable coming generation of creative and interpretative musicians in this country." The students will work under Dr. Koussevitzky, Leonard Bernstein, Richard Burgin, Stanley Chapple, Eleazar deCarvalho, William Primrose, Aaron Copland, ~~Arthur Honegger,~~ Boris Goldovsky, Frederck Cohen, Richard Rychtarik, Hugh Ross, Robert Shaw, Katharine Wolff and other outstanding musicians and teachers.

Contributions may be mailed before June 1 to Symphony Hall, Boston; later to Tanglewood, Lenox, Mass.

* * *

BUFFALO, N. Y.
NEWS
JUN 7 - 1947

Karl Koch Pla

By THEODOLINDA C. BORIS.

Tanglewood Programs Announced by Koussevitzky

DR. SERGE KOUSSEVITZKY, musical director of the Boston Symphony Orchestra, has just announced programs for the Berkshire Festival at Tanglewood, summer home of the orchestra in Lenox, Mass. They are as follows:

Series A—Thursday evening, July 24: Honegger's Symphony for Strings: Debussy's "The Sea," three orchestral sketches; Brahms' Second Symphony.

Saturday evening, July 26: Barber's Overture, "School for Scandal"; Copland's Third Symphony; Berlioz "Harold in Italy" Symphony with William Primrose as viola soloist.

Sunday afternoon, July 27: Schubert's C Major (No. 7) Symphony, and Stravinsky's "Le Sacre du Printemps." Leonard Bernstein conducts this concert.

Series B will be devoted to Beethoven. Dr. Koussevitzky will conduct concerts on Thursday evening, July 31; Saturday evening, Aug. 2; Sunday afternoon, Aug. 3 and Tuesday evening, Aug. 5. All nine of the Beethoven symphonies will be heard, and the Fourth and Fifth Piano Concertos, with Joseph Battista and Jacob Lateiner as soloists.

Series C—Thursday evening, Aug. 7; Bernstein conducting. Haydn Symphony in B Flat, No. 102; Hindemith's Violin Concerto, Ruth Posselt, soloist, and Schumann's Second Symphony in C.

Saturday evening, Aug. 9: Robert Shaw conducting. Mozart's Requiem; Poulenc's Chorus and Stravinsky's Symphony of Psalms.

Sunday afternoon, Aug. 10: Koussevitzky conducting. Martinu's Concerto Grosso for Chamber Orchestra and two pianos; Ravel's Pavane and Bolero, and Tchaikovsky's Fourth Symphony.

Pre-festival Bach concerts on July 13 and July 15. Mozart concerts on July 20 and July 22 also are scheduled. No tickets remain for the July 13 and 20 concerts. Address inquiries to Berkshire Festival, Tanglewood, Lenox, Mass.

DETROIT, MICH.
TIMES
MAY 25 1947

Mrs. Newberry Aids Music Center

MRS. JOHN S. NEWBERRY of Lake Shore road, Grosse Pointe Farms, has been named to the National Committee of the Society of Friends of the Berkshire Music Center at Tanglewood, summer home in Lenox, Mass., of the Boston Symphony Orchestra.

Lewis Perry, principal emeritus of Phillips Academy, Exeter, heads the 62-member committee, and Dr. Serge Koussevitzky, director of the Boston Symphony and founder and director of the school, is one of six honorary members.

Donations from former and prospective friends will help support the school which will be conducted for six weeks, beginning June 30, for approximately 400 students from all sections of the United States and other countries.

Contributions will also entitle donors to attendance at performances of the two student orchestras, the choral and opera and the chamber music groups.

AUGUSTA, ME.
KENNEBEC JOURNAL
MAY 23 1947

Mrs. Gannett Given New Honor By Tanglewood Music Center

Lenox, Mass., May 22—New honors are announced for Mrs. Guy P. Gannett of Cape Elizabeth, Me., who on Tuesday was named to membership in the Metropolitan Opera Guild of New York. Today she was made an honorary member of the National committee of the Society of Friends of the Berkshire Music Center at Tanglewod, the summer school conducted by the Boston Symphony Orchestra here.

Mrs. Gannett, immediate past president of the National Federation of Music Clubs, is one of six members of the honorary group, a part of the committee formed to sponsor support of the school founded in 1940 by Serge Koussevitzky, director of the Boston Symphony Orchestra.

Other honorary members are Dr. Koussevitzky; Mrs. Ernest B. Dane, widow of the late president of the orchestra; Mrs. Andrew Hepburn, Concord, Mass., who with her aunt, the late Miss Mary Tappan, gave Tanglewood to the orchestra; Henry B. Cabot and Jerome D. Greene, the orchestra's president and former president. The 62 members of the active committee are in all sections of the country.

The school, to be conducted for six weeks, will open June 30, and will have a student body of about 400.

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Lenox, Mass., May 22.—New honors are announced for Mrs. Guy Patterson Gannett of Cape Elizabeth, Me., who on Tuesday was named to membership in the Metropolitan Opera Guild of New York. Today she was made an honorary member of the National committee of the Society of Friends of the Berkshire Music Center at Tanglewood, the summer school conducted by the Boston Symphony Orchestra here.

Mrs. Gannett, immediate past president of the National Federation of Music Clubs, is one of six members of the honorary group, a part of the committee formed to sponsor support of the school founded in 1940 by Serge Koussevitzky, director of the Boston Symphony Orchestra.

Other honorary members are Dr. Koussevitzky; Mrs. Ernest B. Dane, widow of the late president of the orchestra; Mrs. Andrew Hepburn, Concord, Mass. who with her aunt, the late Miss Mary Tappan gave Tanglewood to the orchestra; Henry B. Cabot and Jerome D. Greene, the orchestra's president and former president. The 62 members of the active committee are in all sections of the Country.

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HARTFORD, CONN.
TIMES
MAY 31 1947

Recording Recalls Tanglewood Concert

By C. E. L.

AMONG THE many fond memories taken home from Tanglewood was the performance of Bach's D major Brandenburg Concerto a couple of seasons ago. The finish of Dr. Koussevitzky's orchestra was exceeded only by the extraordinary artistry of the ripieno, in this case the Burgin violin, the Laurent flute and the piano of Lukas Foss.

It was the Foss performance in the long cadenza which clung to the mind so hauntingly — one of those things which cannot be repeated; one of those things to think about wishfully. When lo! Victor shows up with a recording of this very performance and there you are.

It comes as near as mechanical reproduction can come to the real thing. In this same album also is the Brandenburg Concerto in F—the one with the brilliant and difficult part for the clarino which is the original name for the high Bach trumpet which has to be especially made for this score.

* * *

VLADIMIR HOROWITZ finds within the scope of Mendelssohn's piano music the opportunity to exploit the many facts of his keyboard genius. There are two of the Songs Without Words the restrained poetry of which this pianist is equal to upon occasion.

In the Serious Variations contained in this Victor album he conveys the implicit melancholy which is about as deep an emotion as the composer ever allowed himself. Needless to say, the technical demands of this work are met by Horowitz without ever extending himself.

For sheer virtuosity he trots out Liszt's version of the Wedding March. For sparkle and thunder this is all Horowitz and a yard wide.

* * *

ANOTHER VERSION of the great C Major Symphony of Schubert is offered by Columbia. Bruno Walter with the New York Philharmonic Symphony has a decidedly new approach which can best be described as rhapsodic. Actually there are violent fluctuations of tempo which may not at first be acceptable to those who know this symphony best in its more chaste and classic outlines. Some episodes are quietly taken, followed by abrupt accelarations.

Fact is, in this version the symphony seems far less protracted than in others. Perhaps if he had heard it in this form Schuman would not have referred to Schubert's "heavenly length."

[7]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 14 1947

PLANNING FOR MUSICAL SUMMER: Serge Koussevitzky (left) and Henry B. Cabot, music director and president of the Boston Symphony Orchestra, discussing plans for the Berkshire Music Center and the Festival in Dr. Koussevitzky's garden at Seranac, Lenox, yesterday. Earlier in the day they visited the school and the concert halls at Tanglewood.

MILWAUKEE, WIS.
SENTINEL

MA[illegible] - 1947

Saarinen Designs to Be Exhibited Here

WHAT WILL PROBABLY prove to be the most important art exhibit of the year here, from the point of view of Milwaukeeans — the Saarinen and Cranbrook Academy of Art Show — will open Friday evening at the Milwaukee Art Institute.

Eliel Saarinen is the world famous, Finnish born architect named by the Milwaukee War Memorial Committee to design the city's "living" memorial building dedicated to the young people who served in World War II. Working with him will be his son, Eero Saarinen, and his son-in-law, J. Robert F. Swanson, who together comprise an architectural firm.

Along with the Saarinen designs will be shown the art work of students at Cranbrook Academy of Art, Bloomfield Hills, Mich., where Saarinen resides, and for which he was the inspiration and which he now heads.

Also shown will be several pieces of sculpture by Carl Milles, one of the greatest of living sculptors, who is Saarinen's friend and an artist in residence at Cranbrook.

Show to Have A Triple Goal

The show assumes added importance since it will coincide with the War Memorial Committee's countrywide drive for building funds, May 15 to June 15. Burton Cumming, director of the Art Institute, comments:

"The show is intended to achieve a triple aim. The Milwaukee Art Institute wishes to show contemporary architecture at its very best.

"It wishes to help the people of the community understand and appreciate the genius and craftsmanship which is native to these builders and will be applied to their memorial project.

"It is anxious to help the corporation of the Memorial Center by exhibiting the work of these masters."

Variety of Designs Will Be Shown

Speaker at the opening reception Friday night will be Albert Christ-Janer, noted art historian and teacher at Cranbrook. His close association with the Saarinens will make him a particularly interesting commentator on their work.

Honor guests, in addition to Mr. Christ-Janer, at the reception will be Eero Saarinen and Mr. Swanson. It is not yet certain that Eliel Saarinen will be able to be present.

Milwaukeeans will be most interested in the models and large mural-type photographs of Saarinen's works, and also that of his firm, which indicate the wide range of architecture they have recently designed.

Among the designs shown will be those for the following places:

Antioch College, Yellow Springs, O.; the opera shed at the Berkshire Music Center, Stockridge, Mass.; the proposed high school at Birmingham, Mich.; the First National Bank of Birmingham; a competition entry for the Chicago City Plan; the buildings at the Cranbrook Institutions; the Tabernacle Church of Christ, Columbus, O.; the Kleinhans Music Hall, Buffalo, N. Y.; the proposed Art Museum, Fort Wayne, Ind.; the proposed plans for the General Motors Technical Research Center, Detroit, Mich.; ~~the entry~~ for the Legislative Palace, Quito, Ecuador; the entry for the proposed Smithsonian Gallery of Art, Washington, D. C.; the home for A. C. Wermuth, Fort Wayne, Ind.; the entry for the Festival Theater and Fine Arts Building, College of William and Mary.

The Cranbrook Show will include paintings, ceramic pieces, sculpture, wood carving, photography and textiles done by instructors, students and alumni of Cranbrook Academy of Art, many of them widely known. This latter is a traveling show that has been exhibited at leading art museums throughout the nation.

Cranbrook Academy of Art has been supervising installation of the exhibit. Installation experts at the institution have made detailed studies of the Milwaukee Art Institute floor plan and have made novel and workable plans for showing the exhibit to best advantage.

SPRINGFIELD, MASS.
NEWS

JUN 7 - 1947

Music Festival Concerts Start Sun., July 13

Complete Tanglewood Program Announced by Director Serge Koussevitzky

Complete programs for the 14 concerts of the Berkshire Festival at Tanglewood, summer home in Lenox of the Boston Symphony Orchestra, are announced by Serge Koussevitzky, the Orchestra's music director, as follows:

Sunday afternoon, July 13, and Tuesday evening, July 15
Bach Brandenburg Concerto No. 1, for 2 Horns, 3 Oboes, and Bassoon, with Strings
Brandenburg Concerto No. 6 for Strings
Concerto for Two Pianos, in C minor
Concerto for Two Pianos, in C major
Suite No. 1 in C major
Soloists: Pierre Luboshutz and Genia Nemenoff

Sunday afternoon, July 20, and Tuesday evening, July 22
Mozart Serenade in B flat major, for Wind Instruments
Divertimento in B flat major, for Violin, Two Horns, and Strings
Symphony in E flat major, No. 26
Symphony in C major ("Jupiter"), No. 41

Thursday evening, July 24
SERIES A
Honegger............Symophony for Strings
Debussy......."The Sea," Three Orchestral Sketches
Brahms.........Symphony No. 2 in D major

Saturday evening, July 26
Barber......Overture, "School for Scandal"
Copland....................Symphony No. 3
Berlioz.."Harold in Italy" Symphony with Viola Solo
Soloist: William Primrose

Sunday afternoon, July 27
Leonard Bernstein, conducting
Schubert.......Symphony in C major, No 7.
Stravinsky........"Le Sacre du Printemps"

Thursday evening, July 31
SERIES B—Beethoven Cycle
Symphony No. 1, in C major
Symphony No. 2, in D major
Symphony No. 3, "Eroica"

Saturday evening, August 2
Symphony No. 4, in B flat major
Piano Concerto No. 5, in E flat major "Emperor"
Symphony No. 5, in C minor
Soloist: Jacob Lateiner

Sunday afternoon, August 3
Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G major
Symphony No. 7, in A major
Soloist: Joseph Battista

Tuesday evening, August 5
EXTRA CONCERT
Symphony No. 8, in F major
Symphony No. 9, with Final Chorus on Schiller's "Ode to Joy"

Thursday evening, August 7
SERIES C
Leonard Bernstein, conducting
Haydn......Symphony in B flat, No. 102
Hindemith..................Violin Concerto
Schumann.....Symphony No. 2, in C major
Soloist: Ruth Posselt

Saturday evening, August 9
Robert Shaw, conducting
Mozart..............................Requiem
Poulenc..............................Chorus
Stravinsky............Symphony of Psalms

Sunday afternoon, August 10
Martinu.......Concerto Grosso for Chamber Orchestra, with 2 pianos
Ravel...............................Pavane
Ravel...............................Bolero
Tchaikovsky...Symphony No. 4, in F major

Soloists for August 5 and 9 will be announced. The Festival Chorus, prepared by Robert Shaw, will assist.

Reserved seats for all concerts except those on July 13 and 20, for which no tickets remain, are on sale at Tanglewood.

General admission to the grounds will be sold at the box office three hours before each program. Admission to three rehearsals on Saturday mornings, July 26, Aug 2 and 9 will be for the benefit of the Orchestra's Pension Fund.

NEW YORK, N. Y.
PM

JUN 22 1947

Complete programs for the 14 concerts of the 1947 Berkshire Festival, given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., have been announced by Serge Koussevitzky, ~~the or~~chestra's music director.

Koussevitzky

Three of the festival concerts will be directed for the first time this year by two young American conductors: Leonard Bernstein will conduct on July 27 and Aug. 7, and Robert Shaw on Aug. 9. The rest of the concerts will be conducted by Dr. Koussevitzky.

WORCESTER, MASS.
TELEGRAM

JUN 8 - 1947

Music

BERKSHIRE FESTIVAL'S 14 CONCERTS ARRANGED

By **RAYMOND MORIN**

Complete programs for the fourteen concerts of the Berkshire Festival at Tanglewood, Summer home of the Boston Symphony Orchestra in Lenox, are announced by Serge Koussevitzky, the orchestra's music director. The subscription sale being closed, all remaining tickets are for single concerts and it is reported that seats are available only in the last three rows in the Shed and in the boxes.

Koussevitsky

Posselt

The schedule will open on Sunday afternoon, July 13 with an all-Bach program with Pierre Luboshutz and Genia Nemenoff as duo-pianists in the "Concertos in C minor and C major." The balance of the program which will be repeated on Tuesday night, July 15, will include the "Brandenburg Concertos, Nos. 1 and 6" for strings and the "Suite No. 1 in C major."

Sunday afternoon, July 20, and Tuesday night, July 22, there will be an all-Mozart program—the "Serenade in B-flat major," "Divertimento in B-flat," Symphony in E-flat major, No. 26," and the "Jupiter Symphony." Thus far the concerts will have been given in the theater concert hall.

N. ADAMS, MASS.
TRANSCRIPT

JUN 11 1947

Modern Composers' Works To Be Heard at Tanglewood

Contemporary Composers to be Well Represented With Old Masters in Works to be Performed in 14 Concerts Comprising Berkshire Festival by Boston Symphony Orchestra—Season to be Opened Sunday Afternoon July 13—Some Concerts to be Devoted Exclusively to Beethoven, Bach and Mozart.

Modern composers will be well represented with the old masters in the works to be performed in the 14 concerts comprising the Berkshire Festival program at Tanglewood, Lenox, it has been revealed with announcement of the full season's fare by ~~Serge Koussevitzky~~, Boston Symphony orchestra director.

Moderns Conspicuous

One of the three regular series of three concerts plus an extra concert will be devoted exclusively to Beethoven's works, while four preliminary concerts pre eding the opening of the three regular series will be similarly devoted to Bach and Mozart. But the moderns appear conspicuously in the schedules for the other performances.

This year also, the announcement of the programs has disclosed, Dr. Koussevitzky will accept assistance from two of his proteges. Leonard Bernstein will conduct two of the concerts and Robert Shaw a third.

The season will be opened on Sunday afternoon July 13, when the first of the four preliminary concerts, to be given by orchestras of chamber dimensions under Dr. Koussevitzky's baton, will be presented. This concert will be devoted to Bach's concertos, the program including the Brandenburg No. 1, the Brandenburg No. 6, the concerto for two pianos in C minor, the concerto for two pianos in C major, and the Suite No. 1 in C major. Pierre Luboshutz and Genia Nemenoff are to be soloists for this program which will be repeated at the second preliminary concert, Tuesday evening, July 15.

The third concert will be given on Sunday afternoon, July 20 and will comprise Mozart works exclusively, the Serenade in B flat major, the Divertimento in B flat major for violin, two horns and strings, the Symphony in E flat major and the "Jupiter" symphony in C major. This program will be repeated Tuesday evening, July 22.

Traditional Series

The traditional series of three concerts each by the entire Boston Symphony orchestra will open on Thursday evening, July 24 when Dr. Koussevitzky will conduct Honneger's symphony for strings, Debussy's three orchestra sketches under the general title "The Sea," and Brahm's second symphony in D major. On Saturday evening, July 26, the program will include Barber's overture for "School for Scandal," Copland's third symphony and Berlioz's "Harold In Italy" symphony, with William Primrose as viola soloist. On Sunday afternoon, July 27, with Mr. Bernstein conducting, Schubert's C major symphony No. 7 and Stravinsky's "Le Sacre du Printemps" will be performed.

The Beethoven cycle will start with the opening concert of Series B on Thursday evening, July 31, and run through the other two concerts of that series, on Saturday evening, Aug. 2, and Sunday afternoon, Aug. 3, and an extra concert on Tuesday evening, Aug. 5. The first of the four programs will offer straight symphonies, the No. 1 in C major, No. 2 in D major and No. 3, or "Eroica," symphony; the second will present the No. 4 symphony in B flat major, the fifth (or "Emperor") piano concerto in E flat major, with Jacob Lateiner as soloist, and the fifth symphony in C minor; in the third concert of the cycle, Dr. Koussevitzky will present the sixth, or "Pastorale" symphony, the fourth piano concerto in G major and the seventh symphony. Joseph Battista will be the concerto soloist. At the extra concert on Aug. 5, the eighth and ninth symphonies will be presented, the latter with the final chorus on Schiller's "Ode to Joy" in which the Festival chorus directed by Mr. Shaw will perform.

Third Series

In the third series, on Thursday evening, Aug. 7, Mr. Berstein will conduct Haydn's B flat symphony, Hindemith's violin concerto with Ruth Posselt as soloist, and Schumann's second symphony; on Saturday evening, Aug. 9, Mr. Shaw will conduct Mozart's Requiem, Poulenc's Chorus and Stravinsky's "Psalms" symphony, with the chorus assisting, and on Sunday afternoon, Aug. 10, Dr. Koussevitsky will again occupy the podium to direct Martinu's Concerto Grosso for chamber orchestra and two pianos, Ravel's "Pavane" and "Bolero" and, as the final number of the season, Tschaikowsky's fourth symphony in F major.

NEW YORK, N. Y.
AMSTERDAM STAR NEWS

JUN 21 1947

Serge Koussevitzky, conductor of the Boston Symphony Orchestra has announced fourteen instead of twelve concerts at the 1947 Berkshire Festival and that all nine of the Beethoven symphonies would be played in the four-concert Beethoven cycle. The first program will be given Sunday afternoon, July 13 and continue through August 10. The season subscription sale is closed but reserved seats for single concerts are on sale at Tanglewood. General admission to the grounds will be sold at the box office three hours before each program.

CLEVELAND, OHIO
PRESS

JUN 19 1947

Winsor French

STOCKBRIDGE, Mass.: Now that the great European music festivals have become more or less inaccessible, I suppose the annual event in the Tanglewood gardens is perhaps the most impressive musical banquet taking place anywhere in the world today.

The setting, certainly, under the massive elms shading the birthplace of Hawthorne's "Tanglewood Tales" would be difficult to surpass and Serge Koussevitzky, the musical director, is hardly an amateur.

The muted strings and horns will commence sending their echoes into the hills on July 13, much earlier than usual.

This, by the way, with a series of special Bach and Mozart concerts that have already been sold out.

The festival proper begins on Thursday, July 24, continuing through Sunday afternoon, Aug 10 with concerts Thursday and Friday nights and Sunday afternoons.

The accent this year is on Beethoven, but the program will include the works of such men as Honegger, Debussy, Haydn, Stravinsky, Hindemith, Ravel, Schubert, Berlioz among many others, all receiving a bow from the Boston Symphony.

HARTFORD, CONN.
TIMES

JUN 9 - 1947

Tanglewood Festival Programs Announced

By CARL E. LINDSTROM

THE Tanglewood Festival appears to be unable to find a saturation point. The gradual increase in the number of concerts has seemed to be crowding the limit of what the traffic would bear but always concerts have been as popular as ever and the overflow kept increasing from season to season.

Nine concerts on three successive weekends seem to be about the limit. But this year management boldly announced 14 concerts and from the look of things even now the limit has not been reached because all reserved seats for the concerts on July 13 and 20 have already been sold. These concerts are to be devoted to Bach and Mozart respectively.

The second or B series comprises an extra concert for the reason that these programs are to be given over to a Beethoven cycle and it isn't possible to get all nine symphonies into the three concerts. Otherwise the Symphonies One to Nine will be played in that order on July 31, Aug. 2, 3 and 5. The two piano concertos, four and five, will be extras played respectively by Joseph Battista and Jacob Lateiner. Fancy hearing in one concert Symphonies One and Two followed after intermission by the "Eroica!"

Also in the case of admission price, the traffic seems to have born up exceedingly well in spite of increases. If memory serves, the original grounds admission was one dollar. With subsequent increases the prices is now two dollars which seems like a lot of money for a place on the green sward. But there seems to be no fear that there will be a falling off in attendance.

There will be another departure this season in that for the first time there will be concerts at which Dr. Koussevitzky will not conduct. He could not, of course, be expected to undertake a schedule of 14 concerts within so brief a time especially in the summer season. His protege, the enormously successful Leonard Bernstein, who was so popular with Bushnell audiences last winter, will conduct the last concert in Series A and the first in Series C. Robert Shaw will conduct the second concert in Series C. Koussevitzky will himself conduct all of the Beethoven symphonies.

Admission to three rehearsals on Saturday mornings, July 26 Aug. 2 and 9, will be for the benefit of the Boston Symphony Orchestra Pension Fund.

Better save the programs for future reference. Here they are:

Sunday afternoon, July 13 and Tuesday Evening, July 15

Bach—Brandenburg Concerto No. 1, for 2 Horns, 3 Oboes, and Bassoon, with Strings
Brandenburg Concerto No. 6 for Strings
Concerto for Two Pianos, in C minor
Concerto for Two Pianos, in C major
Suite No. 1 in C major
Soloists: Pierre Luboshutz and Genia Nemenoff

Sunday afternoon, July 20 and Tuesday evening, July 22

Mozart—Serenade in B flat major, for Wind Instruments
Divertimento in B flat major, for Violin, two Horns and Strings
Symphony in E flat major, No. 26
Symphony in C major "Jupiter," No. 41

Series A

Thursday evening, July 24

Honegger — Symphony for Strings
Debussy — "The Sea," 3 Orchestral Sketches
Brahms — Smyphony No. 2 in D major

Saturday evening, July 26

Barber — Overture, "School for Scandal"
Copland — Symphony No. 3
Berlioz — "Harold in Italy" Symphony with Viola Solo
Soloist: William Primrose

Sunday afternoon, July 27

Leonard Bernstein conducting
Schubert — Symphony in C major, No. 7
Stravinsky — "Le Sacre du Printemps"

Series B

Thursday evening, July 31

Symphony No. 1 in C major
Symphony No. 2, in D major
Symphony No. 3, "Eroica"

Saturday evening, Aug. 2

Symphony No. 4, in B flat major
Piano Concerto No. 5, in E flat major "Emperor"
Soloist: Jacob Lateiner

Sunday afternoon, Aug. 3

Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G major
Symphony No. 7, in A major
Soloist: Joseph Battista

Extra Concert—Tuesday evening, Aug. 5

Symphony No. 8, in F major
Symphony No. 9, with Final Chorus on Schiller's "Ode to Joy"

Series C

Thursday evening, Aug. 7

Leonard Bernstein conducting
Haydn — Symphony in B flat, No. 102
Hindemith — Violin Concerto
Schumann — Symphony No. 2, in C major
Soloist: Ruth Posselt

Saturday evening, Aug. 9

Robert Shaw, conducting
Mozart — Requiem
Poulenc — Chorus
Stravinsky — Symphony in Psalms

Sunday afternoon, Aug. 10

Martinu — Concerto Grosso for Chamber Orchestra, with 2 pianos
Ravel — Pavane
Ravel — Bolero
Tchaikovsky — Symphony No. 4, in F major

NEW YORK, N. Y.
TIMES

JUN 15 1947

SUMMER TIME

Symphony, Opera and Chamber Music Listed From Coast to Coast

By OLIN DOWNES

WHEN the summer concerts of the New York Philharmonic Society were instituted at the Lewisohn Stadium in June of 1918 the kind of program that Pierre Monteux will present for the opening of the 1947 season tomorrow night would have been viewed with alarm by the sponsors of the project, if not by its prospective public.

For it was then the doctrine that audiences which patronized orchestral performances at popular prices in the summer time would not welcome programs beginning, say, with Beethoven's "Eroica" symphony.

The Tchaikovsky violin concerto which Isaac Stern will play would have been considered nearer the mark. But the event would have loomed in advance as something dangerously above the public taste, and one which connoted poor patronage for the new series of summer concerts. Possibly, at the time, this would have been true. The Stadium programs are more "advanced" today than they were when they started. They have, however, kept consistently from the beginning to their initial conception, which was that of providing the public of New York City, during the hot months, with symphonic programs as representative as those of the winter season.

Bold Step

To offer such programs was a bold step. It was long before the establishment of the open-air festival of orchestral music given annually by the Boston Symphony Orchestra and its present distinguished conductor at Tanglewood in Stockbridge, Mass. Indeed, it was before conductors and artists of the highest eminence felt very sure of themselves in accepting engagements to appear at summer concerts in America.

The highest level of summer taste in music was generally believed to be that represented by the "Pop" concerts established and immortalized in Boston. Their programs were semi-popular, with Sousa and Victor Herbert at one end, and occasionally Dvorak, Tchaikovsky of the smaller pieces, and Wagner of the occasional overture at the other. It is to be noted that the programs of the Boston Pops in late years have grown more enterprising and inclusive under Arthur Fiedler's leadership than in the past. It is furthermore the fact that the "Pop" concert idea, which is one fundamentally of indoor entertainment, has by no means lost its appeal. New York has its "Pop" season, now nearing its end. There are "Pop" concert series in cities as far apart as Cleveland, New Orleans, Toronto. These have more or less followed established precedent. The Stadium concerts embodied another concept; one which reckoned confidently upon the artistic perceptions of the public, and brought far-reaching consequences in its train.

IN OPERA

Rosalia Maresca, the Santuzza, at Carnegie Hall Saturday.

They assumed that plain people were eager to hear the finest music if it could be made accessible to them. Through the initiative and generosity of the sponsors of the plan, which never has relaxed, they have provided this benefit. They have proved that the public will warmly welcome great music, at any time of the year, anywhere that it is presented with a modicum of comfort and at a cost within the average purse's reach. Not only have these concerts met a vital need, they have vindicated the taste of the music-loving public, and they have inaugurated a new period in the dissemination of symphonic music in America.

The proofs of this are to be found on every hand, and are so numerous that they could not be given complete illustration here. In the symphonic field alone they comprise the extensions in the form of summer series of many of the leading orchestras' seasons. The Berkshire Symphonic Festival, from modest beginnings certainly owed its inception to their example. The brilliant summer concerts of the Philadelphia Orchestra in Robin Hood Dell; the Water Gate concerts on the Potomac by the Washington Symphony; the Ravinia Park Symphony concerts in Chicago; the Milwaukee Symphony concerts given in the open air auditorium of the Blaty Temple of Music; the series instituted by Mr. Sevitzky at Indianapolis; the famous Hollywood Bowl concerts at Los Angeles; the summer concerts of the San Francisco Symphony are further cases in point.

Summer festivals not of a purely orchestral nature, varied in their nature and their artistic resources according to the conditions in different localities and nature of the terrain, are everywhere multiplying.

Music All Over

We do not speak of the big, long-established festivals of the springtime and the fall, such as the biennial Cincinnati May Festival, the Ann Arbor Festival, the Worcester, Mass., Festival, and the like, but of the concert and opera series, such as the "Zoo" opera season given each summer in the opera pavilion in Cincinnati's Zoological Gardens; the unique performances of opera in the historic little theatre in Central City, the former mining town of Colorado; the concerts now to be given at Red Rocks in the superb natural theatre which George Cranwer, with the cooperation of Denver's municipal authority, has had carved from towering masses of stone; of the festivals at Oglebay Park, Wheeling, Va.; the Brevard Festival in North Carolina; the programs given in the Sunken Garden Open Air Theatre in San Antonio, and so forth.

What stands out from all this is the fact the summer symphonic project launched here twenty-nine seasons ago has led the way in a development of pronounced importance to the cultural life of the nation. Largely because of these developments, which received their first great stimulus at the Lewisohn Stadium, symphonic music is now a year-round commodity that the plain citizen, by one means or another, may enjoy; one no longer confined to isolated communities; a benefaction which enters into the life of the nation.

HARTFORD, CONN.
TIMES

JUN 18 1947

Music, Plays Add Fun in Berkshires

Headlighted by the Tanglewood music season, the Berkshire region is scheduling a wide variety or recreation and cultural entertainment during the summer.

The Music Festival, which opens July 13, features a series of 12 concerts by the Boston Symphony, with nine concerts on consecutive weekends beginnings July 24. At the Berkshire Museum Theater in Pittsfield, another series of concerts will be given by the South Mountain Music Association, with dates still to be announced.

Two little theaters will be open in the region. The Berkshire Playhouse at Stockbridge initiates its 10-week season the last week of June; the Rollins Theater School at Lenox, July 1. A dance festival will be held at Jacob's Pillow during July. During September, the Pittsfield Art League's exhibition and others will be held at the Berkshire Museum.

The area is a sportsman's paradise. Through the 959 square miles of the Berkshire Hills run 800 miles of trout streams, and there are 200 lakes, and 73,098 acres of state forest open to fishermen and hikers. Climbers flock to Mt. Greylock, highest mountain in Massachusetts, and horseback and hiking parties find Mt. Washington the most popular objective.

For those who like to take nature a little more leisurely, there are two "cobbles," or rocky islands in valleys, one near Sheffield, the other near Tyringham. The former, called Bartholomew Cobble, extend for 31 acres, and contains 276 varieties of wild flowers.

There are wild life sanctuaries at Lenox, Hancock and Hinsdale. And the mountain laurel display is expected to be at its best next weekend, at Mt. Everett, not far from Pittsfield.

SAN FRANCISCO, C
CHRONICLE

JUN 1 1947

Going Pla

By ELLEN D. SMALL

A small, quiet country with a turbulent history. A country with constant even temperatures and gentle trade winds the year

BERKSHIRE FESTIVAL

Stockbridge and Lenox, Mass., are two quiet old villages in the beautiful and gentle Berkshire hills. Between them lies the estate where Nathanial Hawthorne wrote his "Tanglewood Tales." It is called, appropriately, Tanglewod.

Head for Tanglewood this summer and discover for yourself the great music offered at the Berkshire Festival, a series of outdoor concerts presented annually by Serge Koussevitsky and the Boston Symphony Orchestra. Settle comfortably in the open-air music shed—or on Tanglewood's rolling lawns—for an afternoon or evening of Bethoven, Bach, Mozart, Berloz, Stravinsky, Barber and Copland.

Not to be missed either are the festival's smaller concerts and "operatic evenings" given by the Berkshire Music Center, a school established at Tanglewood by Koussevitsky.

This year's festival starts July 13 but right now is the time to write to the Festival Committee for reservations.

WATERBURY, CONN.
AMERICAN

JUN 9 - 1947

Tanglewood Festival To Open July 13

A program of Bach piano concertos will be given July 13, in the Sunday matinee opening the 1947 Berkshire Music Festival by the Boston Symphony Orchestra at Tanglewood, Mass.

Serge Koussevitsky, Boston Symphony director, has announced that the Music Shed concerts will continue this year through Aug. 10. The opening program will be repeated July 15, with Pierre Luboshutz and Genia Nemenoff pianists for both concerts.

Music by Mozart will be featured at the concerts July 20 and July 22.

TOLEDO, OHIO
TIMES

JUN 15 1947

SHARPS
AND
FLATS

By FREDERICK J. KOUNTZ

THE complete program of the Berkshire Festival at Tanglewood near Lenox, Mass., is herewith listed with the thought that it may interest many more people than usual, since the approaching summer gives the appearance of being one of unprecedented travel and since the general musical appetite shows no signs of diminishing.

The programs of Sunday afternoon, July 13 and Tuesday evening, July 15 will be all Bach: the Brandenburg Concertos No. 1 and No. 6, the Concertos for two pianos in C minor and C major, the Orchestral Suite No. 1. Luboshutz and Nemenoff will be soloists. The programs of Sunday afternoon, July 20 and Tuesday evening, July 22 will be all Mozart: the Serenade in B flat major for wind instruments, Divertimento in B flat major, the Symphonies in E flat major, No. 26 and in C major, No. 41.

The concerts of the A series will be played on Thursday and Saturday evenings, July 24 and 26, and on Sunday afternoon, July 27. The first program will contain Honegger's Symphony for Strings, Debussy's "La Mer," and Brahms' Symphony No. 2; the second Barber's Overture, "School for Scandal," Copland's Symphany No. 3, and "Harold in Italy" of Berlioz; the third Schubert's Symphony No. 7 and Stravinsky's "Le Sacré du Printemps." The violist, William Primrose, will be soloist in the second concert and Leonard Bernstein will conduct the third.

THE B series which will be a Beethoven Cycle will be played on Thursday and Saturday evenings, July 31 and Aug. 2, and on Sunday afternoon, Aug. 3. The Cycle will be concluded with an extra concert on Tuesday evening, Aug. 5. In the first program will be played the composer's first three symphonies; in the second the fourth and fifth symphonies and the Piano Concerto, No. 5; in the third the sixth and seventh symphonies and the Piano Concerto, No. 4. The extra program will contain the remainder of the symphonies, No. 8 and No. 9. Jacob Lateiner will be soloist in the second concert and Joseph Battista in the third.

The concerts of series C, the concluding series of the Festival, will be performed on Thursday and Saturday evenings, Aug. 7 and 9, and on Sunday afternoon, Aug. 10. The programs are as follows: the first concert, Haydn's Symphony No. 102, Hindemith's Violin Concerto, Schumann's Symphony No. 2; the second, Mozart's Requiem, Poulenc's Chorus, Stravinsky's Symphony of Psalms; the third, Martinu's Concerto Grosso for Chamber orchestra with two pianos, Ravel's Pavane and Bolero, Tchaikovsky's Symphony No. 4. Leonard Bernstein will conduct the first concert of the series and Robert Shaw the second. The violin soloist in the first concert will be Ruth Posselt who is the wife of Richard Burgin, the concert master of the orchestra.

ALL the concerts will be conducted by Serge Koussevitzky except as otherwise noted. The names of the vocal soloists for the concerts of Aug. 5 and 9 and of the two pianists for the concert of Aug. 10 are still to be announced. The Festival Chorus will be prepared by Robert Shaw.

Reserved seats for all concerts except those on July 13 and 20, for which no tickets remain, are on sale at Tanglewood. General admission to the grounds will be sold at the box office three hours before each program. The public will also be admitted for a nominal fee to the rehearsals on Saturday mornings, July 26, Aug. 2 and 9.

IT has been announced that Jane Carlson, the young pianist who played with the Friends of Music Orchestra during the last winter, is one of the three young musicians who have won the 1947 Walter W. Naumberg award. She will play in Town Hall on Nov. 10 of this year and over the radio on the Telephone Hour on Dec. 1.

It appeared to this writer that the notable quality of Miss Carlson's work as it was displayed when she played here, was her strict attention to the essence of the music which she played. The

stence of such musical concen-
tion without a rather harried
re for pure technical matters is
ite unusual in a person of her age
d experience. The same quality
s apparent in the playing of
illiam Masselos who was one of
performers in the Museum's
ahms Festival and in the playing
Arthur Ferrante and Louis
icher who also appeared with the
ends Orchestra during the year.
would be a pretty safe guess that
reason for the unusual quality
their performances lies in the
ining that all of them have re-
ved from Carl Friedberg, for
y have all been his pupils at one
e or another.

But now Miss Carlson is in a
her anomalous position. She has
en well taught. She has played
nsiderably during the last year
d always, so far as I have been
le to determine, with a high qual-
of musicianship. She has been
osen from among 170 applicants
the Naumberg prizes. To be
e of three winners from so many
ould indicate that the judges who
ose her considered her talents
usual. It would seem that Miss
rlson is now on her way up. But
ch is not exactly the case.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 22 1947

Berkshire Center

Twenty-eight Performances Scheduled for Summer Season

The Berkshire Music Center will present twenty-eight performances this summer between June 29, the opening day of the session, and Aug. 10 at Tanglewood, Lenox, Mass. These will be open by invitation to members of the Society of Friends of the Berkshire Music Center, composed of contributors to the support of this school. The schedule is as follows:

Student orchestra, Department 2: Music Shed, Fridays, 8:15.

Chamber music, Department 2: Sundays, beginning July 6, 10:30 a. m.

Chorus, Department 5: Thursdays, July 10, 17, 24, 31, 3:30.

Opera scenes, Opera Department: Thursdays, July 10, 17; Wednesdays, July 30 and Aug. 6, 8:15.

Orchestra, Department 5: Tuesdays, July 15, 22, 3:30.

Chamber music (sponsored by Elizabeth Sprague Coolidge Chamber Music Foundation): Wednesdays, 8:15; July 2, Gordon Quartet; July 9, Albeneri Trio; July 16, Boston Wood Wind Ensemble; July 23, Juilliard Quartet.

Information about these programs and about joining the society is obtainable from the Berkshire Music Center at Tanglewood. The Boston Symphony Orchestra will also hold public rehearsals of its Berkshire Festival programs on Saturday mornings, July 26, Aug. 2 and 9, at 10 o'clock for the benefit of its pension fund.

SPRINGFIELD, MASS.
NEWS

JUN 4 - 1947

Tanglewood Festival Ticket Sale Reported Very Heavy

Because of Big Demand for Seats, Bach and Mozar Programs Will Be Repeated

Word was received from the Berkshire Music Festival headquarters at Tanglewood today that because all the seats have been sold for the first two concerts, the Bach program scheduled for Sunday afternoon, July 13, will be repeated Tuesday evening, July 15, and the all-Mozart program of Sunday, July 20, will be given again Tuesday evening, July 22.

These concerts, conducted by Serge Koussevitzky, will be performed by an orchestra of chamber proportions at the theater-concert hall.

Pierre Luboshutz and Genia Nemenoff, pianists, will be the soloists in the Bach Concerto for two pianos in C-Minor on July 13 and 15. Other Festival soloists will be William Primrose, viola, July 26; Jacob Lateiner, pianist, August 2; Joseph Battista, piano, August 3, and Ruth Posselt, violin, August 7.

So heavy has been the ticket sale, that seats for the 10 concerts by the Boston Symphony Orchestra on Thursday and Saturday evenings, and Sunday afternoons from July 26 to August 10, and on Tuesday evening, August 5, are available only in the last three rows of the shed and in the boxes. With the close of the subscription sale on June 1, all remaining seats are for single concerts.

Requests for information and tickets should be addressed to Berkshire Festival, Tanglewood, Lenox.

WATERBURY, CONN.
REPUBLICAN

JUN 8 - 1947

Tanglewood Concerts Open July 13

Serge Koussevitsky, director of the Boston Symphony Orchestra, has announced programs of the 14 summer concerts to be presented at the Berkshire Festival, Tanglewood, Mass., beginning July 13 and continuing through Aug. 10.

Opening with a program of Bach Concertos Sunday afternoon July 13, the concert will be repeated Tuesday night, July 15. Soloists for the two concerts will be Pierre Luboshutz and Genia Nemenoff, pianists.

The third and fourth concerts will be devoted to the music of Mozart and will be played Sunday afternoon July 20 and Tuesday night, July 22.

Three concerts, called Series A, will be presented Thursday night July 24, Saturday night July 26 and Sunday afternoon July 27. William Primrose, will be viola soloist for the Saturday concert and Leonard Bernstein will be guest conductor for the Sunday matinee.

Series B will be the Beethoven Cycle and will be played Thursday night July 31, Saturday night Aug. 2 and Sunday afternoon Aug. 3. Jacob Lateiner, pianist, will be soloist for the Saturday concert, and Joseph Battista will be piano soloist on Sunday. An extra concert to complete the Beethoven cycle will be offered Tuesday night Aug. 5. The Festival Chorus under the direction of Robert Shaw are also on the Aug. 5 program.

The final Series C will be played Thursday night Aug. 7, Saturday night Aug. 9 and Sunday afternoon Aug. 10. Leonard Bernstein will conduct the orchestra Thursday with Ruth Posselt as violin soloist. Robert Shaw will conduct the Saturday concert, in which the chorus will also take part.

NEW YORK, N. Y.
ENQUIRER

JUN 16 1947

AWARD TED MOSSMAN A MUSIC FELLOWSHIP

Ted Mossman, who has been awarded a Fellowship by the Berkshire Music Center, Mass., will leave this week for Tanglewood Summer Music Center, where he will conduct under Koussevitsky, and finish some new American scores of his own. Mossman is co-writer of "Till The End Of Time" and other hits.

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y at House of Mercy.

Lenox

Music Center Faculty Members Arrive Here

LENOX — Many of the members of the faculty of the Berkshire Music Center will spend the six-weeks' season in Lenox. With Dr. Serge Koussevitzky at his home, Seranac, will be Eleazar deCarvalho of Brazil, who will assist him in the conducting class.

Arthur Honegger, Swiss composer, who will join Aaron Copland in teaching composition, will be at the Downs Cottage, Mr. and Mrs. Boris Goldovsky at the home of Dr. and Mrs. Richard V. Pelton, Cliffwood Street, Mr. and Mrs. Frederick Cohen (Elsa Kahl) at Windsor Mountain School; Mr. and Mrs. Richard Rychtarik at the Dunbar Farm, West Street; Felix Wolfes, Jean Bedetti and Julius Herford with Mrs. J. Herbert Owen of Cliffwood Street; Miss Katharine Wolff at the Village Inn.

Leonard Bernstein, conductor, who will assist Dr. Koussevitzky in teaching conducting, will stay at the Bull Cottage, Beechwood, on Stockbridge Bowl. Also on the Bowl will be Einar Hansen, Alfred Zighera, Victor Polatschek, Bernard Zighera, Ralph Berkowitz, the last two in cottages of their own.

WORCESTER SUNDAY TELEGRAM, JUNE 8,

Music

BERKSHIRE FESTIVAL'S 14 CONCERTS ARRANGED

By RAYMOND MORIN

Complete programs for the fourteen concerts of the Berkshire Festival at Tanglewood, Summer home of the Boston Symphony Orchestra in Lenox, are announced by Serge Koussevitzky, the orchestra's music director. The subscription sale being closed, all remaining tickets are for single concerts and it is reported that seats are available only in the last three rows in the Shed and in the boxes.

The schedule will open on Sunday afternoon, July 13 with an all-Bach program with Pierre Luboshutz and Genia Nemenoff as duo-pianists in the "Concertos in C minor and C major." The balance of the program which will be repeated on Tuesday night, July 15, will include the "Brandenburg Concertos, Nos. 1 and 6" for strings and the "Suite No. 1 in C major."

Sunday afternoon, July 20, and Tuesday night, July 22, there will be an all-Mozart program—the "Serenade in B-flat major," "Divertimento in B-flat," Symphony in E-flat major, No. 26," and the "Jupiter Symphony." Thus far the concerts will have been given in the theater concert hall.

Koussevitsky

Posselt

Formal Series

The first formal series of three concerts in the Shed will take place on Thursday night, July 24 and on the succeeding Saturday night and Sunday afternoon. The first concert will have Honegger's "Symphony for Strings," Debussy's "La Mer," and Brahms' "Symphony No. 2."

The second concert of Series A will have William Primrose, violist, for soloist in Berlioz' "Harold in Italy" symphony. Also to be played are Samuel Barber's overture, "School for Scandal," and Copland's "Symphony No. 3."

The third concert will be conducted by Leonard Bernstein. The two works are Schubert's "Symphony in C major, No. 7," and Stravinsky's "Le Sacre du Printempts."

Series B Concerts

Series B (Thursday night, July 31, Saturday night, Aug. 2, and the following Sunday afternoon) will be a Beethoven cycle. The first concert will comprise the first three Beethoven symphonies.

The Saturday concert will have Jacob Lateiner as soloist in the "Pianoforte Concerto in E-flat, No. 5." Also on this program are symphonies No. 4 and 5.

The final Beethoven concert (Sunday afternoon) of Series B will include the sixth and seventh symphonies and Joseph Battista in the "Pianoforte Concerto No. 4, in G major."

Not included in the regular Beethoven series will be an extra concert on Tuesday night, Aug. 5, at which the "Symphonies No. 8 and 9" will be played.

Series C Programs

Series C (Thursday night, Aug. 7, Saturday night and Sunday afternoon, Aug. 9 and 10) will open with Haydn's "Symphony in B-flat, No. 102," followed by the Hindemith "Violin Concerto" with Ruth Posselt as soloist, and Schumann's "Symphony No. 2." Leonard Bernstein will conduct.

Robert Shaw will conduct the second concert, the repertory for which is Mozart's "Requiem," a "Chorus" by Poulenc, and Stravinsky's "Symphony of Psalms."

The festival will close on Aug. 10 with Martinu's "Concerto Grosso for Chamber Orchestra," Ravel's "Pavane," and "Bolero" and Tschaikowsky's "Symphony No. 4, in F major."

Requests for information and reservations should be addressed to the Berkshire Festival, Tanglewood, Lenox, Mass.

Chautauqua Program

The Summer session at Chautauqua will comprise eight consecutive weeks of diversified programs of study and entertainment, beginning June 29 and ending Aug. 23.

Franco Autori will again conduct the Chautauqua Symphony and among his guest soloists will be Mischa Mischakoff, violist; Nathan Gordon, violist; Beryl Rubinstein, James Friskin, and Harrison Potter, pianists; Hugh Thompson, baritone; Norman Dello Joio, composer and pianist.

which will include a "Program for Youth," excerpts from Handel's "The Messiah," a service devoted to Bach and Handel, an American program dedicated to the National Federation of Music Clubs, and a "Service of Psalms."

The Chautauqua Student Symphony will play under Edward Murphy, the Mischakoff String Quartet will be presented in three recitals, the Columbus Boys' Choir will appear in several amphitheater performances, and the Chautauqua Opera Association, directed by Alfredo Valenti, will present several productions in English.

Student recitals and recitals by members of the Music School will be presented for the general public through the Summer, and the Drama School will also present weekly demonstrations for the public.

HARTFORD, CONN.
TIMES

JUN 18 1947

Tanglewood Invites Society of Friends

The more than 900 members of the Society of Friends of the Berkshire Music Center at Tanglewood, Lenox, will be invited to 28 musical events listed on the calendar for the six weeks of the Boston Symphony Orchestra's summer school.

Beginning with opening exercises on Sunday afternoon, June 29, there will be concerts by students or other groups every day or two throughout the season.

All morning concerts will start at 10:30; afternoon at 3:30 and evening at 8:15. Rehearsals of the Boston Symphony will be open to the public at 10 on the mornings of July 26 and Aug. 2 and 9 for the benefit of the orchestra's pension fund.

HARTFORD, CONN.
TIMES

JUN 4 1947

Tanglewood To Repeat Bach, Mozart Events

Because all seats have been sold for the first two concerts of the Berkshire Festival at Tanglewood, the Bach concert scheduled for Sunday afternoon, July 13, will be repeated Tuesday evening, July 15 and the all-Mozart program of Sunday, June 20, will be given again Tuesday evening, July 22.

These concerts, conducted by Serge Koussevitzky, will be performed by an orchestra of chamber proportions in the theater-concert hall.

Pierre Luboshutz and Genia Nemenoff, pianists, will be the soloists in the Bach Concerto for Two Pianos in C minor July 13 and 15.

Requests for information and reservations should be addressed to the Berkshire Festival, Tanglewood, Lenox, Mass.

AUGUSTA, GA.
CHRONICLE

JUN 14 1947

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Mr. Ferguson said that he felt that he had been able to secure admission to the summer classes because of a personal letter of recommendation from Rudolph Serkin, the pianist, who wrote to the directors of the Berkshire Music Festival, and because of his own work in connection with Augusta's Little Symphony orchestra.

It is considered a great honor to be accepted at the music center and Mr. Ferguson is looking forward to his studies there with considerable interest, he said.

Only 400 students are accepted. These are chosen from all parts of the United States.

The Berkshire Music Center was founded in 1940 by the Boston Symphony orchestra and Dr. Koussevitzky to provide an opportunity for study in connection with the annual Berkshire Festival concerts.

The Berkshire Festival, held at Tanglewood in the Berkshire hills, attracts world-wide attention. It has been called the American Saltzbourg because musicians journey hundreds of miles to hear the Bach, Beethoven and Brahms cycles given there each year.

The summer session will open June 30 and close August 10.

The faculty is composed of 45 distinguished musicians, including the principal players of the Boston Symphony orchestra.

CHICAGO, ILL.
TRIBUNE

Wild Azaleas in Full Bloom in Berkshires

PITTSFIELD, Mass. [Special]—Berkshire natural gardens of wild azalea are at their zenith this week-end and along woodsy roads the atmosphere is permeated with the pink blossoms' fragrance. Largest of these gardens is around Berry pond, Pittsfield state forest, near the town of Hancock. For several miles the hard surface roads on the brink of heavily forested Lulu Cascade are flanked by azalea bushes from four to 15 feet high. They also surround the five acre pond.

This unspoiled display, said to be the finest in New Egland, is nature's legacy from Old John Berry, a Revolutionary soldier, who staked out his claim on the mountain after the battle of Bennington, Aug. 16, 1777. Only the cellar hole remains of the log cabin he built on his 100 acre farm.

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Mrs. Wait Talcott of Rockford, who is at her North Egremont estate overlooking Prospect lake, has a wild azalea garden of exceptional beauty.

A newcomer in Stockbridge this summer will be Mrs. Welch Dickinson of E. Walton st., who has rented Dr. Charles H. Kimberly's house.

Dr. and Mrs. Robert Metz are at Fernbrook, Lenox, for the season. Mrs. Metz is the former Mrs. John Crerer of Lake Shore dr. and she has made many friends in Berkshire since her marriage to Dr. Metz at Southampton last summer. Mrs. James Ransom Walker and her sister, Mrs. David Shields Cook of the Drake arrived early in the week at Red Lion inn, Stockbridge. Before going to Chicago last fall Mrs. Walker sold her place on Prospect Hill to Miss M. Adele Ryan, granddaughter of the late Thomas Fortune Ryan.

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SCHENECTADY, N. Y.
GAZETTE

JUN 10 1947

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The Saturday evening concert will include Barber's Overture, "School for Scandal", Copland's Symphony number 3 and Berlioz' "Harold in Italy," Symphony with viola solo by William Primrose.

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NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 8 - 1947

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BERKSHIRE EAGLE

JUN 28 1947

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One-Third of 420 Students Arrive At Tanglewood

TANGLEWOOD—Final preparations are being made today for the opening of the fifth season of the Berkshire Music Center at Tanglewood tomorrow. A third of the 420 students had arrived last night to live at the Lenox School, Tracy Hall, the Barrington School and in private homes as close to Tanglewood as possible.

Twenty of the students are from other countries, including Canada, Hungary, Australia, Chile, Norway, Czechoslovakia, Brazil, Uruguay, Holland, Greece, Colombia, Palestine and Lebanon. Forty per cent have attended the school before. Thirty-nine states and the District of Columbia are represented, with the largest delegation, 115, from New York State, of whom 81 are from New York City. Massachusetts is second, with 62 and Ohio has 32. Fifteen are from California.

The commissary, which will be operated by the Treadway Inns, will be completed early next week, as will the rehearsal stage in the orchard. The studios in the Hawthorne cottage are promised for early use, though the building will not be completed this season.

Friends of the Berkshire Music Center, without formal notice are invited to the opening exercises tomorrow at 3.30, and for tea that will follow in the garden.

Events next week will include a chamber music concert by the Gordon String Quartet Wednesday evening at 8.15, the gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and the first student concert, by the orchestra of department 2, Friday evening in the Shed.

STONE

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TANGLEWOOD OPENING: About 800 attended the opening of the fifth season of the Berkshire Music Center at Tanglewood yesterday afternoon. In his talk to the audience in the Tanglewood Theatre, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, founder and director of the Music Center, said that a part of the duty of the democratic state should be "the ultimate support of the arts." Others who spoke included Dr. Lewis Perry, chairman of the Society of the Friends of Tanglewood; Aaron Copland, assistant director, and Dr. Stanley Chapple, dean of the school. At the close of the program, a student chorus of 200 voices sang Randall Thompson's "Alleluia." A tea followed in the Tanglewood gardens. Mrs. Guy Patterson Gannett, past president of the National Federation of Music Clubs, flew here from Portland, Me., for the exercises in an amphibian plane, landing on Stockbridge Bowl.

Amherst Couple's Baby

THESE, then, are the major big-city summer concerts. Among the several country festivals that will be held this year are the Chautauqua, New York, concerts by the Juilliard School, and the Yaddo concerts of modern music in Saratoga, New York. But the best known, the most popular and most populous, is the Berkshire Festival.

It deserves to be the most popular, for it is the most satisfying—perhaps the only festival in the true sense of the word. Here, between Stockbridge and Lenox, Massachusetts, two lovingly preserved old villages, lies the Tanglewood Estate, so called because Hawthorne wrote his *Tanglewood Tales* while he stayed there. The surroundings are just right: hills, a lake, an old garden—nothing spectacular, but all beautiful and gentle. On the estate an open-air concert shed has been constructed. It is an acoustic marvel: no matter where you sit, you can hear a pianissimo. People come from all over with the sole purpose of hearing music, the kind of music that, because it is great and strong and immortal, is worth the journey. Koussevitzky conducts the Boston Symphony, an incomparable orchestra. On a Sunday afternoon as many as ten thousand people hear the concert.

This year the season will last longer than usual and will include two extra Sunday-afternoon concerts of music by Bach and Mozart. There will be a Beethoven cycle, a performance of Berlioz' *Harold in Italy,* Stravinsky's *Rites of Spring,* Debussy's *The Sea,* the Mozart *Requiem,* and modern American music by Barber and Copland. The festival starts July 13. In addition to the main concerts, the Berkshire Music Center (the school established by Koussevitzky) will give a series of smaller concerts and have a few operatic evenings.

Unfortunately, there are not enough hotel accommodations. It's a good idea to write well in advance to the Festival Committee and ask to be assigned to a private family or a tourist camp. And take your car; you will be lost without it. There is ample parking space at Tanglewood, and the parking is supervised by the handsomest State Troopers you have ever seen.

THE END

Music in a Democracy

The following is a sizable excerpt from the speech of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the fifth opening of the Berkshire Music Center at Tanglewood yesterday.

By SERGE KOUSSEVITZKY

The grave and tragic instances of present day life have shown that an artist is also a leader in society: he cannot withdraw from the open strife into the safety and seclusion of his ivory tower of words, sounds and aesthetic dreams. For art is a creative process. Art is the result of the creative act of man.

It is the mission of the artist not only to reflect his time, environment and the life of his people, but also to shape the consciousness of the masses, to seek inspiration in the pathos of their constructive effort. He must awaken the people from a passive acceptance of the values of art to an active interest in the work of art. For it was well said that the basic force of universal culture lies in the active participation of the masses.

In music, we have reached a dangerous impasse. From the beginning of the 20th century, music, once the privilege of the "initiated," became accessible to wide layers of society, bringing about a "mass initiation" of the listener into the sphere of musical art. This spreading of music in the masses, at too rapid a pace, resulted in a profound misconception of music as a means of "entertainment" and "enjoyment" to be passively consumed by the listener. Music must be listened to creatively. Only active love can lead to the understanding of art and of its lasting value.

It is for the artist musician to correct that fundamental error, to combat the inertia of the passive consumer, and recreate in the mind and consciousness of the wide listener the true meaning of music, as an art of eternal value.

• • •

The great creative artists of all time have been active builders and conquerors of the passivity and resistance of matter. They have shaped the structure of life, culture and art for many centuries and generations. Today, we may not have a Plato in philosophy, a Shakespeare in drama, a Tolstoy in literature, a Michelangelo in art and sculpture, or a Beethoven in music. But we possess their heritage. The era of the colossuses may have passed, but the burden of responsibility for the safety and advance of art and culture rests with their spiritual followers whose number multiplies with every new generation and every turn of a century. Are we prepared to meet this formidable assignment? Have we the courage to break away from the banality of mere "enjoyment" to the realm of pure joy to which music belongs?

Have we the power to liberate music from all that is superficial and foreign to its ideals?

Is our mind free from the smallness and limitations of our "ego"?

Is our heart burning within us? The cause of music asks for not action alone: It asks for an all-consuming love, renunciation of self, and will for sacrifice.

Beethoven, that titan in music, that great master, man and martyr, wrote: "Let us sacrifice life for art: let it be a sanctuary. . . ."

This, indeed, is the first step on the road of our spiritual reform. With new concentrated energy we shall enter a world of conflict and lay open the creative meaning of music and the arts in the complex structure of life.

The progress of the evolution of music, this highest attainment in art, is not unlike the evolution of democracy, representing the highest ideals of the political and social form of government. Both aspire to spiritual equality and freedom.

Music in the past experienced the aristocratic rule of the Maecenas that kept music in a lofty and noble, yet restricted sphere. Since the advent of the 20th Century and our industrial age, the influence of the Maecenas was gradually succeeded by larger groups, firms, agencies and corporations, the patronage of which offered many advantages and created a wide public, yet held the danger of mechanization and commercialization.

The ultimate support of th arts, to which the evolution o life points, must come from th democratic state.

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GREAT BARRINGTON,
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6/12/47

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Tanglewood Turn to tenth page

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[12]

TANGLEWOOD OPENING: About 800 attended the opening of the fifth season of the Berkshire Music Center at Tanglewood yesterday afternoon. In his talk to the audience in the Tanglewood Theatre, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, founder and director of the Music Center, said that a part of the duty of the democratic state should be "the ultimate support of the arts." Others who spoke included Dr. Lewis Perry, chairman of the Society of the Friends of Tanglewood; Aaron Copland, assistant director, and Dr. Stanley Chapple, dean of the school. At the close of the program, a student chorus of 200 voices sang Randall Thompson's "Alleluia." A tea followed in the Tanglewood gardens. Mrs. Guy Patterson Gannett, past president of the National Federation of Music Clubs, flew here from Portland, Me., for the exercises in an amphibian plane, landing on Stockbridge Bowl.

Amherst Couple's Baby

THESE, then, are the major big-city summer concerts. Among the several country festivals that will be held this year are the Chautauqua, New York, concerts by the Juilliard School, and the Yaddo concerts of modern music in Saratoga, New York. But the best known, the most popular and most populous, is the Berkshire Festival.

It deserves to be the most popular, for it is the most satisfying—perhaps the only festival in the true sense of the word. Here, between Stockbridge and Lenox, Massachusetts, two lovingly preserved old villages, lies the Tanglewood Estate, so called because Hawthorne wrote his *Tanglewood Tales* while he stayed there. The surroundings are just right: hills, a lake, an old garden—nothing spectacular, but all beautiful and gentle. On the estate an open-air concert shed has been constructed. It is an acoustic marvel: no matter where you sit, you can hear a pianissimo. People come from all over with the sole purpose of hearing music, the kind of music that, because it is great and strong nd immortal, is worth the journey. oussevitzky conducts the Boston Symphony, an incomparable orchestra. On a Sunday afternoon as many as ten thousand people hear the concert.

This year the season will last longer than usual and will include two extra Sunday-afternoon concerts of music by Bach and Mozart. There will be a Beethoven cycle, a performance of Berlioz' *Harold in Italy,* Stravinsky's *Rites of Spring,* Debussy's *The Sea,* the Mozart *Requiem,* and modern American music by Barber and Copland. The festival starts July 13. In addition to the main concerts, the Berkshire Music Center (the school established by Koussevitzky) will give a series of smaller concerts and have a few operatic evenings.

Unfortunately, there are not enough hotel accommodations. It's a good idea to write well in advance to the Festival Committee and ask to be assigned to a private family or a tourist camp. And take your car; you will be lost without it. There is ample parking space at Tanglewood, and the parking is supervised by the handsomest State Troopers you have ever seen.

THE END

Good Housekeeping
June

George Marek – Summer Concerts

Music in a Democracy

June 30 Globe

The following is a sizable excerpt from the speech of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the fifth opening of the Berkshire Music Center at Tanglewood yesterday.

By SERGE KOUSSEVITZKY

The grave and tragic instances of present day life have shown that an artist is also a leader in society: he cannot withdraw from the open strife into the safety and seclusion of his ivory tower of words, sounds and aesthetic dreams. For art is a creative process. Art is the result of the creative act of man.

It is the mission of the artist not only to reflect his time, environment and the life of his people, but also to shape the consciousness of the masses, to seek inspiration in the pathos of their constructive effort. He must awaken the people from a passive acceptance of the values of art to an active interest in the work of art. For it was well said that the basic force of universal culture lies in the active participation of the masses.

In music, we have reached a dangerous impasse. From the beginning of the 20th century, music, once the privilege of the "initiated," became accessible to wide layers of society, bringing about a "mass initiation" of the listener into the sphere of musical art. This spreading of music in the masses, at too rapid a pace, resulted in a profound misconception of music as a means of "entertainment" and "enjoyment" to be passively consumed by the listener. Music must be listened to creatively. Only active love can lead to the understanding of art and of its lasting value.

It is for the artist musician to correct that fundamental error, to combat the inertia of the passive consumer, and recreate in the mind and consciousness of the wide listener the true meaning of music, as an art of eternal value.

• • •

The great creative artists of all time have been active builders and conquerors of the passivity and resistance of matter. They have shaped the structure of life, culture and art for many centuries and generations. Today, we may not have a Plato in philosophy, a Shakespeare in drama, a Tolstoy in literature, a Michelangelo in art and sculpture, or a Beethoven in music. But we possess their heritage. The era of the colossuses may have passed, but the burden or responsibility for the safety and advance of art and culture rests with their spiritual followers, whose number multiplies with every new generation and every turn of a century. Are we prepared to meet this formidable assignment? Have we the courage to break away from the banality of mere "enjoyment" to the realm of pure joy to which music belongs?

Have we the power to liberate music from all that is superficial and foreign to its ideals?

Is our mind free from the smallness and limitations of our "ego"?

Is our heart burning within us? The cause of music asks for not action alone: It asks for an all-consuming love, renunciation of self, and will for sacrifice.

Beethoven, that titan in music, that great master, man and martyr, wrote: "Let us sacrifice life for art: let it be a sanctuary. . . ."

This, indeed, is the first step on the road of our spiritual reform. With new concentrated energy we shall enter a world of conflict and lay open the creative meaning of music and the arts in the complex structure of life.

The progress of the evolution of music, this highest attainment in art, is not unlike the evolution of democracy, representing the highest ideals of the political and social form of government. Both aspire to spiritual equality and freedom.

Music in the past experienced the aristocratic rule of the Maecenas that kept music in a lofty and noble, yet restricted sphere. Since the advent of the 20th Century and our industrial age, the influence of the Maecenas was gradually succeeded by larger groups, firms, agencies and corporations, the patronage of which offered many advantages and created a wide public, yet held the danger of mechanization and commercialization.

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[12]

Bigotry in B-Flat

HOW THE BERKSHIRES FACE THE MUSIC

BY HORACE SUTTON

Pittsfield, Massachusetts, June 19

PRECISELY at 3:30 p.m., Sunday, July 13, Dr. Serge Koussevitsky will rap his baton on a music stand at Tanglewood, Massachusetts, and leading the orchestra in an all-Bach program formally open the 1947 Berkshire Music Festival. Before the series ends four weeks later at least a hundred thousand people will have poured into the village to hear the concerts, operas, and chorales. They will jam Tanglewood's Finnish-designed, $80,000 Music Shed, spill over on to its green lawns, lie under its birches, evergreens, and pines. On Saturday afternoons the crowds will come with their picnic baskets and pay a dollar to listen to the Boston Symphony in rehearsal. On Sunday mornings they will stretch out in the sun and watch the waters of Stockbridge Bowl ripple in the summer wind.

When these music lovers seek a place to lay their heads at nightfall, the story will become less melodious than malodorous. According to Haydn Mason, director of public relations of the Berkshire Hills Conference, the annual music festivals at Tanglewood aggravate a Berkshire sore point into what the county now considers a very important problem. Of the forty-three hotels and inns which the conference lists in its 1947 vacation guide Mr. Mason estimates that 50 per cent will not welcome Jews. At least one is militant on the subject.

"Actually we would have a problem here anyway because of our proximity to New York," says Mr. Mason, "but the Jewish people are artistic as a race, and the festival has amplified our predicament. I would say that 98 per cent of our inns would have no objection if Jews would conduct themselves according to ordinary standards, but they don't. Here's what happens. A car pulls up full of boisterous people. If they turn out to be Irish—o. k. If they're Italian—o. k. If they're Americans, nobody says anything. But if they're Jews, thumbs down."

As the official information center for the Berkshires, Mr. Mason's office gets some 15,000 inquiries about accommodations each year. The letters are opened and placed in a huge cardboard bin. Regardless of the type

HORACE SUTTON contributes monthly articles on travel to The Nation.

of name, Mason says, each applicant is sent a copy of the Berkshire Hills Vacation Guide, which lists the hotels, and another pamphlet which lists guest houses. Neither mentions clientèle restrictions. The prospective Berkshire vacationist then makes a selection and writes to one of the hotels. Mason says that half the hotels listed write back, "Please be advised we only cater to . . ." or "We only welcome. . . ." The guest houses, he indicated, are not so strict since they do not serve food, and Jews do not have as much opportunity to mingle with other guests.

During the 1946 summer season the festival and its related activities drew an estimated 160,000 persons to the Berkshires. Of this number Mason estimates that only one-half could be accommodated with the type of service and facilities the county would have liked to provide. Some 10,000 rooms in the county, Mason's office figures, brought a total return to the area of $100,000 a day. With perhaps an even larger crowd coming this year, some festival ticket-holders will be sleeping as far away as Danbury, Connecticut, sixty-two miles to the south.

The smart Jew who is aware of the local attitude, Mason says, does not even attempt to find a place in Berkshire County. He goes to a hotel in Albany, or he takes a room at a tourist house on the road before he gets to the Berkshires. There are 117 tourist houses, cabins, and small hotels between Danbury and Tanglewood, according to Mason's tally. "Other Jews," he says, "may sleep in their cars."

From Albany to Tanglewood is a thirty-seven-mile trip, but Mason explains that "it's only ten miles to Lebanon Valley, which is lined with guest houses." Copake Falls, New York, is "90 per cent Jewish, just like the Catskills." And Canaan, Connecticut, just over the state border, he says, is "wide open for them."

The Berkshire Hills Conference, which functions like a local chamber of commerce, is supported by a taxpayers' appropriation and by voluntary contributions. Although it is denied officially, apparently some strain exists between the conference, an old, established agency which aims to promote the whole Berkshire region over an eight-month period, and the infant music festival, which though it lasts only a month overshadows all other community activities. Mason quotes a townsman as saying last year, "I wouldn't give a dime to the Berkshire Hills Conference; look at all the Jews it has brought to the county." "We didn't bring them," Mason explains privately, "it's the music festival that brought them. But don't get me wrong. Some of our best families in Pittsfield are Jewish."

The Berkshire Hills Conference, which has two Jewish members, has gone on record against racial discrimination. They say that if any anti-Semitism exists in the area, they have not fostered or supported it. They agree that "some resort hotels in the county pursue a restricted-clientèle policy," but they make it plain that such an attitude "does not represent the policy of the Berkshire Hills Conference." Pittsfield journalists believe that local anti-Semitism stems mainly from the types of dress affected by the counselors and children from nearby Jewish camps and from the public's behavior at the festival rather than from "names and faces." A scorching letter was printed last year in the *Berkshire Eagle* berating visitors for sun-bathing and indecent dressing. With this exception the *Eagle* has given complete support to the festival.

Though Pittsfield elders have clearly rejected anti-Semitism, Jewish visitors to the Berkshires this year may expect a chilly welcome. A few weeks ago a man and his ill wife arrived at a New England hotel which they found to be run down and dilapidated. Hearing of another place where he thought his wife might be more comfortable, the man called and explained his predicament. The rest of the conversation went like this:

"Yes, we have a double room."

"Oh, that's fine."

"Are you a Christian?"

"No, I'm not."

"Well, then I don't think you'd be very comfortable here."

Tanglewood is near Lenox, Massachusetts. There is parking space on the grounds for 4,000 cars. The New Haven Railroad furnishes limited train service from New York to Great Barrington, Stockbridge, Lee, Lenox, and Pittsfield. The New York Central and the Boston and Albany also run to Pittsfield. Commercial air service operates to Albany and to Springfield-Westfield, and there is direct bus service to the concert grounds from all neighboring towns.

Tanglewood's first two Sunday-afternoon concerts, on July 13 and 20, will be given by skeleton orchestras of forty musicians. The regular week-end series begin on July 24, with three sets of programs scheduled for each Thursday evening, Saturday evening, and Sunday afternoon thereafter until August 10. Some 400 students who are studying at Tanglewood will present student-orchestra concerts, student operas, chamber music, and choral concerts. Tickets for the regular series are $6 for boxes, $4, $3, and $2.50 for other reserved seats. General admission is $2, and patrons are invited to bring blankets, beach chairs, and picnic baskets. Admission to student concerts is limited to the Friends of the Berkshire Music Center, which invites inquiries at Tanglewood, Lenox, Massachusetts. All the concerts of the regular series will be performed by the full Boston Symphony Orchestra, with Serge Koussevitsky as director.

The first guest conductor in the history of the music festival will be Leonard Bernstein, who will appear on Sunday afternoon, July 27—a fact I thought interesting under the circumstances.

INFORMATION OBSCURED

MORE ABOUT COPLAND'S THIRD

By VIRGIL THOMSON

ARON COPLAND'S Third Symphony, which received the season's award [illegible] the Music Critic's Circle of New York, is [illegible] impressive piece of new symphonic com[illegible] heard this year. It is a serious work, and its tion [illegible] dignity and simplicity mark it as manly effort. ure is personal. It [illegible] not quite a satisfying piece. There is something the same [illegible] content. Not wholly false but not convincing [illegible] writer has referred to this troublesome quality as er T[illegible] "editorial tone." H[illegible] means by that he is not convinced that the ings expressed in the work are entirely spontaneous and personal. [illegible] an exposition of ideas not necessarily those [illegible] [illegible]rial writer's conscientious objections to the edure are [illegible] ethical problem. Publicly he accepts no in[illegible] is not signed. From every point of view, in [illegible]imate, because ideas are common property. [illegible]ttish about expounding them unless he be[illegible] man [illegible] hat their dissemination would be injurious s, in a given [illegible] he owes allegiance. Up to that point the ome cause [illegible] free an agent as any other anonymous skilled kman.

• • •

ic's Problem of Sincerity

USIC, however, does not deal with ideas; it deals with feelings. And feelings are personal. My lawyer, my secretary or any friend speak my ideas for me, represent me, defend my interests in a n matter. Nobody can insult my enemies for me or write my love rs. A composer may like to believe that it would be a wonderful g if his feelings about love, liberty and landscape were shared. But n he writes a piece, he must really express his own feelings, if he es to hold our attention. Or he may yearn to be taken for a pasate fellow, patriotic, not too religious and infallibly kind to chil. Nothing is a more agreeable daydream. But a symphony is no dream. To hold a place in repertory it must be a true account, bee that is what all the great music of the past is. This is why tical propaganda and moral edification have no place in it and the editorial attitude is unbecoming to it.

Shocking as the proposition may appear to an epoch that is corted all through by advertising and propaganda, quality in music ot determined by the nature or social utility of its expressive con but by the absolute sincerity of same. Even in writing for the e a composer must believe in his characters, all of them. In writing phonies and similar untitled instrumental works it is sheer suicide a composer to get involved with feelings, sentiments or emotions er than the ones he really has.

* * *

land's Problem of Conformity

ST how far the expressive content of Copland's Third Symphony is a reflection of his real emotional life nobody will ever know. I think, though, that there is some pose in it. I have noticed that her the composer's very old friends, like myself, nor his more re and devoted satellites are quite happy about the piece. Nor was Critics' Circle. We all thought it was a good try and worth honor but we regretted that it didn't mean more to us. Myself, I found ot unlike the speeches of Henry Wallace, striking in phraseology all too reminiscent of Moscow. And not of Moscow as a source igorous political ideas, either, but of Moscow as the very spirit of rnational pietism. I do not care where ideas and techniques come n. The wider their origins the better. Neither divergencies nor larities among them shock me. But I am disappointed at feelings show so little variation, save in the manner of their expression, n the patriotic-versus-pastoral formula that the Russians evolved war-time radio usage. Aaron Copland's real personality is more resting than that, fuller of depths and surprises.

Berkshire Center

nty-eight Performances Scheduled for Summer Season

he Berkshire Music Center will ent twenty-eight performes this summer between June he opening day of the session, Aug. 10 at Tanglewood, Lenox, s. These will be open by intion to members of the Society Friends of the Berkshire Music ter, composed of contributors he support of this school. The edule is as follows:

dent [illegible] Department 2: Musi[illegible], Fridays, 8.15.
amber [illegible] Department 2: Sundays, beng July 6, 10 a. m.
orus, De[illegible] 5: Thursdays, July 10, 4, 31 3.30.
era scenes, O[illegible] Department: Thursdays, 10, 17, We[illegible] July 30 and Aug. 6.
chestra [illegible] Tuesdays, July 15, :30.
amber [illegible] (sponsored by Elizabeth gue C[illegible] Chamber Music Foundation) nesday[illegible] July 2, Gordon Quartet; 9 A[illegible] July 16, Boston Wood Ensemble; [illegible] 23, Juilliard Quartet.

nformation about these proms and about joining the soy is obtainable from the Berkre Music Center at Tanglewood. e Boston Symphony Orchestra also hold public rehearsals of Berkshire Festival programs on urday mornings, July 26, Aug. nd 9, at 10 o'clock for the beneof its pension fund.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUN 1[illegible]

Special Concerts Open To Friends Of Lenox Festival

Twenty-eight musical event open to members of the Societ f Friends of the Berkshire M ic Center at Tanglewood, Leno y invitation, are listed on th alendar for the six weeks of th ummer school of the Bosto ymphony orchestra, founded an irected by Serge Koussevitzky More than 900 members from a parts of the United States an Canada have joined the society b making voluntary contribution o the support of the school.

Beginning with opening exer cises of the Berkshire Music cen ter on Sunday afternoon, Jun 29, there will be concerts by stu dents or other groups every da or two through the Berkshir Festival closing Aug. 10. Spon sored by the Elizabeth Spragu Coolidge Foundation in the Li brary of Congress, three cham ber music concerts will be give on Wednesday evenings: on Jul 2 by the Gordon String quarte July 9, the Albeneri trio; July 16 the Boston Wood Wind ensemble The Juilliard quartet will pla July 23.

The student orchestra of De partment 2 will give concerts i the festival shed on Friday eve nings beginning July 4. Cham ber music concerts will be playe by Department 2 every Sunda morning at 10.30, starting July 6 The chorus of Department 5 will sing Thursday afternoon from July 10 through 31. Students in the opera department will give scenes from operas Thursday evenings, July 10 and 17, and Wednesday evenings, July 30 and Aug. 6. Department 5 orchestra will play Tuesday afternoons, July 15 and 22.

All morning concerts will start at 10.30; afternoon at 3.30 and evening at 8.15. Rehearsals of the Boston Symphony orchestra will be open to the public at 10 on the Saturday mornings of July 26 and Aug. 2 and 9 for the benefit of the Boston orchestra's pension fund.

Inquiries, requests for the calendar of events and contributions for membership in the society should be addressed to Tanglewood, Lenox, Mass.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 18 1947

28 Musical Events Open To Friends of Music Center

Twenty-eight musical events, open by invitation to members of the Society of Friends of the Berkshire Music Center at Tanglewood, Lenox, are listed on the calendar for the six weeks of the Boston Symphony Orchestra's summer school, founded and directed by Serge Koussevitzky. More than 900 members from many parts of the United States and Canada have joined the society by making voluntary contributions to the support of the school.

Beginning with opening exercises of the Berkshire Music Center on Sunday afternoon, June 29, there will be concerts by students and others every day or two through the Berkshire Festival that will close Aug. 10. The student orchestra of Department 2 will give concerts in the Festival Shed on Friday evenings, beginning July 4. Chamber music will be played by Department 2 every Sunday morning, starting July 6. The chorus of Department 5 will sing Thursday afternoons from July 10 through 31. Students in the opera departments will give scenes from operas Thursday evenings, July 10 and 17 and Wednesday evenings, July 30 and Aug. 6. Department 5 orchestra will play Tuesday afternoons, July 15 and 22.

Through the generosity of the Elizabeth Sprague Coolidge Chamber Music Foundation in the Library of Congress, chamber music concerts will be given Wednesday evenings: July 2, by the Gordon String Quartet; July 9, the Albeneri Trio; July 16, the Boston Wood Wind Ensemble. The Juilliard Quartet will appear the evening of July 23.

All morning concerts will start at 10.30; afternoon at 3.30 and evening at 8.15. Rehearsals of the Boston Symphony Orchestra will be open to the public at 10 Saturday mornings, July 26 and Aug. 2 and 9 for the benefit of its pension fund.

Inquiries, requests for the calendar of events and contributions for membership in the society should be addressed to Tanglewood, Lenox

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SPRINGFIELD, MASS.
NEWS

JUN 21 1947

Three Musicians From This City At Tanglewood

Adele Addison, Lillian Levine, Arppie Charkoudian to Attend Music School

Miss Adele J. Addison of 115 Tenth St., Miss Lillian P. Levine of 41 Elwood Dr., and Arppie Charkoudian of 17 Dearborn St. will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises Sunday afternoon, the 29th and will run concurrently with the Berkshire Festival which will start uly 13.

Dr. Koussevitzky, Henry b. Cabot, president of the trustees of the Boston Symphony Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students enrolled for the six-week session, including 15 from Europe, Canada, South America, Australia and Lebanon.

On the faculty with other prominent musicians will be Arthur Honegger, Swiss composer, recently arrived in New York from France to join Aaron Copland in the teaching of composition at the school.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 21 1947

Four Students From County At Music School

Four Berkshire County residents are among the 416 students of music enrolled for the Berkshire Music Center, the school the Boston Symphony Orchestra will conduct for six weeks at Tanglewood, starting June 29.

Local students at the school, directed by Serge Koussevitzky, are: Richard W. [redacted] Euclid Avenue and Joseph Pizzonia of 8 Lyric Street; Miss Alice Bishop Berle, summer resident of Great Barrington; and Miss Muriel H. Schiff of Adams. Seventeen students will come from Canada, Europe, South America and Lebanon.

Dr. Koussevitzky, Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak at the opening exercises of the school in the theatre-concert hall Sunday afternoon, June 29 at 3.30. Friends of the Music Center are invited.

Among the faculty will be Arthur Honegger, Swiss composer, recently arrived in New York to join Aaron Copland in the teaching of composition at the school.

N. ADAMS, MASS.
TRANSCRIPT

JUN 21 1947

Dr. Perry Now at Lenox

Dr. Lewis Perry, headmaster emtus of Phillips academy at Exe, N. H., and a member of a famlong associated with Williams lege, has arrived in Lenox for a day stay during which he will rk on the nation-wide organizan of sponsoring committees for Berkshire Music Center at nglewood. ~~Dr. Perry is chairman~~ the Society of Friends of the sic Center.

SPOKANE, WASH.
SPOKESMAN REVIEW

JUN 22

Whelan Going to Berkshire

Will Study Conducting at Tanglewood.

Harold Paul Whelan, conductor of the Spokane Philharmonic orchestra, will be in New England for the Berkshire festival this summer. going east tomorrow, he will have several weeks at Tanglewood, near Lenox, Mass., studying conducting. This famed music center draws the music-minded from all parts of the country.

The Boston Symphony orchestra plays a series of 12 festival concerts, the series including a Bach program, July 13 (repeated July 15); a Mozart program, July 20 (repeated July 22) and a Beethoven cycle, July 31, besides others featuring the great composers.

Through the generosity of the Elizabeth Sprague Coolidge foundation there will be three invitation concerts of chamber music on Wednesday evenings in the Theater-Concert hall. The dates and organizations are July 2, Gordon string quartet; July, Albeneri trio, and July 16, Berkshire wood wind ensemble.

* * *

New Concert Master.

Melvin Baddin, who is joining the music faculty at Eastern Washington College of Education as professor of violin, will be the new concert master this season for the Spokane Philharmonic. Mr. Whelan anticipates there will be at least six new faces in the orchestra personnel this season, new players for the string section.

Otto Huttenbach, cellist, who arrived from England this month to take a teaching position with the faculty of the Spokane Conservatory, of which his brother-in-law, Dr. Hans Moldenhauer, is director, is joining the orchestra, playing solo cello, and Mrs. Huttenbach, violinist, will also play with the orchestra.

Mr. Whelan also expects to have some of the fine scholarship students at Eastern Washington college joining the ensemble, some for the string section (double bass), others for bassoon and oboe. Everett Dallas, who plays double bass ((bass viol), is returning to Spokane this season and will be coming into the orchestra, as will a clarinet artist from Denver.

CHIC

Complete

AGO SUNDAY TRIBUNE: J

Program

UNE 22, 1947

s for Berkshire Festival Listed

Bach Concert Opens Summer Series July 13

By Edward Barry

Serge Koussevitzky, director of the Boston Symphony orchestra, has announced complete programs and a partial list of soloists for this summer's Berkshire festival. The festival, which has become one of the nation's major summer musical undertakings, is held at Tanglewood, the Boston orchestra's summer home at Lenox, Mass.

On Sunday afternoon, July 13, and Tuesday evening, July 15, an all-Bach program will be presented. It consists of the Brandenburg Concertos Nos. 1 and 6, the Concertos for Two Pianos in C minor and C major, and the Suite No. 1 in C major. The soloists will be Pierre Luboshutz and Genia Nemenoff.

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An all-Mozart program is scheduled for the following Sunday afternoon and Tuesday evening. It offers the Serenade in B flat major for wind instruments: the Divertimento in B flat major for violin, two horns, and strings; and the Symphonies in E flat major [No. 26] and C major [No. 41]. This last is the work known as the "Jupiter" Symphony.

On Thursday evening, July 24, Honegger's Symphony for Strings, Debussy's "The Sea," and Brahms' Second Symphony make up the program.

Serge Koussevitzky

Dimitri Mitropoulos

The following Saturday evening [July 26] the orchestra offers Barber's "School for Scandal" Overture; Copland's Symphony No. 3, and Berlioz' "Harold in Italy." The viola solo in the last named will be played by William Primrose.

Leonard Bernstein will conduct the program of Sunday afternoon, July 27, which consists of Schubert's Symphony in C major, No. 7, and Stravinsky's "Le Sacre du Printemps."

• • •

The concerts of the following Thursday and Saturday evening and Sunday afternoon are given over to a Beethoven cycle which will be concluded Tuesday evening, Aug. 5. All nine of the symphonies will be performed—also the Fourth and Fifth ["Emperor"] Piano Concertos, played by Joseph Battista and Jacob Lateiner, respectively. Soloists for the Ninth Symphony have not been announced. The chorus will be the Festival chorus, prepared by Robert Shaw.

Bernstein conducts again on Thursday evening, Aug. 7, when the program lists Haydn's Symphony in B flat, No. 102; the Hindemith Violin Concerto [with Ruth Posselt]; and Schumann's Second Symphony. Shaw directs the following Saturday evening in a program consisting of the Mozart Requiem, the Poulenc Chorus, and Stravinsky's Symphony of Psalms. Names of soloists for this concert have not been released.

The festival's final concert, on Sunday afternoon, Aug. 10, offers Martinu's Concerto Grosso for chamber orchestra with two pianos, the Pavane and Bolero of Ravel, and Tschaikowsky's Fourth Symphony.

General admission to the grounds will be sold at the box office starting three hours before each program. Reserved seat tickets for the concerts of July 13 and 20 have been exhausted, but at last report some tickets were available for all the others. The Saturday morning rehearsals of July 26, Aug. 2 and Aug. 9 will be open to the public for a fee, the proceeds to go to the orchestra's pension fund.

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INFORMATION OBSCURED

Feb

V

MORE ABOUT COPLAND'S THIRD

By VIRGIL THOMSON

ARON COPLAND'S Third Symphony, which received the sea-son's award from the Music Critic's Circle of New York, is certainly the most impressive piece of new symphonic com-ion that we have heard this year. It is a serious work, and its ure is personal. Its dignity and simplicity mark it as manly effort. he same it is not quite a satisfying piece. There is something about its expressive content. Not wholly false but not convincing r. The present writer has referred to this troublesome quality as editorial tone." He means by that he is not convinced that the ngs expressed in the work are entirely spontaneous and personal. Editorial writing is an exposition of ideas not necessarily those he author. Any editorial writer's conscientious objections to the edure are his private ethical problem. Publicly he accepts no in-ity, because his work is not signed. From every point of view, in the business is legitimate, because ideas are common property. man needs to be skittish about expounding them unless he be-s, in a given case, that their dissemination would be injurious ome cause to which he owes allegiance. Up to that point the rial writer is as free an agent as any other anonymous skilled man.

• • •

ic's Problem of Sincerity

SIC, however, does not deal with ideas; it deals with feelings. And feelings are personal. My lawyer, my secretary or any friend speak my ideas for me, represent me, defend my interests in a matter. Nobody can insult my enemies for me or write my love rs. A composer may like to believe that it would be a wonderful if his feelings about love, liberty and landscape were shared. But he writes a piece, he must really express his own feelings, if he es to hold our attention. Or he may yearn to be taken for a pas-te fellow, patriotic, not too religious and infallibly kind to chil-. Nothing is a more agreeable daydream. But a symphony is no ream. To hold a place in repertory it must be a true account, be- that is what all the great music of the past is. This is why ical propaganda and moral edification have no place in it and the editorial attitude is unbecoming to it.

Shocking as the proposition may appear to an epoch that is cor-ed all through by advertising and propaganda, quality in music ot determined by the nature or social utility of its expressive con- but by the absolute sincerity of same. Even in writing for the e a composer must believe in his characters, all of them. In writing phonies and similar untitled instrumental works it is sheer suicide a composer to get involved with feelings, sentiments or emotions r than the ones he really has.

• • •

land's Problem of Conformity

ST how far the expressive content of Copland's Third Symphony s a reflection of his real emotional life nobody will ever know. I hink, though, that there is some pose in it. I have noticed that her the composer's very old friends, like myself, nor his more re- and devoted satellites are quite happy about the piece. Nor was Critics' Circle. We all thought it was a good try and worth honor- but we regretted that it didn't mean more to us. Myself, I found ot unlike the speeches of Henry Wallace, striking in phraseology all too reminiscent of Moscow. And not of Moscow as a source gorous political ideas, either, but of Moscow as the very spirit of rnational pietism. I do not care where ideas and techniques come . The wider their origins the better. Neither divergencies nor larities among them shock me. But I am disappointed at feelings show so little variation, save in the manner of their expression, the patriotic-versus-pastoral formula that the Russians evolved war-time radio usage. Aaron Copland's real personality is more esting than that, fuller of depths and surprises.

Berkshire Center

nty-eight Performances Scheduled for Summer Season

he Berkshire Music Center will ent twenty-eight perform-s this summer between June he opening day of the session Aug. 10 at Tanglewood, Lenox. s. These will be open by in-tion to members of the Society riends of the Berkshire Music ter, composed of contributors he support of this school. The dule is as follows:

dent orchestra, Department 2: Music Fridays, 8.15.
amber music, Department 2: Sundays, be-ng July 6, 10.30 a. m.
orus, Department 5: Thursdays, July 10, . 31, 3.30.
ra scenes, Opera Department: Thursdays, 10, 17, Wednesdays, July 30 and Aug. 6.
hestra, Department 5: Tuesdays, July 15, :30
amber music (sponsored by Elizabeth gue Coolidge Chamber Music Foundation): nesdays, 8.15, July 2, Gordon Quartet; 9, Albeneri Trio; July 16, Boston Wood Ensemble, July 23, Juilliard Quartet.

nformation about these pro-ms and about joining the so-y is obtainable from the Berk-e Music Center at Tanglewood. Boston Symphony Orchestra also hold public rehearsals of Berkshire Festival programs on urday mornings, July 26, Aug. nd 9, at 10 o'clock for the bene-of its pension fund.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUN 19

Special Concerts Open To Friends Of Lenox Festival

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Inquiries, requests for the cal-endar of events and contributions for membership in the society should be addressed to Tangle-wood, Lenox, Mass.

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BERKSHIRE EAGLE

JUN 18 1947

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Twenty-eight musical events, open by invitation to members of the Society of Friends of the Berk-shire Music Center at Tanglewood, Lenox, are listed on the calendar for the six weeks of the Boston Symphony Orchestra's summer school, founded and directed by Serge Koussevitzky. More than 900 members from many parts of the United States and Canada have joined the society by making voluntary contributions to the sup-port of the school.

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SPRINGFIELD, MASS.
NEWS

JUN 21 1947

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Dr. Koussevitzky, Henry b. Cabot, president of the trustees of the Bos-ton Symphony Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students en-rolled for the six-week session, in-cluding 15 from Europe, Canada, South America, Australia and Leb-anon.

On the faculty with other prom-inent musicians will be Arthur Hon-egger, Swiss composer, recently ar-rived in New York from France to join Aaron Copland in the teaching of composition at the school.

N. ADAMS, MASS.
TRANSCRIPT

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JUN 21 1947

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SPOKANE, WASH.
SPOKESMAN REVIEW

JUN 22 1947

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The Boston Symphony orchestra plays a series of 12 festival con-certs, the series including a Bach program, July 13 (repeated July 15); a Mozart program, July 20 (re-peated July 22) and a Beethoven cycle, July 31, besides others fea-turning the great composers.

Through the generosity of the Elizabeth Sprague Coolidge foun-dation there will be three invita-tion concerts of chamber music on Wednesday evenings in the The-ater-Concert hall. The dates and organizations are July 2, Gordon string quartet; July, Albeneri trio, and July 16, Berkshire wood wind ensemble.

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CHIC
AGO SUNDAY TRIBUNE: J
UNE 22, 1947

Complete Programs for Berkshire Festival Listed

Bach Concert Opens Summer Series July 13

By Edward Barry

Serge Koussevitzky, director of the Boston Symphony orchestra, has announced complete programs and a partial list of soloists for this sum-mer's Berkshire festival. The festi-val, which has become one of the nation's major summer musical undertakings, is held at Tanglewood, the Boston orchestra's summer home at Lenox, Mass.

On Sunday afternoon, July 13, and Tuesday evening, July 15, an all-Bach program will be presented. It consists of the Brandenburg Con-certos Nos. 1 and 6, the Concertos for Two Pianos in C minor and C major, and the Suite No. 1 in C major. The soloists will be Pierre Luboshutz and Genia Nemenoff.

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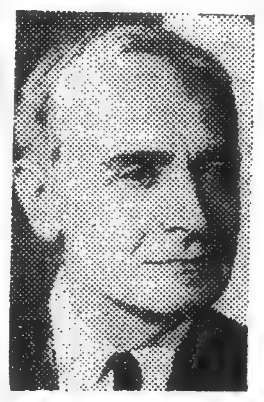
On Thursday evening, July 24, Honegger's Symphony for Strings, Debussy's "The Sea," and Brahms' Second Symphony make up the pro-gram.


Serge Koussevitzky

Dimitri Mitropoulos

The following Saturday evening [July 26] the orchestra offers Bar-ber's "School for Scandal" Over-ture; Copland's Symphony No. 3, and Berlioz' "Harold in Italy." The viola solo in the last named will be played by William Primrose.

Leonard Bernstein will conduct the program of Sunday afternoon, July 27, which consists of Schubert's Symphony in C major, No. 7, and Stravinsky's "Le Sacre du Prin-temps."

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Bernstein conducts again on Thursday evening, Aug. 7, when the program lists Haydn's Symphony in B flat, No. 102; the Hindemith Violin Concerto [with Ruth Posselt]; and Schumann's Second Symphony. Shaw directs the following Saturday evening in a program consisting of the Mozart Requiem, the Poulenc Chorus, and Stravinsky's Symphony of Psalms. Names of soloists for this concert have not been released.

The festival's final concert, on Sun-day afternoon, Aug. 10, offers Mar-tinu's Concerto Grosso for chamber orchestra with two pianos, the Pavane and Bolero of Ravel, and Tschaikowsky's Fourth Symphony.

General admission to the grounds will be sold at the box office starting three hours before each program. Reserved seat tickets for the con-certs of July 13 and 20 have been exhausted, but at last report some tickets were available for all the others. The Saturday morning re-hearsals of July 26, Aug. 2 and Aug. 9 will be open to the public for a fee, the proceeds to go to the orches-tra's pension fund.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUN 22 1947

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By Edward Barry

Serge Kou[redacted], director of the Boston Symphony orchestra, has announced complete programs and a partial list of soloists for this summer's Berkshire festival. The festival, which has become one of the nation's major summer musical undertakings, is held at Tanglewood, the Boston orchestra's summer home at Lenox, Mass.

On Sunday afternoon, July 13, and Tuesday evening, July 15, an all-Bach program will be presented. It consists of the Brandenburg Concertos Nos. 1 and 6, the Concertos for Two Pianos in C minor and C major, and the Suite No. 1 in C major. The soloists will be Pierre Luboshutz and Genia Nemenoff.

HARTFORD, CONN.
TIMES

JUN 23 1947

Students to Attend Music Center Season

Seven music students from Connecticut will attend the fifth season of the Berkshire Music Center at Tanglewood.

They are: Susan Dannreuther, 1765 Blvd., West Hartford; Gilbert G. Darr, 330 High St., Middletown; Betty Burnett, Putnam; Edward J. Ansara, 29 Arch St., Waterbury; Joan Brainerd, 34 Wakefield St., Hamden; Eleanor J. Diamond, 80 Sherman Ave., and William V. Gromoko, 65 Sheldon Ter., New Haven.

Opening exercises of the school will be on Sunday afternoon, June 29. Talks will be given by Dr. Koussevitzky, Henry B. Cabot and Dr. Lewis Perry.

Arthur Honegger, Swiss composer, recently arrived from Europe to join the composition faculty for the six-weeks session.

JOHNSON CITY, TENN.
PRESS-CHRONICLE

JUN 23 1947

Johnson To Attend Berkshire School

Roland A. Johnson of 414 West Pine street, Johnson City, will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will hold its opening exercises Sunday afternoon, June 29, and will run concurrently with the Berkshire Festival, which will start July 13.

Dr. Koussevitzky, Henry B. Cabot, president of the trustees of the ~~Boston Symphony Orchestra~~, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students enrolled for the six-weeks session, including 15 from Europe, Canada, South America, Australia and Lebanon.

On the faculty with other prominent musicians will be Arthur Homegger, Swiss composer, recently arrived in New York from France, to join Aaron Copland in the teaching of composition at the school.

NEW HAVEN, CONN.
JOURNAL-COURIER

JUN 23 1947

To Attend School

Miss Eleanor J. Diamond, of 80 Sherman Avenue, William V. Gromoko, of 65 Sheldon Terrace, and Miss Joan Brainerd, of Hamden, will attend the 5th season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises next Sunday afternoon, and will run concurrently with the Berkshire Festival which will start July 13.

PLAINFIELD, N. J.
COURIER-NEWS

JUN 23 1947

MUSIC CENTER DATE SET

The Berkshire Music Center, conducted by the Boston Symphony Orchestra under direction of [redacted] Koussevitzky, will hold its opening exercises Sunday afternoon, June 29, and will run concurrently with the Berkshire Festival which will start July 13.

NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 24 1947

Will Attend Music Center

MISS CYNTHIA SWEENEY

* * *

Residents Here Enrolled At Tanglewood School

Miss Cynthia Sweeney, daughter of Mr. and Mrs. Patrick Sweeney of 68 Arnold Street, and Louis Frankel, 63 Carroll Street, will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises Sunday afternoon and will run concurrently with the Berkshire Festival which will start July 13.

Dr. Koussevitzky, Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students enrolled for the six-weeks session, including 15 from Europe, Canada, South America, Australia and Lebanon.

On the faculty with other prominent musicians will be Arthur Honegger, Swiss composer, recently arrived in New York from France to join Aaron Copland in the teaching of composition at the school.

In addition to 14 festival concerts by the Boston Symphony Orchestra and programs presented during the season by student groups, those attending the school will hear on the first three Wednesday nights in July three chamber music concerts presented to the center by Elizabeth Sprague Coolidge Foundation in the Library of Congress, and on the fourth Wednesday, a program by the Juilliard Quartet given by the Juilliard School of Music in New York. This concert will be correlated with Mr. Copland's course in American music. These programs and orchestral, chamber, choral, and operatic perfromances of the school will be open by invitation to the Society of Friends of the Berkshire Music Center.

* * *

COLUMBUS, O.
STATE JOURNAL

JUN 24 1947

Four Will Attend Berkshire Center

Four Columbus musicians will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass., opening June 29 for six weeks.

They are: Curtis D. Bechtel, 1486 Pennsylvania Ave.; Robert E. Middleton, 183 W. Frambes Ave.; Randal W. Near, 1554 E. Blake Ave., and David L. Hite, 2413 Indiana Ave. The school is conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

JUN 24 1947

BERKSHIRE CENTER WILL OPEN JUNE 29

Festival Will Begin July 13; 400 Are Now Enrolled

The Berkshire Music Center, conducted by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will hold its opening ~~exercises~~ Sunday afternoon, June 29, and will run concurrently with the Berkshire Festival which will start July 13.

Dr. Koussevitzky, Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students enrolled for the six-week session, including 15 from Europe, Canada, South America, Australia and Lebanon.

On the faculty with other prominent musicians will be Arthur Honegger, Swiss composer, recently arrived in New York from France to join Aaron Copland in the teaching of composition at the school.

In addition to fourteen festival concerts by the Boston Symphony Orchestra and programs presented during the season by student groups, those attending the school will hear on the first three Wednesday evenings in July three chamber music concerts presented to the Center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and on the fourth Wednesday, a program by the Juillard Quartet given by the Juillard School of Music in New York. This concert will be correlated with Mr. Copland's course in American Music. These programs and orchestral, chamber, choral, and operatic performances of the school will be open by invitation to the Society of Friends of the Berkshire Music Center.

AMARILLO, TEXAS
TIMES

JUN 24 1947

Barron Will Attend Music Center Session

TANGLEWOOD, Mass. — Robert Louis Barron, director of Amarillo Philharmonic orchestra, will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass.

The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises Sunday, June 29, and will run concurrently with the Berkshire Festival which starts July 13.

Dr. Koussevitzky, Henry B. Cabot, president of trustees of the Boston Sympsony, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students enrolled for the six weeks session. On the faculty will be Arthur Honegger, Swiss composer, and Aaron Copeland.

In addition to 14 festival concerts by the Boston Symphony, and programs presented by the student groups, those attending the school will hear on the first three Wednesday evenings in July, three chamber music concerts, and a program by the Julliard Quartet. The programs will be open by invitation to the Society of Friends of the Berkshire Music Center.

* * *

CHATTANOOGA, TENN.
TIMES

JUN 24 1947

Miss Robbs at Music School

Miss Mary E. Robbs, 911 East Fifth Street, will attend the fifth annual school of the Berkshire Music Center at Lenox, Mass., the school announced yesterday.

Conducted by the Boston Symphony Orchestra Association under the supervision of Serge Koussevitzky, the school began June 29 and will continue until July 13, when the Berkshire Music Festival begins.

COLUMBUS, OHIO
DISPATCH

JUN 24 1947

Localites at Tanglewood

Curtis D. Bechtel of 1486 Pennsylvania Av, Robert E. Middleton, 183 W. Frambes Av, Robert Randal W. Near, 1554 E. Blake Av, Sirek S. Boghossian, 2876 Indianola Av, and David L. Hite, 2413 Indiana Av, Columbus, will attend the fifth season of the Berkshire Music Center at Tanglewood Center, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises Sunday afternoon, June 29, and will run concurrently with the Berkshire Festival which will start July 13.

TRENTON, N. J.
TIMES

JUN 24 1947

Joan Rounds to Attend Berkshire Music Center

Miss Joan Rounds, daughter of Mr. and Mrs. C. R. Rounds of 2168 Pennington Road, will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will run concurrently with the Berkshire Festival which will begin July 13.

NEW YORK, N. Y.
TIMES

JUN 27 1947

AT BERKSHIRE CENTER

Summer Music Center Will Open on Sunday Afternooon

Opening exercises of the Berkshire Music Center, near Lenox, Mass., will take place Sunday afternoon at 3:30, when Serge Koussevitzky, Aaron Copland, ~~Stanley~~ Chapple and Lewis Perry will speak. The ceremony will conclude with the traditional singing by students of "Alleluia," specially composed for the Center by Randall Thompson.

The Gordon String Quartet will give a concert Wednesday at 8:15 P. M., a gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and the student orchestra will perform next Friday night. Both events will be open to members of the Society of Friends of the Berkshire Music Center.

PASADENA, CAL.
STAR-NEWS & POST

JUN 26 1947

At Music Center

Miss Polly Carruthers of 1015 Prospect Boulevard, Pasadena, will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises Sunday afternoon, and will run concurrently with the Berkshire Festival which will start July 13.

NEWARK, N. J.
STAR-LEDGER

JUN 25 1947

6 SET TO STUDY AT TANGLEWOOD

Six residents of Newark and vicinity will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass., being conducted by the Boston Symphony Orchestra under direction of Serge Koussevitsky. Opening exercises will be held Sunday. The center will run concurrently with the Berkshire Music Festival starting July 13.

The local music students enrolled are Raymond Hellman and Frank Scozza Jr., Newark; Marguerita M. McDonald, West Orange; Kathryn B. Sanger, East Orange; Erna Lee Stern, South Orange, and Mrs. Mary Hartley Wells, Upper Montclair.

DALLAS, TEXAS
NEWS

JUN 25 1947

Music Center Work Co-ordinated With Berkshire Festival

TANGLEWOOD, LENOX, Mass., June 24.—The Berkshire Music Center, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold opening exercises Sunday afternoon and will run concurrently with the Berkshire Festival, beginning July 13.

More than 400 students enrolled for the six-week session, including fifteen from Europe, Canada, South America, Australia, Lebanon, will hear speeches by Koussevitzky, Henry B. Cabot, president of the Boston Orchestra's trustees, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center.

Arthur Honegger, Swiss composer, recently arrived from France to join Aaron Copland in teaching composition at the center. Coordinated with the latter's course in American music will be a July 23 concert by the Juilliard Quartet. On the first three Wednesdays in July chamber music concerts will be presented by the Elizabeth Sprague Coolidge Foundation of the Library of Congress. In addition to these and various student programs, the Berkshire center students will hear also the fourteen festival concerts by the Boston Symphony Orchestra.

SAN FRANCISCO, CALIF.
CHRONICLE

ıvew Task for Mrs. Harry Elliott

ZILFA ESTCOURT

rs. Harry Elliott of San Fran-
co has been appointed as a spon- for the "Little Red House" ject of the National Federation Music Clubs. Announcement of appointment has just been made Mrs. Guy Patterson Gannett of tland, Maine, immediate past ident of the organization, who ds the project to rebuild the his- home of Nathaniel Hawthorne Tanglewood in the Berkshires as ctice studios for the Berkshire sic School.

he late Charles Wakefield Cad- represented California, and death left a vacancy on the nsorship list which is filled by appointment of Mrs. Elliott. so serving as a sponsor for Cali- nia is Mrs. Leonora Wood Arms- of the San Francisco Symphony chestra Association.

istoric Interest

Rebuilding of the "Little Red use," which was destroyed by fire 1890, was inspired by the acute ed for additional practice facili- es at the summer music school ich Dr. Serge Koussevitzky, con- ctor of the Boston Symphony chestra maintains at Lenox, Mass. It is attended by hundreds of students from all parts of the country each year.

The house has historic and literary interest because it was the home of Nathaniel Hawthorne during 1850 and 1851 and one of the most notable of American novels, "The House of Seven Gables," was written there.

The original foundations are being used in the re-erection of the house, and the structure will be an exact replica of the original in so far as the exterior is concerned. The estimated cost is $15,000, which is being raised largely by contributions from music lovers.

California Students

Construction is now under way and it is anticipated that the building will be ready for dedication by midsummer. The project interests Californians not only because of the prominence of the two local sponsors, but also because many young Californians have attended the Berkshire School. Notable among them is Eula Beal, who was the National Federation's young artist winner in 1941. She has gained recognition as a concert and radio singer and recently sang with the symphony in San Francisco on Memorial day.

Mrs. Elliott, long a prominent pianist, is widely known for her work in city, State and national music federation affairs. She served on the board of San Francisco Musical Club as director of publicity for several terms.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 27 1947

hree Concert Programs At Tanglewood Listed

Programs were announced yes- rday for three concerts to be en at Tanglewood, Lenox, Mass., rough the generosity of the izabeth Sprague Collidge Foun- tion in the Library of Congress, Wednesday nights, July 2, 9 d 16. These will be open by invi- tion to subscribing members of e Society of riends of the Berk- ire Music Center. In the first ncert, next Wednesday, the Gor- n String Quartet, with Jascha issi, violist, will play d'Indy's cond quartet, David Stanley ith's tenth quartet and Bohu- Martinu's quintet for strings July 9 the Albeneri Trio, as- by Milton Katims, violist, play trios by Artur Schnabel, or Villa-Lobos and Schubert. July 16 the Berkshires Wood Ensemble, assisted by Ber- Zighera, harpist and pianist, play a Mozart quartet for wind ruments, Korsand's Fantasy ntet, Darius Milhaud's "La minee du Roi Rene," a rhap- by Arthur Honegger and Ed- d Burlingame Hill's sextet, Op. 39. Information about membership in the Society of Friends of the Berkshire Music Center is obtainable from the Berkshire Music Center, Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
PM

29 1947

erkshire Center pens 5th Season

ore than 80 New Yorkers will d the Fifth season of the Berk- Music Center at Tanglewood, ox, Mass. The school, conducted the Boston Symphony Orchestra er the direction of Serge Kous- itzky, will hold its opening ex- ises this Sunday afternoon, and l run concurrently with the kshire Festival which starts y 13.

Dr. Koussevitzky, Henry B. Ca- t, president of the trustees of the ston Symphony Orchestra, and Lewis Perry, chairman of the iends of the Berkshire Music nter, will speak to more than 0 students enrolled for the six- eks session, including 15 from rope, Canada, South America, stralia and Lebanon.

On the faculty with other prom- nt musicians will be Arthur negger, Swiss composer, recently ived in New York from France join Aaron Copland in the teach- of composition at the school.

In addition to 14 festival con- rts by the Boston Symphony Or- estra and programs presented ring the season by student roups, those attending the school will hear, on the first three Wednesday evenings in July, three chamber-music concerts presented to the Center by the Elizabeth Sprague Coolidge Foundation, and on the ourth Wednesday, a program by he Juillard Quartet given by the uillard School of Music.

BUFFALO, N. Y.
COURIER-EXPRESS

JUN 29 1947

Isabelle Evans'

Thoughts A

Evidence of the constructive energies of musical Buffalonians during the Summer months is reflected in the announcement that Harry S. Taub of Norwalk Ave. and Frank K. Dale of Ashland Ave. will attend the fifth season of the Berkshire Music Center at anglewood, Lenox, Mass. The chool, conducted by the Boston ymphony Orchestra under the direction of Serge Koussevitzky, is olding its opening exercises this fternoon. It will run concurrenty with the Berkshire Festival starting July 13th.

Dr. Koussevitzky, Henry B. Cabot, president of the board of trustees of the Boston Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will address more than 400 students enrolled for the six-week session, including 15 from Europe, Canada, South America, Australia and Lebanon.

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 29 1947

Music Center Opens

Koussevitzky Will Welcome Berkshire Students Today

The Berkshire Music Center is holding its opening exercises today at Tanglewood in Lenox, Mass. The speakers will be Serge Koussevitzky, the school's director; Henry B. Cabot, chairman of the trustees of the Boston Symphony Orchestra, and Lewis Perry, chairman of the Friends of the Berkshire Music Center. More than four hundred students are enrolled for the six-week summer session.

Students will attend, in addition to their regular classes, the festival concerts of the Boston Symphony, which start July 13, as well as student programs and a series of chamber music concerts on four Wednesdays in July. The fourth of these, to be given by the Juilliard Quartet, will be correlated with Aaron Copland's course in American music.

NEW YORK, N. Y.
TIMES

JUN 30 1947

DR. KOUSSEVITZKY IN PLEA FOR ARTS

Director at the Tanglewoor Opening Sees Support of Culture as Peace Aid

Special to THE NEW YORK TIMES.

LENOX, Mass., June 29—Speaking to an audience of 800 this afternoon at the opening of the fifth season of the Tanglewood Music Center, Dr. Serge Koussevitzky, the director, said that a part of the duty of the democratic state should be "the ultimate support of the arts."

"This Government," he continued, "while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophies. Art and culture are the guardians of peace; they abhor war and revolution as disrupting the peaceful development, the advance and happiness of man.

"Today of all times the people of America and we artists, especially, must devote our lives to serve humanity, ready to sacrifice material welfare in the presence of the profound economic crisis of the world."

The director said the nation had reached a "dangerous impasse" in music. Its rapid spread among the masses "at too rapid a pace" has resulted in a misconception of music as a means of entertainment and enjoyment.

Dr. Lewis Perry, president of The Friends of Tanglewood, presided. Other speakers were Aaron Copland, assistant director, and Stanley Chapple, dean of the school. In closing the program which was given in the pine-sheathed concert-theatre hall, a chorus of 200 students sang Randall Thompson's "Alleluia."

In the audience was Mrs. Guy Patterson Gannett, who flew by amphibian plane from Portland, Me. to Stockbridge Bowl. She is president of the National Federation of Music Clubs.

The Berkshire Music Center has an enrollment of 420 young men and women students from forty states and nineteen foreign countries for six weeks of study.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 30 1947

5th Tanglewood Season Opened by Koussevitzky

Special to the Herald Tribune

LENOX, Mass., June 29.—In an address at opening this afternoon for the fifth season of the Tanglewood Music Center, Dr. Serge Koussevitzky, director, said the ultimate support of the arts should come from the democratic state.

"This government, while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophes," he said.

"The nation has reached a dangerous impasse in music which has spread to the masses at too rapid a pace, resulting in a profound misconception of music as a means of entertainment and enjoyment to be passively consumed by the listener. Music must be heard creatively. The artist musician should correct the fundamental error now prevalent."

Dr. Lewis Perry, retired educator, now president of the Friends of Tanglewood, presided, and other speakers were Frank W. Hatch, of Boston; Aaron Copland and Stanley Chapple. A group of students sang Randall Thompson's "Alleluia."

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 1 - 1947

5th Tanglewood Season Opened by Koussevitzky

Special to the Herald Tribune

LENOX, Mass., June 29.—In an address at opening Sunday afternoon for the fifth season of the Tanglewood Music Center, Dr. Serge Koussevitzky, director, said the ultimate support of the arts should come from the democratic state.

"This government, while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophes," he said.

"The nation has reached a dangerous impasse in music which has spread to the masses at too rapid a pace, resulting in a profound misconception of music as a means of entertainment and enjoyment to be passively consumed by the listener. Music must be heard creatively. The artist musician should correct the fundamental error now prevalent."

Dr. Lewis Perry, retired educator, now president of the Friends of Tanglewood, presided, and other speakers were Frank W. Hatch, of Boston; Aaron Copland and Stanley Chapple. A group of students sang Randall Thompson's "Alleluia."

Honegger in Lenox for Festival

Jul 1

His 'Symphony for Strings' To Open First Program

Arthur Honegger, whose "Symphony for Strings" will open the first program of the Berkshire Festival in the Shed at Tanglewood, arrived in Lenox last night to join Aaron Copland in the teaching of composition at the Berkshire Music Center. He flew from Paris, landing in New York early yesterday morning.

Born in LeHavre, France, of Swiss parents, he grew up in Zurich and completed his musical education at the Paris Conservatory. After the first world war he was one of the most prominent members of the "Group des Six" of young Frenchmen who came under the influence of Erik Satie and Jean Cocteau.

Coming to America in 1929, he conducted the Boston Symphony Orchestra as guests in his "Pacific 231," inspired by an American locomotive, and "Rugby," which attempted to depict in music the motions and physical tension of a football game. The symphony that will be played by the Boston orchestra, under Serge Koussetvizky's direction on July 24, was written in Paris during World War II. Widely known for his oratorio, "King David" he will introduce another oratoria "Jean d'Arc au Bucher" in New York next season.

JUL 7 1947

THE HARTFORD TI

Group to Attend Berkshire Event

Residents of Connecticut who have reserved boxes for the 10 concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., from July 24 to Aug. 10 are, from Hartford: Mrs. Beatrice Fox Auerbach; from West Hartford, Mr. and Mrs. A. J. Rosenstein; New Haven, Mrs. Charles M. Andrews; Salisbury, William C. Cannon, Mrs. Donald J. Warner and Miss Edith Scoville; Avon, Mrs. John H. Gibbons; Stamford, Ira Wilson Hirschfield; Sharon, Mrs. Edwin C. Jameson; Colebrook, Mrs. William Mathew Lewis; Westport, Mrs. Samuel Strassler.

Hartford Times

JUL 7 1947

Tanglewood Lists Week's Concerts

Students and friends of the Berkshire Music Center at Tanglewood will hear six concerts this week, culminating with the program of the Berkshire Festival Sunday afternoon, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katims, viola, assisting. The program will include Trios by Arthur Schnabel for violin, cello and piano, Villa-Lobos for violin, viola and cello, and for violin, cello and piano in E Flat by Schubert. This concert will be open to members of the Soicety of Friends of the Berkshire Music Center, like all student programs.

The chorus Department 5 will give a concert at 4:30 Thursday afternoon and in the evening at 8:15 the students of Department 4 will play scenes from operas. The orchestra of Department 2 will give its second program Friday evening at 8:15 in the Festival shed, and on Sunday morning at 10:30 the chamber music orchestra will play in the chamber music hall.

Inquiries, requests for the calendar of events and subscriptions to the Society of Friends of the Berkshire Music Center should be addressed to Tanglewood, Lenox, Mass.

[16]

[illegible]

JUL 8 1947

Field Day at Tanglewood

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood, Lenox, Mass., Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced by the 1947 Berkshire Festival.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

As part of the coming motion picture, films will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland, Arthur Honegger and other contemporary composers. For the occassion the music shed will became a vast studio with engineers and announcers working in full view of the audience.

Tanglewood

Second Chamber Music Program Tomorrow

The Albeneri Trio will play tomorrow evening at Tanglewood the second of three weekly chamber music concerts presented to the Berkshire Music Center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The program, which will open at 8.15 in the theatre-concert hall, will consist of a trio by Schnabel; a string trio by Villa-Lobos; and a trio in E flat major by Schubert. The public is invited to the concert. There will be seats in the reserved section for students and Friends of the Center.

The trio, whose members are Alexander Schneider, violin; Benar Heifetz, violoncello; and Erich Itor Kahn, piano; will be assisted by Milton Katims, viola. The group is named by combining the first letters of the names of the artists.

Mr. Schneider, who was a member of the Budapest Quartet, later played with Ralph Kirkpatrick, harpsichordist. Mr. Heifetz was formerly with the Philadelphia Symphony Orchestra and the NBC Orchestra. Mr. Kahn, an accompanist, teaches composition. Mr. Katims, who was assistant director of the Budapest Quartet, is a conductor.

'FIELD DAY' AT LENOX TO BE HELD ON JULY 29

[illegible]

A musical "field day" featuring the Boston Symphony Orchestra, under the baton of Serge Koussevitzky, and various instruments for musical reproduction, will be held at Tanglewood, Lenox, Mass., on Tuesday, July 29.

The field day, which is not part of the regular festival, has been designed to show the three scientific developments by which a greatly widened public has been introduced to symphonic music: the phonograph, the radio and sound motion pictures. Before the evening concert, visitors will have an opportunity to hear and see excerpts from films the background music of which has been composed by contemporary composers, including Copland, Honegger, Prokofieff, Thompson and Walton. The showing will take place in the Theatre-Concert Hall.

The evening concert will take place in the Music Shed and will be divided into two portions: the weekly broadcast, which will feature Ella Goldstein, pianist, and a musical demonstration called "The March of Fidelity." The latter will be a comparison of the sound of the live orchestra with phonograph records of the same music. Recordings dating back to 1915 will be played on phonographs of the period, and then the orchestra will perform the same music. The final number in this demonstration will be Beethoven's "Egmont" Overture in a recent recording by the Boston Symphony, played on a newly designed custom-made machine.

10:45, 1:30, 4:45, 8:00

'Music for All' Field Day at Tanglewood July 29

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year-intervals back to 1915 when it became the first full-size syphonic organization to play for the phonograph.

As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other contemporary composers.

'Music for All' Program

[illegible]

Boston Symphony to Give Concert July 29 at Tanglewood

The Boston Symphony Orchestra announced yesterday that it will present a special program titled "Music for All" Tuesday, July 29, at Tanglewood, Lenox, Mass., closing with an evening concert under Serge Koussevitzky's direction. The audience will have the opportunity of comparing the playing of the orchestra with recordings of the same music made by the Boston Symphony in 1915, when it made its first records under Dr. Karl Muck; in 1935, and recently. Each record will be played on a phonograph of the period in which it was made.

Early in the concert, which will be broadcast from 8:30 to 9:30 over WABC, motion pictures will be made of the audience, to form part of a film called "The Story of Tanglewood." Before the concert, parts of films with scores by Aaron Copland and Arthur Honegger, who are members of the Berkshire Music Center's faculty, and other prominent contemporary composers will be shown. The latest record in the concert will be played on a new model RCA-Victor radio-phonograph named "The Berkshire"; its first 200 sets are to be sold on a subscription basis for the benefit of the Berkshire Music Center's scholarhip fund.

Classified

Koussevitzky Will Conduct Student Orchestra

For the first time since 1943, Director Serge Koussevitzky will conduct the student orchestra of the Berkshire Music Center at Tanglewood tomorrow evening at 8.15 in Bach's suite in D major and Tchaikovsky's "Francesca da Rimini." Claude Frank, a student in Dr. Koussevitzky's conducting class, will conduct Samuel Barber's "Essay for Orchestra No. 2," and Irving Fine, a member of the faculty who is also studying conducting, will lead the orchestra in "Divertimento," by Haieff.

The concert, which will be the second of the season in the large shed, will be open to members of the Society of Friends of the Berkshire Music Center. The public may join the organization by a voluntary contribution to the support of the school.

Berkshire Evening

Pittsfield, Massachusetts. Thursday, July 10, 1947.

LESSON IN OOMPH: Serge Koussevitzky indicates the need of a little more con brio for the benefit of 21-year-old Claude Frank, one of the outstanding students in the conductor's course in conducting at the Berkshire Music Center. A native of Nuernberg, Germany, Frank went to France in 1938 to study piano with Artur Schnabel, left for America two days before the Germans entered Paris. He resumed his studies with Schnabel in New York and attended Columbia University until he went into the U.S. Army in 1944. He served in Europe and later with occupation troops in Japan. He is now preparing for his New York debut as a pianist in December.

Tanglewood

Opera Scenes Tonight

The first opera performance of the season at 8.15 in the theatre-concert hall will include scenes from "Hansel and Gretel," "Rigoletto," "Cosi fan Tutte," "Lohengrin," "Carmen," "Don Giovanni" and "Rosenkavalier." The performance was prepared under the direction of Boris Goldovsky, Richard Rychtarik and Frederick Cohen.

Designer Visits Conductor

Robert Edmond Jones, famous theatrical designer, has spent the past two days in Lenox, consulting with Serge Koussevitzky, music director of the Boston Symphony Orchestra, and the management on plans for staging the "music for all" field day July 29. Mr. Jones interrupted his vacation in Milton, N.H., to come to Tanglewood.

Midwest Orchestra Represented

Mr. and Mrs. Harold A. Ensele of Indianapolis were at Tanglewood during the entire day and evening yesterday. Mrs. Ensele is secretary of the women's committee of the Indianapolis Symphony Orchestra, five members of which are students at the Berkshire Music Center.

ATHENS, OHIO
MESSENGER

MAY 26 1947

3 Accepted For Berkshire Music Center

Ohio University today became one of the first schools in the state to have at least three students accepted for summer study at the Berkshire Music Center, Lenox, Mass., said DeForest W. Ingerham, conductor of the university orchestra.

The three men, all World War II veterans who will enroll in the school under the G.I. Bill of Rights, are William Gromko, a sophomore from New Haven, Conn.; Frank Bellino, junior from West New York, N. J.; and David Flanagan, alumnus from Mingo Junction. They were chosen to study for six weeks at the Center, founded by the Boston Symphony Orchestra in 1940.

Both Gromko, a violist, and Flanagan, a violinist in the Columbus Philharmonic Symphony Orchestra, were accepted for the highest section, the orchestral and chamber music department. The orchestral division is directed by Serge Koussevitzky, assisted by members of the Boston Symphony Orchestra. Gromko will be under the supervision of William Primrose, eminent violinist who is acting head of the chamber music section.

Bellino, a violinist, will be enrolled in the ensemble playing section, with an opportunity to try out for the orchestral division.

The Berkshire Music Center is located on the extensive grounds of Tanglewood, which was presented to the Boston Symphony Orchestra. It was here that Hawthorne lived for a year, imagined his "Tanglewood Tales" and wrote "The House of the Seven Gables."

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

JUN 27 1947

MISS KATHLEEN HIGGOTT

City, Scarsdale Girl To Study Music At Berkshire Center

Miss Kathleen Higgott of this city and Miss Margot R. Spillman of Scarsdale will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass., which is to be conducted by the Boston Symphony Orchestra under direction of Serge Koussevitzky.

The center will hold its opening exercises Sunday and will run concurrently with the Berkshire Festival, which will start July 13.

Miss Higgott is the daughter of Mrs. Marguerite Higgott of 20 North Broadway. She is studying piano and theory with George Armstrong of Carnegie Hall and will give a recital in Carnegie Chamber Hall in October.

A member of the White Plains Gilbert and Sullivan Society, she was in the chorus of "The Gondoliers" which the group produced in the Spring. A former resident of Ridgewood, N. J., Miss Higgott was graduated last June from White Plains High School.

Miss Spillman's parents are Dr. and Mrs. Ramsay Spillman of 29 Alkamont Avenue, Scarsdale. She has been studying singing with Mrs. Eva Gauthier in New York.

PROVIDENCE, R. I.
JOURNAL

JUN 29 1947

Opening Program

The opening program on July 24 will consist of Honegger's Symphony for Strings, Debussy's "La Mer" and Brahms' Second Symphony. Listed for July 26 are Samuel Barber's Overture, "School for Scandal," Berlioz's "Harold in Italy" and Copland's Third Symphony. Leonard Bernstein will close the A series on July 27 conducting Schubert's Seventh Symphony and Stravinsky's "Le Sacre du Printemps." He will conduct again on Aug. 7, when the program will be Haydn's Symphony No. 102, Schumann's Symphony No. 2 and a Hindemith Violin Concerto, with Ruth Posselt as soloist.

Robert Shaw will conduct the Aug. 9 concert in which the Festival Chorus will assist in Mozart's Requiem and Stravinsky's "Symphony of Psalms." Koussevitzky will bring the festival to a close on Aug. 10 conducting Martinu's Concerto Grosso for Chamber Orchestra and Two Pianos, Ravel's "Pavane" and "Bolero" and Tschaikowski's Fourth Symphony.

MORNING UNION

N 28 1947

rkshire Center Will Open Sunday

nox, June 27—Berkshire Music r is to open Sunday at 3.30 at ewood for its fifth season. Dr. Perry, retired educator and man of the Society of Friends Center, is to preside. Speakers include Dr. Serge Koussevitzky, Aaron Copland and Stanley Chapple. Frank Hatch, Boston, will represent the Boston Symphony Orchestra trustees. A group of about 100 students had registered for the six week's term [illegible] - Times

JUL 8 1947

Field Day at Tanglewood

The Boston Symphony Orchestra and its music director, Serge Koussevitsky, announce a "Music for All" field day at Tanglewood, Lenox, Mass., Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced by the 1947 Berkshire Festival.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

As part of the coming motion picture, films will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland, Arthur Honegger and other contemporary composers. For the occassion the music shed will became a vast studio with engineers and announcers working in full view of the audience.

10:45, 1:30, 4:45, 8:00

'Music for All' Field Day at Tanglewood July 29

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

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As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other contemporary composers.

Tanglewood

Second Chamber Music Program Tomorrow

The Albeneri Trio will play tomorrow evening at Tanglewood the second of three weekly chamber music concerts presented to the Berkshire Music Center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The program, which will open at 8.15 in the theatre-concert hall, will consist of a trio by Schnabel; a string trio by Villa-Lobos; and a trio in E flat major by Schubert. The public is invited to the concert. There will be seats in the reserved section for students and Friends of the Center.

The trio, whose members are Alexander Schneider, violin; Benar Heifetz, violoncello; and Erich Itor Kahn, piano; will be assisted by Milton Katims, viola. The group is named by combining the first letters of the names of the artists.

Mr. Schneider, who was a member of the Budapest Quartet, later played with Ralph Kirkpatrick, harpsichordist. Mr. Heifetz was formerly with the Philadelphia Symphony Orchestra and the NBC Orchestra. Mr. Kahn, an accompanist, teaches composition. Mr. Katims, who was assistant director of the Budapest Quartet, is a conductor.

'FIELD DAY' AT LENOX TO BE HELD ON JULY 29

N.Y. Times July 9

A musical "field day" featuring the Boston Symphony Orchestra, under the baton of Serge Koussevitzky, and various instruments for musical reproduction, will be held at Tanglewood, Lenox, Mass., on Tuesday, July 29.

The field day, which is not part of the regular festival, has been designed to show the three scientific developments by which a greatly widened public has been introduced to symphonic music: the phonograph, the radio and sound motion pictures. Before the evening concert, visitors will have an opportunity to hear and see excerpts from films the background music of which has been composed by contemporary composers, including Copland, Honegger, Prokofieff, Thompson and Walton. The showing will take place in the Theatre-Concert Hall.

The evening concert will take place in the Music Shed and will be divided into two portions: the weekly broadcast, which will feature Ella Goldstein, pianist, and a musical demonstration called "The March of Fidelity." The latter will be a comparison of the sound of the live orchestra with phonograph records of the same music. Recordings dating back to 1915 will be played on phonographs of the period, and then the orchestra will perform the same music. The final number in this demonstration will be Beethoven's "Egmont" Overture in a recent recording by the Boston Symphony, played on a newly designed custom-made machine.

'Music for All' Program

Boston Symphony to Give Concert July 29 at Tanglewood

The Boston Symphony Orchestra announced yesterday that it will present a special program titled "Music for All" Tuesday, July 29, at Tanglewood, Lenox, Mass., closing with an evening concert under Serge Koussevitzky's direction. The audience will have the opportunity of comparing the playing of the orchestra with recordings of the same music made by the Boston Symphony in 1915, when it made its first records under Dr. Karl Muck; in 1935, and recently. Each record will be played on a phonograph of the period in which it was made.

Early in the concert, which will be broadcast from 8:30 to 9:30 over WABC, motion pictures will be made of the audience, to form part of a film called "The Story of Tanglewood." Before the concert, parts of films with scores by Aaron Copland and Arthur Honegger, who are members of the Berkshire Music Center's faculty, and other prominent contemporary composers will be shown. The latest record in the concert will be played on a new model RCA-Victor radio-phonograph named "The Berkshire"; its first 200 sets are to be sold on a subscription basis for the benefit of the Berkshire Music Center's scholarhip fund.

Classified

Koussevitzky Will Conduct Student Orchestra

For the first time since 1943, Director Serge Koussevitzky will conduct the student orchestra of the Berkshire Music Center at Tanglewood tomorrow evening at 8.15 in Bach's suite in D major and Tchaikovsky's "Francesca da Rimini." Claude Frank, a student in Dr. Koussevitzky's conducting class, will conduct Samuel Barber's "Essay for Orchestra No. 2," and Irving Fine, a member of the faculty who is also studying conducting, will lead the orchestra in "Divertimento," by Haieff.

The concert, which will be the second of the season in the large shed, will be open to members of the Society of Friends of the Berkshire Music Center. The public may join the organization by a voluntary contribution to the support of the school.

Berkshire Evening

ittsfield, Massachusetts. Thursday, July 10, 1947.

LESSON IN OOMPH: Serge Koussevitzky indicates the need of a little more con brio for the benefit of 21-year-old Claude Frank, one of the outstanding students in the conductor's course in conducting at the Berkshire Music Center. A native of Nuernberg, Germany, Frank went to France in 1938 to study piano with Artur Schnabel, left for America two days before the Germans entered Paris. He resumed his studies with Schnabel in New York and attended Columbia University until he went into the U.S. Army in 1944. He served in Europe and later with occupation troops in Japan. He is now preparing for his New York debut as a pianist in December.

Tanglewood

Opera Scenes Tonight

The first opera performance of the season at 8.15 in the theatre-concert hall will include scenes from "Hansel and Gretel," "Rigoletto," "Cosi fan Tutte," "Lohengrin," "Carmen," "Don Giovanni" and "Rosenkavalier." The performance was prepared under the direction of Boris Goldovsky, Richard Rychtarik and Frederick Cohen.

Designer Visits Conductor

Robert Edmond Jones, famous theatrical designer, has spent the past two days in Lenox, consulting with Serge Koussevitzky, music director of the Boston Symphony Orchestra, and the management on plans for staging the "music for all" field day July 29. Mr. Jones interrupted his vacation in Milton, N.H., to come to Tanglewood.

Midwest Orchestra Represented

Mr. and Mrs. Harold A. Ensele of Indianapolis were at Tanglewood during the entire day and evening yesterday. Mrs. Ensele is secretary of the women's committee of the Indianapolis Symphony Orchestra, five members of which are students at the Berkshire Music Center.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

JUN 27 1947

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ATHENS, OHIO
MESSENGER

MAY 26 1947

3 Accepted For Berkshire Music Center

Ohio University today became one of the first schools in the state to have at least three students accepted for summer study at the Berkshire Music Center, Lenox, Mass., said DeForest W. Ingerham, conductor of the university orchestra.

The three men, all World War II veterans who will enroll in the school under the G.I. Bill of Rights, are William Gromko, a sophomore from New Haven, Conn.; Frank Bellino, junior from West New York, N. J.; and David Flanagan, alumnus from Mingo Junction. They were chosen to study for six weeks at the Center, founded by the Boston Symphony Orchestra in 1940.

Both Gromko, a violist, Flanagan, a violinist in the [illegible]lumbus Philharmonic Sym[illegible] Orchestra, were accepted [illegible] highest section, the orche[illegible] chamber music departme[illegible] orchestral division is [illegible] Serge Koussevitzky, [illegible] members of the Bost[illegible] Orchestra. Gromko [illegible] the supervision of [illegible]rose, eminent vio[illegible]ng head of the [illegible] section.

Bellino, a [illegible]rolled in the [illegible]tion, with [illegible]out for th[illegible]

The Ber[illegible] located [illegible] of Tang[illegible]ed to [illegible] chest[illegible] thorne [illegible] his "Tangle[illegible] "The House of

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PROVIDENCE, R. I.
JOURNAL

JUN 29 1947

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MORNING UNION

JUN 28 1947

Berkshire Center Will Open Sunday

Lenox, June 27—Berkshire Music Center is to open Sunday at 3.30 at Tanglewood for its fifth season. Dr. Lewis Perry, retired educator and chairman of the Society of Friends of the Center, is to preside. Speakers will include Dr. Serge Koussevitzky, Aaron Copland and Stanley Chapple. Frank Hatch, Boston, will represent the Boston Symphony Orchestra trustees. A group of about 100 students had registered for the six week's term

8—The Berkshire Evening Eagle, Thursday, July 10, 1947

lbeneri Trio's Concert eceived Enthusiastically

By JAY C. ROSENFELD

The second chamber music con rt in the theatre-concert hall at nglewood last night in the series three which is being presented the Berkshire Music Center ith the co-operation of the Eliz eth Sprague Coolidge Founda on in the Library of Congress as a program by the Albeneri io. The enthusiasm aroused by e famous ensemble accumulated s the remarkable program pro ressed until at the final note they ere accorded some of the most pontaneous and demonstrative ac laim ever tendered a visiting mu cal organization.

xciting Evening

It was an exciting evening in everal aspects; the program was remendously interesting, and the erformances were on the loftiest lane. Two of the trios were of he year 1945: that of Artur Schna el was receiving its premier per ormance; the other, by Heitor Villa-Lobos, had had only one pre ious playing, at the Library of Congress. The members of the rio are Alexander Schneider, vio in, Benar Heifetz, cello, and Erich tor Kahn, piano. The Schnabel piece, in three movements, is for midably difficult to absorb. The trange part of his writing is his totally and diametrically opposed position as a composer to his man er of piano playing, in which he has won such renown as a Beethoven interpreter and purist. Last night he showed himself a disciple of the Schoenberg and Alban Berg School, indicating and requiring modes of expression which his personal performances will scarcely lead one to believe were by one and the same individual.

The preparation had been apparently diligent, but still did not suffice to give contour, line, or goal to this listener. It hardly sems fair to dismiss with a short impertinence the product of serious and no doubt long application by an artist so universally revered as is Schnabel. Mood he has not made unplausible, but coherence has indeed been strained beyond ordinary limits in respect to both the single instrument and the ensemble.

The Villa Lobos which followed was thus comparatively transparent. It is written for string trio, and here the pianist was replaced by a viola for which the assisting artist was Milton Katims. Lobos first of all writes within much more popular and extrovert style. The canonical introduction was never in doubt, nor was the construction obscured. The themes are pleasing and conform to an easy understanding, with possibly a flavor of a movie background, while the decorative accompaniment of whichever two instruments may be supplying the setting and frame are illuminating and in readily acceptable idioms, even though they tax even the virtuosity of three such sterling artists as occupied the boards last night. The music is voiced in the best registers of the instruments and the tonal grouping is done with special judgment. The tonal beauty of the performance was enhanced by episodes of heroic dramatic portrayal, and, in turn, feats of technical audacity which were nothing less than thrilling. Lobos' interpolation of hip-swaying dance rhythms and passages of furious agitation relieved by melodies of alluring charm gave the composition pace and intrigue, and the virtuosity of the execution carried the audience to heights of vehement approval.

After intermission the Albeneris returned to play the Schubert E flat major trio, Opus 100. After two courses of such exotic fare, the endearing music of Schubert may have seemed doubly dolce, but last night's performance was the superlative culmination of all the factors which are needed to make such a masterful and unified rendition. Above and beyond the beauties of the individual playing and the sensitive interplay and high musical consideration, was the magnificent over-all conception of this lovable music. This, one could recognize, was authority. From the refined details to the gratifyingly contrasted tempos, from the tonal beauty in the most subdued passages, the proper balance of the instruments, to the eloquent restraint in the statement of the themes, to the freely released utterances of the bolder and gayer spirits, there was nothing to mar the perfection of great music ideally realized.

Mrs. Coolidge Acclaimed

Mrs. Coolidge, seated in the front row of the hall, was again acclaimed not alone for her generosity but for the keen perspicacity with which the series has been organized and the shrewd discrimination with which the programs have been arranged. The final concert in this series will be the Berkshire Wood Wind ensemble on We nesday next, July 16.

M mphis Girl

THE ORIGINAL
ROMEIKE
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Tel. CHelsea 3-8860

Cir. (D 253,946)

This Clipping From
CLEVELAND, OHIO
PRESS

JUN 29 1947

Other Music Notes

A PROGRAM of Spanish music will be presented by Spanish students of Western Reserve University, Tuesday at 8 p. m., in Harkness Chapel. Joseph Koch, violin; Raymond Gerkowski, 'cello and Jeannette Cherubini, piano, will be soloists.

The newly organized Shaker Summer Symphony is holding auditions for instrumentalists Mondays at 7 p. m. at the Shaker Heights High School. Boswell Jones is director of the group.

The Berkshire Festival at Tanglewood, Mass., which is regarded as the "American Salzburg" opens its 1947 season on July 13. Serge Koussevitzky is director of the center.

Programs will be given on Sunday afternoons, Tuesday, Thursday and Saturday nights. The opening program will be an all Bach concert, including the Brandenburg Concertos No. 1 and 6 and the Concerto for two pianos in C major. Soloists will be Pierre Luboshutz and Genia Nemenoff.

Highlight of this year's festival will be a Beethoven cycle on July 31, Aug. 2, 3 and 5th. It will include all nine symphonies and the Piano Concertos No. 4 and 5. Jacob Lateiner and Joseph Battista will be soloists.

The concluding concerts of the season Aug. 7th through 10th will feature Leonard Bernstein and Robert Shaw as guest conductors. The program will include the Hindemith Violin Concerto with Ruth Posselt as soloist; the Haydn Symphony in B flat No. 102 and Schumann's Second Symphony.

ALLENTOWN, PA.
CHRONICLE

JUN 25 1947

Local Pair to Study Under Koussevitzky

Two Allentown men, George E. Silfies Jr. and Robert Ingersoll Karol will attend the fifth season of the Berkshire Music center at Tanglewood, Lenox, Mass., where they will be instructed under the direction of Dr. Serge Koussevitzky.

Silfies, son of Mr. and Mrs. George Silfies, 1110 Club Ave., has finished two years at the Curtis Institute of Music in Philadelphia, which recommended him for a scholarship at the school conducted by the Boston Symphony orchestra. Prior to attendance at Curtis Institute, he was clarinet soloist with the Allentown band, and was also affiliated with the Lehigh Valley school in 1945, where he had also been active in music.

Karol is the son of Mr. and Mrs. A. S. Karol, 331 S. 16th St. At the age of 13, he was the first violinist in 111 years to appear as soloist with the Allentown band in a series of concerts. A graduate of Allentown High school with the class of 1943, he was active as student leader of the school band and orchestra. He studied for some time with Sascha Jacobinoff, concert violinist of Philadelphia, before entering the navy where he was a member of the Sampson, N. Y. training center icemen's choir.

Music in a Democracy

From [illegible] June 30, '47

The following is a sizable excerpt from t speech of Dr. Serge Koussevitzky, conductor the Boston Symphony Orchestra, at the fi opening of the Berkshire Music Center Tanglewood yesterday.

By SERGE KOUSSEVITZKY

The grave and tragic instances of present day life have shown that an artist is also a leader in society: he cannot withdraw from the open strife into the safety and seclusion of his ivory tower of words, sounds and aesthetic dreams. For art is a creative process. Art is the result of the creative act of man.

It is the mission of the artist not only to reflect his time, environment and the life of his people, but also to shape the consciousness of the masses, to seek inspiration in the pathos of their constructive effort. He must awaken the people from a passive acceptance of the values of art to an active interest in the work of art. For it was well said that the basic force of universal culture lies in the active participation of the masses.

In music, we have reached a dangerous impasse. From the beginning of the 20th century, music, once the privilege of the "initiated," became accessible to wide layers of society, bringing about a "mass initiation" of the listener into the sphere of musical art. This spreading of music in the masses, at too rapid a pace, resulted in a profound misconception of music as a means of "entertainment" and "enjoyment" to be passively consumed by the listener. Music must be listened to creatively. Only active love can lead to the understanding of art and of its lasting value.

It is for the artist musician to correct that fundamental error, to combat the inertia of the passive consumer, and recreate in the mind and consciousness of the wide listener the true meaning of music, as an art of eternal value.

• • •

The great creative artists of all time have been active builders and conquerors of the passivity and resistance of matter. They have shaped the structure of life, culture and art for many centuries and generations. Today, we may not have a Plato in philosophy, a Shakespeare in drama, a Tolstoy in literature, a Michelangelo in art and sculpture, or a Beethoven in music. But we possess their heritage. The era of the colossuses may have passed, but the burden or responsibility for the safety and advance of art and culture rests with their spiritual followers, whose number multiplies with every new generation and every turn of a century. Are we prepared to meet this formidable assignment? Have we the courage to break away from the banality of mere "enjoyment" to the realm of pure joy to which music belongs?

Have we the power to liberate music from all that is superficial and foreign to its ideals?

Is our mind free from the smallness and limitations of our "ego"?

Is our heart burning within us? The cause of music asks for not action alone: It asks for an all-consuming love, renunciation of self, and will for sacrifice.

Beethoven, that titan in music, that great master, man and martyr, wrote: "Let us sacrifice life for art: let it be a sanctuary. . . ."

This, indeed, is the first step on the road of our spiritual reform. With new concentrated energy we shall enter a world of conflict and lay open the creative meaning of music and the arts in the complex structure of life.

The progress of the evoluti of music, this highest attainme in art, is not unlike the evoluti of democracy, representing t highest ideals of the political a social form of government. Bo aspire to spiritual equality a freedom.

Music in the past experienc the aristocratic rule of the Ma cenas that kept music in a lof and noble, yet restricted sphe Since the advent of the 20th Ce tury and our industrial age, t influence of the Maecenas w gradually succeeded by larg groups, firms, agencies and co porations, the patronage of whic offered many advantages and cr ated a wide public, yet held t danger of mechanization an commercialization.

The ultimate support of t arts, to which the evolution life points, must come from th democratic state.

My appeal from Tanglewoo a year ago, was not a voice in t wilderness: it was heard, and will be heard again and aga until action is taken and the su port of the arts becomes a part the duty of the state.

America, the holder of gre democratic ideals and tradition who gave the world that i mortal and unsurpassed huma document—the Declaration of I dependence, must awaken to thi consciousness.

This government, while extending aid to countries wrecked an ravaged by war, must be re minded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophes.

Art and culture are the guardians of peace: they abhor war and revolution as disrupting the peaceful development, the advance and happiness of man.

Every American must be reminded of these words by Jefferson written over a century ago:

"I shall not die without the hope that light and liberty are on a steady advance . . . and even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them . . ." Great words of deep prophetic insight.

Today, of all time, the people of America and we artists, especially, must devote our lives to serve humanity, ready to sacrifice material welfare in the presence of the profound economic crisis of the world.

Never before has history offered so vast an opportunity to prove to ourselves that we indeed have a right to live and serve humanity, that we are men of heart, mind and soul.

Let our ascending love and passion for art descend in love and compassion to mankind!

COLUMBUS, OHIO
CITIZEN

JUN 29 1947

CURTIS D. BECHTEL of 1486 Pennsylvania-av; Robert E. Middleton, 183 W. Frambes-av; Randal W. Near, 1554 E. Blake-av, and David L. Hite, 2413 Indiana-av, will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises this afternoon and will run concurrently with the Berkshire Festival which will start July 13.

Dr. Koussevitzky, Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will speak to more than 400 students enrolled for the six weeks' session, including 15 from Europe, Canada, South America, Australia and Lebanon.

On the faculty with other prominent musicians will be Arthur Honegger, Swiss composer, recently arrived in New York from France to join Aaron Copland in the teaching of composition at the school.

There will be 14 festival concerts by the Boston Symphony Orchestra, and numerous programs presented during the season by student groups. Those attending the school also will hear, on the first three Wednesday evenings in July, three chamber music concerts presented to the center by Elizabeth Sprague Coolidge Foundation in the Library of Congress, and on the fourth Wednesday, a program by the Juillard Quartet given by the Juillard School of Music in New York. This concert will be correlated with Mr. Copland's course in American music.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUN 29 1947

* * *

Organ Recital

HARRIETTE Slack Richardson, graduate of the Eastman School, will offer an organ recital at 4 p. m. Wednesday in Kilbourn Hall, the public being invited. Mrs. Richardson holds the Eastman School's artist diploma, highest performance award in the gift of the school.

* * *

At Berkshire Center

MRS. EVELYN MYERS CURRIE of 75 Irvington Rd. is in Tanglewood, Lenox, Mass., to attend the fifth season of the Berkshire Music Center, conducted by the Boston Symphony Orchestra under direction of Serge Koussevitzky. The school, opening today, runs concurrently with the Berkshire Festival which begins July 13.

Mrs. Currie, graduate of the University of Rochester, has directed the university's women's and freshmen glee clubs for the past three years.

* * *

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUN 26 1947

At Tanglewood

Miss Eleanor J. Diamond of 80 Sherman Avenue, Mr. William V Gromoko of 65 Sheldon Terrace and Miss Joan Brainerd of Hamden will attend the fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, will hold its opening exercises this afternoon and will run concurrently with the Berkshire Festival which will start July 13.

ALBANY, N. Y.
TIMES-UNION

JUN 29 1947

Music

—By Edgar Van Olinda—

OPENING exercises of the Berkshire Music Center will take place this afternoon on the Tanglewood grounds at 3:30 p. m. Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra; Aaron Copland, assistant center director; Stanley Chapple, assistant dean, and Dr. Lewis Perry, chairman of the "Friends" society, will be the speakers. Frank Hatch of Boston will represent the trustees of the orchestra, by whom the school is conducted.

As at all opening and closing exercises of the center, the program will conclude with the singing by vocal students of "Allelulia" written for the first opening in 1940 by Randall Thompson, and conducted by Hugh Ross. Tea will be served in the garden. The first chamber music concert by the students will be played Sunday morning, July 6, at 10:30 a. m. by Department 2. The festival will start Sunday afternoon, July 13, with the two-piano team of Luboshutz and Nemenoff in an all-Bach program in the theatre-concert hall.

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DAYTON, OHIO
JOURNAL

JUN 24 1947

THOMAS E. NEWELL JR., of 314 Siebenthaler avenue will attend the fifth session of the Berkshire Music center at Tanglewood, Lenox, Mass. The meeting opens Sunday and will run concurrently with the Berkshire festival which will start July 13.

[18]

BRONX, N. Y.
HOME NEWS

JUL 3 - 1947

The Lyons Den

By LEONARD LYONS

MUSIC DEPT.: During the Berkshire Festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony Orchestra will play a few measures and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument wil be called the "Berkshire."

N. ADAMS, MASS.
TRANSCRIPT

JUN 26 1947

1947 Berkshire Music Center Season to Open Next Sunday

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder and director of the Berkshire Music center, and Dr. Lewis Perry, chairman of the Society of Friends of the center and member of the famous Perry family of Williamstown, will speak Sunday afternoon at 3.30 o'clock at Tanglewood in ceremonies which will usher in the 1947 season of the center.

The Berkshire Music center, operated in conjunction with but separate from the Berkshire Symphonic festival, was established to provide opportunities for music study in connection with the festival, and also presents an annual series of concerts before and during the festival, which are open only to members of the Society of Friends of the center, who acquire membership by voluntary contributions to its support.

In addition to Dr. Koussevitzky and Dr. Perry, other speakers will be Aaron Copland, assistant director, Stanley Chapple, dean, and Frank Hatch of Boston, representing the trustees of the Boston Symphony orchestra. The program will close with the students singing "Alleluia," written for the first opening in 1940 by Randall Thompson. Tea will follow in the garden.

The Gordon String quartet will present a concert of chamber music Wednesday evening at 8.15 o'clock in the theater concert hall, and on Friday night, July 4, at 8.15 o'clock, the student orchestra of Department 2 (orchestral playing and chamber music) will present its first orchestral concert in the festival music shed. The first chamber music by the same students will be presented Sunday morning, July 6, at 10.30 o'clock. Each of these events will be open to members of the Friends of the Center.

The first public concert by the Boston Symphony orchestra is scheduled for Sunday afternoon, July 13, when a Bach program will be presented, with a program of Mozart to be offered the following Sunday. These two concerts will be the first of a series of four "extra" concerts preceding the opening of the festival proper on Thursday evening, July 24, when the first concert in Series A will be presented.

Tanglewood Opens Sunday

JUL 9 1947

Full Week of Programs

In the third week of the Berkshire Music Center, eight concerts will be given at Tanglewood, including the opening program of the Berkshire Festival on Sunday afternoon, July 13, to be repeated Tuesday evening.

Sunday morning at 10:30 the chamber music group will give a concert. In the afternoon at 3:30 with Luboshutz and Nemenoff, duo-pianists, as guest artists in two concertos, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an all-Bach program, in the theater-concert hall, with a second performance Tuesday evening at 8:15. Tuesday afternoon at 4:30, in the theater-concert hall, there will be a program by the orchestra and chorus of department 5.

* * *

WEDNESDAY evening at 8:15 the Berkshire Woodwind Ensemble, composed of members of the Boston Symphony Orchestra, will play the last of a weekly series of three chamber music concerts presented to the center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The program will include the Sinfonia Concertante Quartet by Mozart; the first performance of the Fantasy Quintet dedicated by Kornsand to Mrs. Coolidge; La Cheminee du Roi Rene by Milhaud; Rhapsodie for Piano, Flute, Oboe and Clarinet by Honegger; anl Sextet, Op. 39 by Hill.

* * *

THE CHORUS of department 5 will sing Thursday afternoon at 4:30 and at 8:15 opera scenes will be performed. On Friday evening the school orchestra, led by students of conducting and by members of the faculty will give its third weekly concert in the Festival shed.

Seats are available for the extra concert on Tuesday, Aug. 5, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in Beethoven's 8th and 9th symphonies.

All events at Tanglewood, excepting the Festival concerts and rehearsals, are open to members of the Society of Friends of the Berkshire Music Center. Inquiries, the calendar of events and tickets may be obtained at the office at Tanglewood, Lenox, Mass. For those who wish to hear the Festival concerts from the lawn, tickets will be on sale at the box office three hours before each program.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 25 1947

Value of Tanglewood to Berkshires Cited

Friends Report 1001st Member At Meeting

Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, receives a check from the 1001st member of the society whose voluntary contributions help finance the Boston Symphony Orchestra's school at Tanglewood. With him are Miss Lillian MacDougal of Boston (seated) secretary, and Miss Carol Dwight of Stockbridge, a staff member of the Friends.

LENOX — The importance of Tanglewood as a community enterprise and a world music center was the theme of the first meeting of the Tanglewood Advisory Committee and the administrative, office and grounds staff yesterday noon at the Curtis Hotel.

"I wish every student interested in music could come to this school," Mrs. Guy P. Gannett of Portland, former president of the National Federation of Music Clubs, declared, after describing the replica of Nathaniel Hawthorne's "little red cottage" that the federation is presenting to the Berkshire Music Center. "I think it is the greatest privilege that can come to young people."

Mrs. Gannett said that the cottage, which will provide three practice studios, will be on the outside as nearly as possible exactly like the original house.

Marvels at Benefits

Robert K. Wheeler, of Great Barrington, speaking for the advisory committee, said that the residents of the community appreciate Tanglewood, and only wish they could do more for it. Lawrence K. Miller of Pittsfield, a member, describing the purpose of the committee, said that he marvels at the benefits that the genius of one man (Serge Koussevitzky, the musical director of the Boston Symphony Orchestra and director of the Berkshire Music Center) has brought to the community.

Speaking for the Stockbridge Bowl Association, the chairman, Rev. Anson Phelps Stokes, noted the change of many of the large private estates to important educational institutions, of which Tanglewood takes the lead. He praised the work of ~~Dr.~~ Koussevitzky as of great spiritual value to the community and to the country, and stressed the importance of preserving the beauty of the surroundings, one of the greatest assets of the county.

Introduced by George E. Judd, manager of the Boston Symphony Orchestra, who presided, as "a great citizen of our country," Dr. Lewis Perry, principal emeritus of Phillips Exeter Academy, who is chairman of the Society of Friends of the Berkshire Music Center, announced that more than 1000 members of the society have been enrolled. He expects this number will be doubled. "I hope to be able to do something for this great work that Dr. Koussevitzky has inaugurated," Dr. Perry said. "I have never entered upon anything with more enthusiasm," he declared.

PROVIDENCE, R. I.
JOURNAL

JUN 29 1947

Berkshire Music Center Will Open This Afternoon

THE fifth season of the Berkshire Music Center at Tanglewood, Lenox, Mass., will open this afternoon and continue concurrently with the Berkshire Festival which begins July 13.

The center, a school conducted by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, has a 6-week session and provides an opportunity for music study in connection with the festival concerts. Among Rhode Island students attending are Miss Elizabeth K. Bugbee, Miss Concha L. Hughes, Richard H. Craik and Robert D. Allen, of this city, and Earl L. Hedberg of Pawtucket. Prominent on the faculty will be Arthur Honegger and Aaron Copland, as well as members of the orchestra.

Beethoven Works to Be Played

All nine of Beethoven's symphonies will be played during the festival which opens Sunday afternoon, July 13, with a program devoted to the music of Bach to be followed July 20 by a concert of music by Mozart. Because seats for these concerts were sold out early, they will be repeated, respectively, on Tuesday evening, July 15, and Tuesday evening, July 22.

Bach compositions will include the first and sixth Brandenburg Concertos, Suite No. 1 in C-major and the C-minor and C-major concertos for two pianos, with Pierre Luboshutz and Genia Nemenoff as soloists. Mozart will be represented by the "Jupiter" and No. 26 symphonies, the B-flat major Serenade for Wind Instruments and the Divertimento for Violin, Two Horns and Strings in B-flat major.

The usual three series, each consisting of three concerts, on Thursday and Saturday evenings and Sunday afternoons, are scheduled as follows: Series A—July 24, 26 and 27; Series B—July 31, Aug. 2 and 3; Series C—Aug. 7, 9 and 10. The Beethoven cycle will take place in the B series and conclude with an extra concert Tuesday evening, Aug. 5, which will be composed of Beethoven's Eighth and Ninth symphonies. Also to be heard in the cycle is the "Emperor" Concerto and the Fourth Piano Concerto.

NEW YORK, N. Y.
NEWS

JUL 8 - 1947

Field Day

The Boston Symphony Orchestra will have a "Music for All" field day on July 29 at Tanglewood, Lenox, Mass., showing the latest advances in all forms of musical reproduction.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUN 26 1947

School to Open At Tanglewood

The Berkshire Music Center at Tanglewood, Lenox, Mass., will be open Sunday with ceremonies beginning at 3:30 p. m. Serge Koussevitzky, founder and director of the school, will speak.

Aaron Copland, assistant director; Stanley Chapple, dean, and Dr. Lewis Perry, chairman of the Society of Friends of the center, will be on the program, with Dr. Perry presiding. Frank Hatch of Boston will represent the Boston Symphony Orchestra board of trustees, which conducts the school. The students will sing "Alleluia," a chorus composed by Randall Thompson for the original opening in 1940.

The Gordon String Quartet will be heard in a chamber concert Wednesday at 8:15 p. m. Department 2 students will play a symphony concert Friday night. These events are open to members of the Society of Friends. Department 2 students will play their first chamber music at 10:30 a. m. Sunday, July 6.

JACKSON, TENN.
SUN

JUN 29 1947

Beethoven Ninth Played In Entirety By Boston Symphony

For the first time in several years, Beethoven's "Symphony No. 9," better known as his "Choral Symphony," will be heard on the air in its entirety when it is broadcast over WTJS-ABC from the Berkshire Music Festival, Tuesday, August 5, at 7:30-8:45 p. m., Charles C. Barry, director of programs for ABC, announced.

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the broadcast. Soloists and chorus will be announced later.

With the Beethoven score, the ABS broadcasts of the activities of the Boston Symphony Orchestra will conclude for the season. Following the regular series of the fall and winter, broadcasts have been heard from Symphony Hall with Arthur Fiedler conducting the Boston "Pops" Orchestra. Fiedler also will conduct this ensemble from the Esplanade on the Charles River on July 1 and 8.

INFORMATION OBSCURED

N. ADAMS, MASS.
TRANSCRIPT

JUN 30 1947

...erkshire Music Center Opened by Dr. Koussevitzky

...00 Persons Attend Formal Opening of 1947 Season at Tanglewood—420 Musicians Enrolled for Classes—Dr. Lewis Perry Presides—Aaron Copland and Stanley Chapple Among Speakers—Koussevitzky Renews Plea Ultimate Support of Arts Should be Part of Duty of Democratic State.

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Dr. Lewis Perry, headmaster emeritus of Phillips Andover academy and president of the Society of Friends, presided during the exercises at which Aaron Copland, distinguished American composer and assistant director of the school, and Stanley Chapple, its dean, also spoke.

Dr. Koussevitzky is director of the school which operates operatic, orchestral, chamber music composition and choral departments with members of the Boston Symphony orchestra and other musicians as instructors. The various departments will start this week a series of semi-public performances, open to members of the Society of Friends of the Berkshire Music Center, which will continue through the season. The latter will run during the annual Berkshire Symphonic festival concerts by the Boston orchestra and several additional Tanglewoods concerts also open to the public, the first on July 13 and the last this season on Aug. 10.

Renews Plea

Renewing a suggestion he advanced last year, Dr. Koussevitzky, in his address, said that "the ultimate support of the arts" should be a part of the duty of a democratic state.

He continued:

"This government, while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophes. Art and culture are the guardians of peace. They abhor war ...ution as disrupting the development, the advance ...ness of man. ...of all times the people of ...and we artists, especially ...te our lives to serve hu...eady to sacrifice material welfare in the presence of the profound economic crisis of the world."

The maestro sadi the nation has reached "a dangerous impasse" in music. Its rapid spread among the masses "at too rapid a pace" has resulted in a misconception of music as a means of entertainment and enjoyment.

To conclude the exercises, a chorus of 200 students sang Randall-Thompson's "Alleluia" which was written especially for the first opening of the Music Center in 1940.

The 420 students enrolled this season come from 40 states and 19 foreign countries, one of the broadest representations in its history.

SALT LAKE CITY, UTAH
TRIBUNE

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SPRINGFIELD, MASS.
MORNING UNION

J... ...947

...rei Koussevitzky says that art "can and ...revent future world catastrophes." Ex...f course, for such occasional catastrophes ...ur in the name of art.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 30 1947

...amber Music ...Tanglewood ...dnesday

...tet No. 2 by D'Indy, Quar...10) by David Stanley Smith ...intet for two violins, two ...and cello by Martinu will be ...at Tanglewood Wednesday ...by the Gordon String

...oncert in the theatre-con...at 8.15 will be the first of ...amber music programs to ...ted on successive Wednes...ings to the Berkshire Mu...nter by the Elizabeth ...oolidge Foundation in ... of Congress. Jascha ...ll be the assisting violist ...intet.

...ith quartet and the quin... been dedicated to Mrs

...ograms will be open to ... with the reserved sec...riends of the School.

SALT LAKE CITY, UTAH
DESERET NEWS

...4... ...47

...omes now another great ...evement of the **Boston Sym...ny Orchestra**, under **Serge ...ssevitsky**, however, in a re...ing of the two works taken ...anglewood at the conclusion ...he Berkshire Festival last ...(**RCA-Vic. M-DM-1123, 12-inch records**). Mr. Kous...sky has given the composi... an artistic authenticity by ...g relatively the same size ...estra common in Bach's time ...ding these to four Branden... concertos he had previously ...rded at Tanglewood. Solo ... of George Laurent, first ...t in the Boston Symphony, ...otable in the Suite No. 2, ... the festive nature of the ...3, which contains the fa... "Air for the G String," is ... accurate attention.

JUL 3 - 1947

SIX CONCERTS NEXT WEEK AT TANGLEWOOD

Students and Friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, the 13th, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concerto No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, the 15th, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katim, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and Piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all students programs.

The chorus of department 5 will give a concert at 4.30 Thursday afternoon, the 10th and in the evening at 8.15 the students of department 4 will play scenes from operas. The orchestra of department 2 will give its second program Friday evening, the 11th at 8.15 in the Festival shed, and on Sunday morning at 10.30 the chamber music orchestra will play in the chamber music hall.

SPRINGFIELD, MASS.
NEWS

JUN 27 1947

Opening Tanglewood Exercises Slated for Sunday Afternoon

Annual Berkshire Festival Will Formally Get Under Way at 3.30; Gordon String Quartet Wednesday Evening

Opening exercises at the Berkshire Music Center on Sunday afternoon at 3.30, a chamber music concert by the Gordon String Quartet Wednesday evening, July 2 at 8.15 and a symphony concert by the student orchestra of department 2 on Friday night, July 4, will be the events open to the members of the Society of Friends of the Berkshire Music Center in the first week of the school at Tanglewood. The first chamber music by students will be played Sunday morning, July 6 at 10.30 by department 2.

At the opening ceremony Serge Koussevitsky, founder and director of the school, will speak, with Aaron Copland, assistant director; Stanley Chapple, dean; and Dr. Lewis Perry, chairman of the Friends' Society, who will preside. Frank Hatch of Boston will represent the trustees of the Boston Symphony Orchestra, by whom the school will be conducted. As at all opening and closing exercises of the Center, the program will conclude with the singing by students of "Alleluia", a chorus written for the first opening in 1940 by Randall Thompson, and conducted by Hugh Ross. Tea will follow in the garden.

Wednesday night's concert will be the gift to the Center of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, like the two chamber music concerts on the following Wednesday evening. They will be held in the theatre-concert hall.

The first orchestral concert on Friday evening will be in the Festival music shed.

HARTFORD, CONN.
TIMES

JUN 30 1947

Tanglewood to Have Concerts Next Month

Members of the Society of Friends of the Berkshire Music Center will receive invitations to three chamber music concerts at Tanglewod. The concerts, made possible through the Elizabeth Sprague Coolidge Foundation, will be given at 8:15 in the Theater-Concert Hall on the evenings of July 2, 9 and 16.

The programs:

July 2—(Gordon String Quartet with Jascha Veissi, viola, assisting) D'Indy, Quartet No. 2; David Stanley Smith, Quartet No. 10; Martinu, Quintet.

July 9—(Albeneri Trio with Milton Katims, viola, assisting) Schnabel, Trio (violin, cello, piano); Villa-Lobos, Trio (violin, viola, cello) Schubert, Trio in E. Flat (violin, cello, piano).

July 16—(The Berkshire Woodwind Ensemble, Bernard Zighera, harp and piano, assisting) Mozart, Concertante Quartet; Kornsand, Fantasy Quintet; Milhaud, "La Cheminee du Roi Rene"; Honegger, Rapsodie; Hill, Sextet Op. 39.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 27 1947

Koussevitzky To Address Students, Guests at Opening

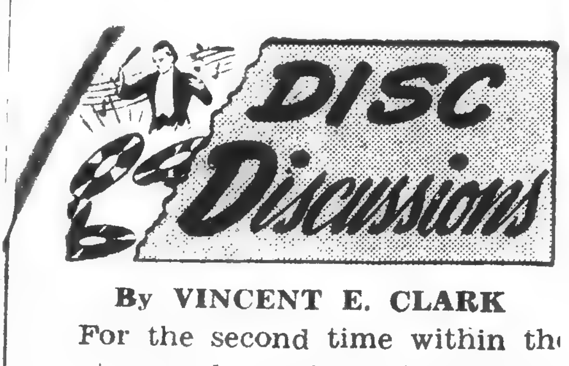
Serge Koussevitzky, director of the Berkshire Music Center, will address the students and guests at the opening exercises of the school at Tanglewood Sunday at 3.30. Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, will preside at the ceremony that will be open to members of the society, by invitation.

The program will include remarks by Aaron Copland, assistant director of the school of more than 400, and by Stanley Chapple, the dean. Frank Hatch of Boston will represent the trustees of the Boston Symphony Orchestra, who will conduct the fifth session of the center.

According to tradition, the exercises will close with the singing by students of Randall Thompson's "Alleluia," written for the opening exercises of the first season in 1940. The chorus will be conducted by Hugh Ross.

Tea will be served in the garden following the function.

PHILADELPHIA, PA.
NEWS
J... 28 1947



By VINCENT E. CLARK

For the second time within the past several months, Columbia and RCA-Victor simultaneously have issued recordings of the same work of a major modern composer and in each instance, both offerings have been excellent.

Earlier, they both released, in the same week, their versions of DeFalla's El Amor Brujo, and this week, the choice has been Dmitri Shostakovich's Ninth Symphony. The RCA-Victor reading is that of Serge Koussevitzky with the Boston Symphony orchestra, while the Columbia recording is by the New York Philharmonic Symphony under the baton of Efrem Kurtz.

This unusual situation gives listeners an opportunity to make comparisons that may influence their choice, but unless these recordings are heard one after the other, it will be difficult to pick the better. From several standpoints, however, the RCA-Victor version is superior.

In the first place, this symphony, the final in Shostakovich's trilogy begun during the dark days of the war when Nazi bombs were laying waste to Leningrad and the composer interrupted his work by performing his duties as a firewatcher, is really the best he has done. Its first American presentation was by the Boston Symphony orchestra under Dr. Koussevitsky last summer at Tanglewood, Mass. and in this recording Dr. Koussevitsky has put the same vim and vigor he served there. His direction is just a shade better than that of Kurtz, who also shows a complete understanding of the score's implications.

The work is full of melody without any of the dissonance of the Seventh and Eighth. The last three of the five movements are played without interruption and the final movement combines two themes, its own and that of the first movement. It is a lyrical masterpiece, and proves that the Soviet composer can write music even if it does not follow the Kremlin's 'revolutionary" line.

Two important violin concertos appeared this week, each excellent in its own classification. The first is RCA-Victor's offering of Bartok's work, played by Yehudi Menuhin with the Dallas Symphony orchestra. It is done with all the precision of Menuhin's artistry and the orchestra provides adequate background in this excellent example of the work of the great Magyar composer, whose untimely death a few years ago left a wide gap in contemporary music. The album is produced well, with a minimum of surface noise and is an excellent introduction to Bartok for those who have not had the pleasure previously.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 6 - 1947

Bach Program Opens Festival In Berkshires

Koussevitzky to Conduct Next Sunday at 3:30; Repetition on Tuesday

The Berkshire Music Festival opens next Sunday afternoon at 3:30 at Tanglewood, Lenox, Mass., in the Berkshire Music Center's Theater-Concert Hall, where Serge Koussevitzky will conduct a chamber orchestra of Boston Symphony musicians in a Bach program. Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be the soloists in the concertos in C minor and C major. The first and sixth Brandenburg Concertos and the first suite, in C major, will be the other numbers. All seats have been sold, but general admission is obtainable; seats are still on hand for a repetition of this program on Tuesday night, July 15.

Dr. Koussevitzky will conduct a Mozart program on the following Sunday afternoon and Tuesday night, July 20 and 22. The first of the regular subscription festival concerts takes place Thursday night, July 24.

Six concerts during the next few days will be open to subscribing members of the Society of Friends of the Berkshire Music Center Next Wednesday night the Albeneri Trio will give the second chamber music concert in a series of three sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, playing works of Artur Schnabel, Villa-Lobos and Schubert, with Milton Katims, violist, as the assisting artist.

The chorus of the Center's Department 5 will sing on Thursday afternoon at 4:30, and scenes from operas will be sung that evening at 8:15. The orchestra of Department 2 will play on Friday night at 8:15, and a chamber music orchestra will give a concert next Sunday morning at 10:30. Full information may be obtained by addressing the Berkshire Music Center at Tanglewood.

NEW YORK, N. Y.
TIMES

JUL 6 - 1947

STUDENTS: European music students are starting to come to the United States to study. Evidence is to be found in the registration for the fifth season of the Berkshire Music Center, which opened last Sunday at Tanglewood. Students from Norway, Holland, Hungary, Greece and Czechoslovakia are included. The majority of the 420 students, however, are from the United States. The school will run for six weeks and be integrated with the fourteen concerts of the Berkshire Festival.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 30 1947

Richmond

Aaron Copland In Richmond

RICHMOND — Aaron Copland, composer and assistant director of the Berkshire Music Center at Tanglewood and Irving Fine, who will teach harmonic analysis, will spend the summer at the home of Mrs. Ralph H. Hooker.

WATERBURY, CONN.
AMERICAN

JUL 3 - 1947

Tonight's Magic Lantern Slide

Ed Ansara of this city, who got his start on WBRY will attend Berkshire Music Center this summer and work under Boris Goldovsky and Frederic Cohen. He will probably appear in opera performances during the Berkshire Festival. Ed sang the role of Rocco in Beethovan's "Fidelio" in excerpts from the opera at the Juilliard School of Music in N. Y. recently. A big future is predicted for Ed and his unusual voice. During the war Ed sang in camps with some of America's most noted entertainers.

[20]

INFORMATION OBSCURED

N. ADAMS, MASS.
TRANSCRIPT

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SALT LAKE CITY, UTAH
TRIBUNE

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SPRINGFIELD, MASS.
MORNING UNION

JU - 1947

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 30 1947

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SALT LAKE CITY, UTAH
DESERET NEWS

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JUL 3 - 1947

SIX CONCERTS NEXT WEEK AT TANGLEWOOD

Students and Friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, the 13th, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concerto No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, the 15th, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katim, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and Piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all students programs.

The chorus of department 5 will give a concert at 4.30 Thursday afternoon, the 10th and in the evening at 8.15 the students of department 4 will play scenes from operas. The orchestra of department 2 will give its second program Friday evening, the 11th at 8.15 in the Festival shed, and on Sunday morning at 10.30 the chamber music orchestra will play in the chamber music hall.

SPRINGFIELD, MASS.
NEWS

JUN 27 1947

Opening Tanglewood Exercises Slated for Sunday Afternoon

Annual Berkshire Festival Will Formally Get Under Way at 3.30; Gordon String Quartet Wednesday Evening

Opening exercises at the Berkshire Music Center on Sunday afternoon at 3.30, a chamber music concert by the Gordon String Quartet Wednesday evening, July 2 at 8.15 and a symphony concert by the student orchestra of department 2 on Friday night, July 4, will be the events open to the members of the Society of Friends of the Berkshire Music Center in the first week of the school at Tanglewood. The first chamber music by students will be played Sunday morning, July 6 at 10.30 by department 2.

At the opening ceremony Serge Koussevitsky, founder and director of the school, will speak, with Aaron Copland, assistant director; Stanley Chapple, dean; and Dr. Lewis Perry, chairman of the Friends' Society, who will preside. Frank Hatch of Boston will represent the trustees of the Boston Symphony Orchestra, by whom the school will be conducted. As at all opening and closing exercises of the Center, the program will conclude with the singing by students of "Alleluia", a chorus written for the first opening in 1940 by Randall Thompson, and conducted by Hugh Ross. Tea will follow in the garden.

Wednesday night's concert will be the gift to the Center of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, like the two chamber music concerts on the following Wednesday evening. They will be held in the theatre-concert hall.

The first orchestral concert on Friday evening will be in the Festival music shed.

HARTFORD, CONN.
TIMES

JUN 30 1947

Tanglewood to Have Concerts Next Month

Members of the Society of Friends of the Berkshire Music Center will receive invitations to three chamber music concerts at Tanglewood. The concerts, made possible through the Elizabeth Sprague Coolidge Foundation, will be given at 8:15 in the Theater-Concert Hall on the evenings of July 2, 9 and 16.

The programs:

July 2—(Gordon String Quartet with Jascha Veissi, viola, assisting) D'Indy, Quartet No. 2; David Stanley Smith, Quartet No. 10; Martinu, Quintet.

July 9—(Albeneri Trio with Milton Katims, viola, assisting) Schnabel, Trio (violin, cello, piano); Villa-Lobos, Trio (violin, viola, cello) Schubert, Trio in E Flat (violin, cello, piano).

July 16—(The Berkshire Woodwind Ensemble, Bernard Zighera, harp and piano, assisting) Mozart, Concertante Quartet; Kornsand, Fantasy Quintet; Milhaud, "La Cheminee du Roi Rene"; Honegger, Rapsodie; Hill, Sextet Op. 39.

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Cir. (D 22,106)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 27 1947

Koussevitzky To Address Students, Guests at Opening

Serge Koussevitzky, director of the Berkshire Music Center, will address the students and guests at the opening exercises of the school at Tanglewood Sunday at 3.30. Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, will preside at the ceremony that will be open to members of the society, by invitation.

The program will include remarks by Aaron Copland, assistant director of the school of more than 400, and by Stanley Chapple, the dean. Frank Hatch of Boston will represent the trustees of the Boston Symphony Orchestra, who will conduct the fifth session of the center.

According to tradition, the exercises will close with the singing by students of Randall Thompson's "Alleluia," written for the opening exercises of the first season in 1940. The chorus will be conducted by Hugh Ross.

Tea will be served in the garden following the function.

PHILADELPHIA, PA.
NEWS

JUN 28 1947

DISC
Discussions

By VINCENT E. CLARK

For the second time within the past several months, Columbia and RCA-Victor simultaneously have issued recordings of the same work of a major modern composer and in each instance, both offerings have been excellent.

Earlier, they both released, in the same week, their versions of DeFalla's El Amor Brujo, and this week, the choice has been Dmitri Shostakovich's Ninth Symphony. The RCA-Victor reading is that of Serge Koussevitsky with the Boston Symphony orchestra, while the Columbia recording is by the New York Philharmonic Symphony under the baton of Efrem Kurtz.

This unusual situation gives listeners an opportunity to make comparisons that may influence their choice, but unless these recordings are heard one after the other, it will be difficult to pick the better. From several standpoints, however, the RCA-Victor version is superior.

In the first place, this symphony, the final in Shostakovich's trilogy begun during the dark days of the war when Nazi bombs were laying waste to Leningrad and the composer interrupted his work by performing his duties as a fire-watcher, is really the best he has done. Its first American presentation was by the Boston Symphony orchestra under Dr. Koussevitsky last summer at Tanglewood, Mass. and in this recording Dr. Koussevitsky has put the same vim and vigor he served there. His direction is just a shade better than that of Kurtz, who also shows a complete understanding of the score's implications.

The work is full of melody without any of the dissonance of the Seventh and Eighth. The last three of the five movements are played without interruption and the final movement combines two themes, its own and that of the first movement. It is a lyrical masterpiece, and proves that the Soviet composer can write music even if it does not follow the Kremlin's 'revolutionary" line.

Two important violin concertos appeared this week, each excellent in its own classification. The first is RCA-Victor's offering of Bartok's work, played by Yehudi Menuhin with the Dallas Symphony orchestra. It is done with all the precision of Menuhin's artistry and the orchestra provides adequate background in this excellent example of the work of the great Magyar composer, whose untimely death a few years ago left a wide gap in contemporary music. The album is produced well, with a minimum of surface noise and is an excellent introduction to Bartok for those who have not had the pleasure previously.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 6 - 1947

Bach Program Opens Festival In Berkshires

Koussevitzky to Conduct Next Sunday at 3:30; Repetition on Tuesday

The Berkshire Music Festival opens next Sunday afternoon at 3:30 at Tanglewood, Lenox, Mass., in the Berkshire Music Center's Theater-Concert Hall, where Serge Koussevitzky will conduct a chamber orchestra of Boston Symphony musicians in a Bach program. Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be the soloists in the concertos in C minor and C major. The first and sixth Brandenburg Concertos and the first suite, in C major, will be the other numbers. All seats have been sold, but general admission is obtainable; seats are still on hand for a repetition of this program on Tuesday night, July 15.

Dr. Koussevitzky will conduct a Mozart program on the following Sunday afternoon and Tuesday night, July 20 and 22. The first of the regular subscription festival concerts takes place Thursday night, July 24.

Six concerts during the next few days will be open to subscribing members of the Society of Friends of the Berkshire Music Center Next Wednesday night the Albeneri Trio will give the second chamber music concert in a series of three sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, playing works of Artur Schnabel, Villa-Lobos and Schubert, with Milton Katims, violist, as the assisting artist.

The chorus of the Center's Department 5 will sing on Thursday afternoon at 4:30, and scenes from operas will be sung that evening at 8:15. The orchestra of Department 2 will play on Friday night at 8:15, and a chamber music orchestra will give a concert next Sunday morning at 10:30. Full information may be obtained by addressing the Berkshire Music Center at Tanglewood.

NEW YORK, N. Y.
TIMES

JUL 6 - 1947

STUDENTS: European music students are starting to come to the United States to study. Evidence is to be found in the registration for the fifth season of the Berkshire Music Center, which opened last Sunday at Tanglewood. Students from Norway, Holland, Hungary, Greece and Czechoslovakia are included. The majority of the 420 students, however, are from the United States. The school will run for six weeks and be integrated with the fourteen concerts of the Berkshire Festival.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 30 1947

Richmond

Aaron Copland In Richmond

RICHMOND — Aaron Copland, composer and assistant director of the Berkshire Music Center at Tanglewood and Irving Fine, who will teach harmonic analysis, will spend the summer at the home of Mrs. Ralph H. Hooker.

WATERBURY, CONN.
AMERICAN

JUL 3 - 1947

Tonight's Magic Lantern Slide

Ed Ansara of this city, who got his start on WBRY will attend Berkshire Music Center this summer and work under Boris Goldovsky and Frederic Cohen. He will probably appear in opera performances during the Berkshire Festival. Ed sang the role of Rocco in Beethovan's "Fidelio" in excerpts from the opera at the Juilliard School of Music in N. Y. recently. A big future is predicted for Ed and his unusual voice. During the war Ed sang in camps with some of America's most noted entertainers

HACKENSACK, N. J.
RECORD

JUL 1 - 1947

Music News And Views

By DOUGLAS HART

ALEXANDER SMALLENS will conduct the first New York performance of Darius Milhaud's "Opus Americanum No. 2" in Lewisohn Stadium tonight.

The program will include three excerpts from "The Damnation of Faust" by Berlioz, "Redemption" by Franck, "The Sorcerer's Apprentice" by Dukas, and "La Valse" by Ravel.

* * *

BERKSHIRE CENTER IS OPENED

The Berkshire Music Center opened last Sunday afternoon at Tanglewood, Lenox, Mass. It is under the direction of Serge Koussevitzky with the Boston Symphony Orchestra, and will run concurrently with the Berkshire Festival, which will start July 13.

Koussevitzky, as well as Henry B. Cabot, president of the trustees of the Boston Symphony, and Lewis Perry, chairman of the Friends of the Berkshire Center, addressed over 400 students enrolled for the 6-week session, including those from Europe, Canada, South America, Australia, and Lebanon.

On the faculty with other prominent musicians will be Arthur Honegger, Swiss composer who recently arrived from France to join Aaron Copland in the teaching of composition.

In addition to 14 festival concerts by the Boston Symphony and programs by the students, those attending the school will hear the Gordon String Quartet, Albeneri Trio and the Berkshire Woodwing Ensemble in three concerts: July 2, 9 and 16. The chamber music programs have been made possible by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Members of the Society of Friends of the Berkshire Music Center are also invited to attend the latter. In addition there will be a program by the Julliard Quartet.

SPRINGFIELD, MASS.
MORNING UNION

JUN 3 0 1947

ARTS CAN HELP BAR WAR, SAYS KOUSSEVITZKY

Culture Should Aid World Peace, Maestro Asserts at Tanglewood

Lenox, June 29—Speaking to an audeince of 800 this afternoon at the opening for the fifth season of the Tanglewood Music Center, Dr. Serge Koussevitzky, the director, said that "a part of the duty of the democratic state should be the ultimate support of the arts."

He continued:—

"This government, while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophies. Art and culture are the guardians of peace. They abhor war and revolution as disrupting the peaceful development, the advance and happiness of man.

"Impasse In Music"

"Today of all times the people of America and we artists, especially must devote our lives to serve humanity, ready to sacrifice material welfare in the presence of the profound economic crisis of the world."

The maestro said the nation has reached "a dangerous impasse" in music. Its rapid spread among the masses "at too rapid a pace" has resulted in a misconception of music as a means of entertainment and enjoyment.

Dr. Lewis Perry, president of the Friends of Tanglewood, presided and other speakers were Aaron Copland, assistant director, and Stanley Chapple, dean of the school.

In closing the program which was given in the pine-sheathed concert-theater hall a chorus of 200 students sang Randall Thompson's "Alleluia."

In the audience was Mrs. Guy Patterson Gannett, who flew by amphibian plane from Portland, Mr., to Stockbridge Bowl. She is president of the National Federation of Music Clubs.

The Berkshire Music Center has an enrolment of 420 young men and women students from 40 states and 19 foreign countries for six weeks of study.

Cir. (D 538,914) (S 1,002,765)

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 6 - 1947

DUTY ORTIST

His ObligatiorRelation to Societ iod

DR. SERGE KOUSSEVITZKY is a conductor by occupation, and also a teacher of youth, which is perhaps in these years his deepest concern. He never speaks without unfolding a point of view which is far from that of the mere specialist, virtuoso, or pedant of his profession. His recent address at the opening of the fifth season of the Berkshire Music Centre was concerned principally with the relations and the obligation of the artist to his society and his period, and it contained words which any student, practitioner, or amateur of arts could afford to ponder.

Dr. Koussevitzky, examining the present period in the creative field of music, did not overestimate its production. But the emphasis that he laid upon the value of the inheritance of the music of the "colossuses" by the society of today, and the sacred obligation of the artist to protect and perpetuate that inheritance on the highest plane, is striking.

What is the position of the artist and his value to his society today? Is it that of the genius and the dreamer, at the mercy of material conditions that he can neither understand nor control? Is he the helpless prophet whose revelations are only comprehended years after he has departed? Or is the artist to learn to be a man of affairs, able and decisive in action when it is necessary to protect himself from enemies and perverters of his message?

Position of Power

The artist is something else. His is a position of much greater power and responsibility than any that the conventional definitions would imply. Far from being the helpless prey of circumstances, "the great artists of all time have been active builders and conquerors of the passivity and the resistance of matter. They have shaped the structure of life, culture and art for many centuries and generations."

Now we are in an age with many cross-currents, distractions, confusions of creative thought—or so it will appear to many, and not, musically speaking, in one of the great creative periods. Are we, then, speaking as musicians, to conclude that there is little in the constructive sense to be done about it? Here is an answer: "Today we may not have a Plato in philosophy, a Shakespeare in drama, a Tolstoy in literature, a Michelangelo in art and sculpture, or a Beethoven in music. But *we possess their heritage*. The era of the colossuses may have passed, but the burden of the responsibility for the safety and advance of art and culture rests with their spiritual followers, *whose number multiplies* with every new generation and every turn of a century."

Preserving Great Art

It is for these multiplying heirs of the great estate, the young musicians of today, to work, fight and sacrifice in preserving from all harm, and communicating anew, the vision the masters of their art have revealed. "Have we the power to liberate music from all that is superficial and foreign to its ideals? * * * The grave and tragic instances of present-day life have shown the artis as also a leader in society; he cannot withdraw from the open strife safety and seclusion of his ivory tower of words, sounds and esthetic dreams."

How is the artist thus to "lead" and fulfill his mission in society? There has been much confusion on this subject, confusion accurately reflected in the remark we recall of a Boston journalist who wrote in 1914 that the most insignificant poilus in the French Army, going through the hell of the conflict, was greater in the eyes of God and man than Romain Rolland, the writer and thinker whom Tolstoy once called "the conscience of Europe," with his vain pleas to men to listen to counsels of amity and reason. By which token the "Eroica" symphony of Beethoven, and Beethoven himself would have less importance to humanity than a sergeant in Napoleon's ranks—or the ranks of those who opposed him! It is the reductio ad absurdum. Action apart from his proven powers and duties is no more the artist's function than sequestration from the conflicts and dangers of life are his privilege. "It is the mission of the artist not only to reflect his time, environment and the life of his people, but also to shape the consciousness of the masses, to seek inspiration in the pathos of their onstructive effort. He must waken the people from a passive cceptance of the values of art to n active interest in the work of rt."

Is this "acceptance" on the part f a public which has had a deree of access to great music hich no citizens of any nation in he world possessed a hundred ears ago so reprehensible? And it is, how is it to be corrected? art of the problem, in Dr. Koussevitzky's belief, lies precisely in the act of the easy accessibility of nusic before its significance is ully comprehended. "From the beginning of the twentieth century, music, once the privilege of the 'initiated,' became accessible to wide layers of society, bringing about a 'mass initiation' of the listeners into the sphere of musical art. This spreading of music to the masses, at too rapid a pace, resulted in a profound misconception of music as a means of 'entertainment' and 'enjoyment' to be passively consumed by the listener. Music must be listened to creatively. Only active love can lead to the understanding of art and of its lasting value."

Superficial Attitude

One might ask at this point if the superficial attitude toward music is fundamentally a shortcoming of "the masses." Has not this attitude been really more characteristic of financially fortunate "classes"? And, after all, must every honorable man be required to take off hat and shoes and bow the head in listening to a symphony? Many a man might genuinely prefer listening to Bach rather than Offenbach, provided that at the end of a hard day's work he didn't have to get up and rehearse him. (Apologies to Mr. Drinker!) But Dr. Koussevitzky is speaking of the devoted musician and primarily of the man who elects humbly and self-sacrificingly to serve his art with all that he has. It is certainly for him to communicate his passion and to bring listeners, by the intensity of the communication, to more than an excursionist's attitude toward a composition or performance. A later paragraph holds incontestably true:

"The aristocratic rule of the Maecenases kept music in a lofty and noble, yet restricted, sphere. Since the advent of the twentieth century and our industrial age the influence of the Maecenases was gradually succeeded by larger groups, firms, agencies and corporations, the patronage of which offered many advantages and created a wide public, yet held the danger of mechanization and commercialization."

It is the "formidable assignment" of the artist to meet these destructive forces full tilt and to "break away from the banality of mere 'enjoyment' to the realm of pure *joy* to which music belongs." And then "the ultimate support of the arts to which the evolution of life points, must come from the democratic state."

For a Fine Arts Bureau

Dr. Koussevitzky holds strongly the conviction shared by constantly increasing numbers of citizens the nation over that a bureau of fine arts is essential to the cultural development of a modern state.

"America, the holder of the great democratic ideals and traditions, who gave the world that immortal and unsurpassed human document—the Declaration of Independence—must awaken to this consciousness."

These and related observations of Dr. Koussevitzky might appear to the students, he said, "as extending beyond the scope and objective aims of our school." He need not have been apprehensive. They are even more needed, in the writer's opinion, by students of an art than its practical definitions.

SPECIAL CONCERT AT TANGLEWOOD

The Boston Symphony Orchestra, Serge Koussevitsky conducting, will give a special concert in the Music Shed at Tanglewood, Lenox, Mass., on Tuesday evening, July 29. Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist, an orchestral concerto with organ in D minor by Vivaldi, Berlioz' "Roman Carnival," Overture, the Introduction to Act Three of "Lohengrin," Beethoven's Overture to "Egmont," and excerpts from Ravel's "Daphnis and Cloe" second suite, and Prokofieff's "The Love for Three Oranges."

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The Virginia Quarterly Review
CHARLOTTESVILLE, VA.
JUN - 1947

Koussevitzky, by Moses Smith.

Although Koussevitzky may have been ill advised in his attempt to prohibit the sale of this book, it is easy to understand why the subject of such a biography should resent it. For in spite of its entertaining moments the book is not a fair, nor even a particularly honest biography. The chapters on Koussevitzky's early life are based chiefly on information gathered from, as the author puts it, "those who knew Koussevitzky 'when' . . . ." Such information, though colorful, could not be particularly objective. Much source material is available for Koussevitzky's later life. But here the author's critical estimate of his subject is still far from unbiased. His writing is too influenced by the quarrel which he once carried on with the conductor. Koussevitzky may have been hypersensitive to his critics, but an old feud scarcely excuses Mr. Smith for writing as he does, unless he intended to revive the feud. The publishers, a new house which "will dedicate itself to the music lovers of America," have produced a handsome volume for their first offering. It is regrettable that the contents do not quite live up to the format.

Allen, Towne & Heath $.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 7 - 1947

Honegger Here To Take Post At Tanglewood

French-Swiss Composer In by Plane; Says He Plans No More Major Works

By Francis D. Perkins

Arhur Honegger, noted French-Swiss composer, arrived at La Guardia Field on a Trans World Airline plane from Paris at 2 o'clock yesterday morning, and left at noon for Tanglewood, Lenox, Mass., where he will join Aaron Copland in teaching composition at the Berkshire Music Center.

This is his second visit to the United States; the first was in the winter of 1929, when he appeared here as guest conductor of the Philharmonic-Symphony Orchestra, presenting his already famous "Pacific 231," inspired by an express locomotive, and his then new "Rugby," of football inspiration. At that time he was known as one of the most prominent members of the "Groupe des Six," a label applied to six young French composers shortly after World War I.

Mr. Honegger was born at Le Havre fifty-five years ago; his parents were from Zurich. At breakfast yesterday, before leaving for Tanglewood, he said he could be considered both as a Swiss and a French musician, with musical associations in both countries. He has long lived in Paris, where he remained throughout the war. During the German occupation his studio was a center for the Front National des Musiciens, one of the elements of the resistance movements. The Germans, who had first regarded his music as bordering on "degenerate" modernism, later showed more interest in it and urged him to conduct for the German-controlled radio, or in Germany. Such invitations he declined, and, on the whole, was not interfered with during the occupation.

At that time the general atmosphere of national misfortune was not encouraging toward composition, but a tendency to look inward as a distraction from distressing external circumstances was an inducement for composing. One of the works which he completed early in the war was his Symphony for String Orchestra, which was first played in Switzerland, and had a war-time London performance, since the Zurich conductor, Paul Sacher, had succeeded in having a microfilm score smuggled to England. It was first played in America by the Boston Symphony under Charles Muench on Dec. 27, 1946, and will be heard in the first major concert of the Berkshire Festival at Tanglewood on July 24.

Among his other new works and compositions of recent years are film and dramatic scores, including music for "The Suppliants" of Aeschylus and for Paul Claudel's "The Silver Slipper" (produced in Paris in the fall of 1944), a sonata for violin alone, which Yehudi Menuhin is planning to introduce, and music for a Passion Play in the small Swiss town of Selzach. This was composed just before the war, which prevented its performance; the play, which will occupy a morning and an afternoon, requires about four hours of music. He said yesterday he intended to compose no more major works, considering four symphonies quite enough.

Mr. Honegger named the French National Radio as the principal source of performances of contemporary music in Paris; in privately sponsored concerts, owing to questions of expense and limited rehearsal time, programs were inclined to be conservative and traditional.

After the close of the Tanglewood season, Aug. 10, Mr. Honegger, before returning to Europe, will go to Mexico City, where his "Liturgical" symphony will be played under the direction of Carlos Chavez, and then to South America, where his "Jeanne d'Arc" will be performed on Sept. 15 at the Teatro Colon in Buenos Aires.

HACKENSACK, N. J.
RECORD

JUL 1 - 1947

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MORNING UNION

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This Clipping From
NEW YORK, N. Y.
TIMES
JUL 6 - 1947

DUTY OF THE ARTIST

His Obligation and Value in Relation to Society and His Period

By OLIN DOWNES

DR. SERGE KOUSSEVITZKY is a conductor by occupation, and also a teacher of youth, which is perhaps in these years his deepest concern. He never speaks without unfolding a point of view which is far from that of the mere specialist, virtuoso, or pedant of his profession. His recent address at the opening of the fifth season of the Berkshire Music Centre was concerned principally with the relations and the obligation of the artist to his society and his period, and it contained words which any student, practitioner, or amateur of arts could afford to ponder.

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It is for these multiplying heirs of the great estate, the young musicians of today, to work, fight and sacrifice in preserving from all harm, and communicating anew, the vision the masters of their art have revealed. "Have we the power to liberate music from all that is superficial and foreign to its ideals? * * * The grave and tragic instances of present-day life have shown the artist as also a leader in society; he cannot withdraw from the open strife safety and seclusion of his ivory tower of words, sounds and esthetic dreams."

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The Virginia Quarterly Review
CHARLOTTESVILLE, VA.
JUN - 1947

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llen, Towne & Heath $.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 7 - 1947

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JUL 1 - 1947

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BERKSHIRE CENTER IS OPENED

The Berkshire Music Center opened last Sunday afternoon Tanglewood, Lenox, Mass. It is under the direction of Serge Koussevitzky with the Boston Symphony Orchestra, and will run concurrently with the Berkshire Festival, which will start July 13.

Koussevitsky, as well as Henry B. Cabot, president of the trustees of the Boston Symphony, and Lewis Perry, chairman of the Friends of the Berkshire Center, addressed over 400 students enrolled for the 6-week session, including those from Europe, Canada, South America, Australia, and Lebanon.

On the faculty with other prominent musicians will be Arthur Honegger, Swiss composer who recently arrived from France to join Aaron Copland in the teaching of composition.

In addition to 14 festival concerts by the Boston Symphony and programs by the students, those attending the school will hear the Gordon String Quartet, Albeneri Trio and the Berkshire Woodwing Ensemble in three concerts: July 2, 9 and 16. The chamber music programs have been made possible by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Members of the Society of Friends of the Berkshire Music Center are also invited to attend the latter. In addition

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SPRINGFIELD, MASS.
MORNING UNION

JUN 30 1947

ARTS CAN HELP BAR WAR, SAYS KOUSSEVITZKY

Culture Should Aid World Peace, Maestro Asserts at Tanglewood

Lenox, June 29—Speaking to an audeince of 800 this afternoon at the opening for the fifth season of the Tanglewood Music Center, Dr. Serge Koussevitzky, the director, said that "a part of the duty of the democratic state should be the ultimate support of the arts."

He continued:—

"This government, while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophies. Art and culture are the guardians of peace. They abhor war and revolution as disrupting the peaceful development, the advance and happiness of man.

"Impasse in Music"

"Today of all times the people of America and we artists, especially must devote our lives to serve humanity, ready to sacrifice material welfare in the presence of the profound economic crisis of the world."

The maestro said the nation has reached "a dangerous impasse" in music. Its rapid spread among the masses "at too rapid a pace" has resulted in a misconception of music as a means of entertainment and enjoyment.

Dr. Lewis Perry, president of the Friends of Tanglewood, presided and other speakers were Aaron Copland, assistant director, and Stanley Chapple, dean of the school.

In closing the program which was given in the pine-sheathed concert-theater hall a chorus of 200 students sang Randall Thompson's "Alleluia."

In the audience was Mrs. Guy Patterson Gannett, who flew by amphibian plane from Portland, Mr., to Stockbridge Bowl. She is president of the National Federation of Music Clubs.

The Berkshire Music Center has an enrolment of 420 young men and women students from 40 states and 19 foreign countries for six weeks of study.

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This Clipping From
NEW YORK, N. Y.
TIMES
JUL 6 - 1947

DUTY O ARTIST

His Obligatior Relation to Societ iod

DR. SERGE KOUSSEVITZKY is a conductor by occupation, and also a teacher of youth, which is perhaps in these years his deepest concern. He never speaks without unfolding a point of view which is far from that of the mere specialist, virtuoso, or pedant of his profession. His recent address at the opening of the fifth season of the Berkshire Music Centre was concerned principally with the relations and the obligation of the artist to his society and his period, and it contained words which any student, practitioner, or amateur of arts could afford to ponder.

Dr. Koussevitzky, examining the present period in the creative field of music, did not overestimate its production. But the emphasis that he laid upon the value of the inheritance of the music of the "colossuses" by the society of today, and the sacred obligation of the artist to protect and perpetuate that inheritance on the highest plane, is striking.

What is the position of the artist and his value to his society today? Is it that of the genius and the dreamer, at the mercy of material conditions that he can neither understand nor control? Is he the helpless prophet whose revelations are only comprehended years after he has departed? Or is the artist to learn to be a man of affairs, able and decisive in action when it is necessary to protect himself from enemies and perverters of his message?

Position of Power

The artist is something else. His is a position of much greater power and responsibility than any that the conventional definitions would imply. Far from being the helpless prey of circumstances, "the great artists of all time have been active builders and conquerors of the passivity and the resistance of matter. They have shaped the structure of life, culture and art for many centuries and generations."

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Allen, Towne & Heath $4

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Springfield Free Press

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 7 - 1947

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NEW YORK, N. Y.
TIMES
JUL 9 - 1947

'FIELD DAY' AT LENOX TO BE HELD ON JULY 29

A musical "field day" featuring the Boston Symphony Orchestra, under the baton of Serge Koussevitzky, and various instruments for musical reproduction, will be held at Tanglewood, Lenox, Mass., on Tuesday, July 29.

The field day, which is not part of the regular festival, has been designed to show the three scientific developments by which a greatly widened public has been introduced to symphonic music: the phonograph, the radio and sound motion pictures. Before the evening concert, visitors will have an opportunity to hear and see excerpts from films the background music of which has been composed by contemporary composers, including Copland, Honegger, Prokofieff, Thompson and Walton. The showing will take place in the Theatre-Concert Hall.

The evening concert will take place in the Music Shed and will be divided into two portions: the weekly broadcast, which will feature Ella Goldstein, pianist, and a musical demonstration called "The March of Fidelity." The latter will be a comparison of the sound of the live orchestra with phonograph records of the same music. Recordings dating back to 1915 will be played on phonographs of the period, and then the orchestra will perform the same music. The final number in this demonstration will be Beethoven's "Egmont" Overture in a recent recording by the Boston Symphony, played on a newly designed custom-made machine.

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood, Tuesday, July 29, showing latest advance in all forms of musical reproduction. The program will cover recording radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to these already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales. The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of ten-year intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

* * *

Volume XXXI.

Jul 17

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For the occasion the beautiful music shed will become a vast studio with engineers and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday evening series by the Boston Symphony Orchestra over the American Broadcasting Company coast-to-coast network.

SERGE KOUSSEVITZKY

Miss Manning

MONDAY, JUNE 30, 1947.

DR. KOUSSEVITZKY IN PLEA FOR ARTS

Director at the Tanglewood Opening Sees Support of Culture as Peace Aid

Special to THE NEW YORK TIMES.

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MONTCLAIR, N. J.
TIMES
JUN 26 1947

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POST-STANDARD
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NEWS
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for Oboe, Clarinet, Bassoon and Horn
(Piano accompaniment)
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Tanglewood

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The Berkshire Wood Wind Ensemble will play tonight at 8.15 in the theatre-concert hall. The program will be the last of three weekly concerts presented to the Berkshire Music Center by the Coolidge Foundation. Members of the Friends Society are invited to sit in the reserved section. The public is invited.

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Scenes from the following operas will be presented tomorrow evening at 8.15 by students of the opera department: The forest scene from "Hansel and Gretel," Humperdinck; grave-yard scene from "Don Giovanni," Mozart; Air de Lia from "L'Enfant Prodigue," Debussy; excerpt from "Pagliacci," Leoncavallo; the dungeon scene from "Fidelio," Beethoven.

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Radio — Jul 16
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First Publication To Give News Of Music Center

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Jul 15

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The quintet and the rhapsody have been dedicated to Mrs. Coolidge. The latter will be performed for the first time.

Members of the ensemble are: James Pappoutsakis, flute; William Valkenier, French horn; Viktor Polatschek, clarinet; Louis Speyer, oboe and English horn; Raymond Allard, bassoon; assisted by Emil Kornsand, viola; and Bernard Zighera, piano and harp.

The public is invited. Friends of the Berkshire Music Center will have seats in the reserved section.

STRAND

[22]

NEW YORK, N. Y.
TIMES
JUL 9 - 1947

'FIELD DAY' AT LENOX TO BE HELD ON JULY 29

A musical "field day" featuring the Boston Symphony Orchestra, under the baton of Serge Koussevitzky and various instruments for musical reproduction, will be held at Tanglewood, Lenox, Mass., on Tuesday, July 29.

The field day, which is not part of the regular festival, has been designed to show the three scientific developments by which a greatly widened public has been introduced to symphonic music: the phonograph, the radio and sound motion pictures. Before the evening concert, visitors will have an opportunity to hear and see excerpts from films the background music of which has been composed by contemporary composers, including Copland, Honegger, Prokofieff, Thompson and Walton. The showing will take place in the Theatre-Concert Hall.

The evening concert will take place in the Music Shed and will be divided into two portions: the weekly broadcast, which will feature Ella Goldstein, pianist, and a musical demonstration called "The March of Fidelity." The latter will be a comparison of the sound of the live orchestra with phonograph records of the same music. Recordings dating back to 1915 will be played on phonographs of the period, and then the orchestra will perform the same music. The final number in this demonstration will be Beethoven's "Egmont" Overture in a recent recording by the Boston Symphony, played on a newly designed custom-made machine.

The Boston Symphony and its music director, S… sevitzky, announce a "… All" field day at Tanglew… day, July 29, showing lates… in all forms of musical rep…uction. The program will cover recording radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales. The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of ten-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

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Volume XXXI. Jul 17

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As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers. The films are being loaned by United Artists Corporation, the Museum of Modern Art, and other sources.

For the occasion the beautiful music shed will become a vast studio with engineers and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday evening series by the Boston Symphony Orchestra over the American Broadcasting Company coast-to-coast network.

SERGE KOUSSEVITZKY

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Miss Manning

…NDAY, JUNE 30, 1947

DR. KOUSSEVITZKY IN PLEA FOR ARTS

Director at the Tanglewood Opening Sees Support of Culture as Peace Aid

Special to THE NEW YORK TIMES.

LENOX, Mass., June 29—Speaking to an audience of 800 this afternoon at the opening of the fifth season of the Tanglewood Music Center, Dr. Serge Koussevitzky, the director, said that a part of the duty of the democratic state should be "the ultimate support of the arts."

"This Government," he continued, "while extending aid to countries wrecked and ravaged by war, must be reminded that the light of art and culture, with which America is blessed, can and will prevent future world catastrophies. Art and culture are the guardians of peace; they abhor war and revolution as disrupting the peaceful development, the advance and happiness of man.

"Today of all times the people of America and we artists, especially, must devote our lives to serve humanity, ready to sacrifice material welfare in the presence of the profound economic crisis of the world."

The director said the nation had reached a "dangerous impasse" in music. Its rapid spread among the masses "at too rapid a pace" has resulted in a misconception of music as a means of entertainment and enjoyment.

Dr. Lewis Perry, president of The Friends of Tanglewood, presided. Other speakers were Aaron Copland, assistant director, and Stanley Chapple, dean of the school. In closing the program which was given in the pine-sheathed concert-theatre hall, a chorus of 200 students sang Randall Thompson's "Alleluia."

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Canaan, N. Y.

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STRAND

[22]

2000 Hear Bach Program At Tanglewood Opening

Jul 14

Theatre-Concert Hall Filled and Crowd Overflows Onto Lawn—Luboshutz and Nemenoff Are Soloists

By JAY C. ROSENFELD

The Tanglewood season opened officially yesterday afternoon when an orchestra of some 30 men from the first chairs of Boston Symphony Orchestra and led by their eminent conductor, Serge Koussevitzky, played a Bach program to an audience of 2000, only half of whom could find seats within the theatre-concert hall. This was one of the series of two programs to be given on consecutive Sunday afternoons and repeated on the respective following Tuesday evenings in continuation of the wartime established custom which proved so successful. In those days when transportation was such a major problem, the Bach-Mozart concerts, started really as a substitute, supplied such great satisfaction that they have become an indispensable and integral part of the season.

The program consisted of the first suite, in C major, the first and last of the Brandenburg concertos and the C minor and the C major concertos for two pianos in which the soloists were the famed duo-pianists Genia Nemenoff and Pierre Luboshutz.

Koussevitzky's Reins Loose

Dr. Koussevitzky wisely allowed Bach's fluency to play itself. He held the ensemble with an easy discipline but with a loose rein, which was aptly reflected in the performance. The allegro following the introductory Grave of the Suite was announced with clear and firm conviction and the succeeding dance movements were played without exaggeration nor undue stress, a gratifyingly welcome procedure, albeit a dangerous one, for there is a desired middle ground in Bach between excess and banality. Koussevitzky with his conceded wont found it exactly yesterday afternoon.

The sixth Brandenburg, in B flat, is written for violas and cellos, with a piano playing the thorough bass. The solos were played by the first desk men of the orchestra's viola section, Di Pasquale and Cauhape. This, our favorite among the Brandeburgs, did not always attain its stirring potentialities. The beseeching appeal of the second theme of the first movement was not realized. After the vigor of the opening, Bach writes a lovely sensitive contrasting phrase which provides a perfect foil and balance. Nor did the final movement receive the memorably incisive rhythmic attack it usually receives in the same hands. The F major concerto (the first), provided the expert small wind instrument section an occasion to show their flawless prowess and artistry.

Soloists Recalled Many Times

The orchestral accompaniment to the two-piano concertos is full and complementary, often spreading to fairly elaborate polyphony but the balance was beautifully maintained so that the soloists, Pierre Luboshutz and Genia Nemenoff with exemplary authority and confident facility made their statements in the true Bach style. With no little aid from the con-

Tanglewood

Tanglewood

Continued From First Page

ductor the whole performance was inspired with a vital cogency. This was conspicuously noteworthy in both final movements. The fugue of the C major concerto was proclaimed with fearless and secure verve. The slow-movement, the only one in which the accompanying orchestra is silent, was a bit too much according to plan. Its lack of spontaneity made it seem long, whereas a trifle more variety, still within the confines of accepted tradition, might have lifted it to the high plane of all its surrounding pages. The soloists played without deviation with a beautiful and unforced tone and with a ductile line. With an excelling sense of tone values they consistently ma tained the proper relations with the orchestra which so of has more of importance to than mere support. The audie accorded them a vehement dem stration of their unreserved proval and they were reca many times.

This program will be repea tomorrow evening. The other gram in this particular set will devoted to Mozart and will played next Sunday afternoon repeated the following Tues evening.

Jul 14

Tanglewood

To Meet Thursday

Miss Martha E. Hick of Pittsfield, who is in charge of the program girl division on the Tanglewood staff, announced today that no further applications for program girls will be accepted because the quota has been filled. Miss Hick has called a meeting of all girls accepted to be held in the Shed Thursday evening at 7.

Celebrities at Concert

Among those who attended the all-Bach program in the theatre-concert hall yesterday afternoon were Clifton Fadiman, widely known master of ceremonies of the radio program "Information Please," and David Brooks, who is playing the lead in "Brigadoon," now playing on Broadway. A prominent baritone, Brooks previously appeared in "Bloomer Girl."

DALLAS, TEX.
NEWS

JUN 30 1947

Chamber Music For Tanglewood

TANGLEWOOD, Lenox, Mass., June 29.—The Gordon String Quartet, the Albeneri Trio, the Berkshire Wood-Wind Ensemble, respectively, will give the three chamber music concerts made possible by the Elizabeth Sprague Coolidge Foundation in the Libary of Congress at the Berkshire Music Center, July 2, 9 and 16.

Jascha Veissi, violinist, will assist the Gordon group in a quintet by Bohuslav Martinu, on a program which also will include works by Vincent D'Indy and David Stanley Smith. The Albeneri Trio will be assisted by Milton Katims, violist, in a Villa-Lobos. Bernard Zighera will assist the wood-wind ensemble at harp and piano.

SAN FRANCISCO, CALIF.
EXAMINER

JUN 29 1947

Sponsor for 'Red House'

Mrs. Harry Elliott, of San Francisco, has been named California sponsor for the "Little Red House" project of the National Federation of Music Clubs. She takes the place of the late Charles Wakefield Cadman. Another San Francisco sponsor is Leonora Wood Armsby.

The project is to rebuild the historic Little Red House in Lenox, Mass., as practice studios for the famous Tanglewood summer music school directed by Serge Koussevitsky. The house was the home of Nathaniel Hawthorne in 1850-1851. He wrote some of his most famous works there. It burned down in 1890.

DETROIT, MICH.
FREE PRESS

JUN 29 1947

Student Events

TEN MUSIC students from the Detroit area will attend the Berkshire Music Center at Tenglewood, Lenox, Mass. The school, conducted by the Boston Symphony Orchestra under Serge Koussevitzky, will open Sund~~ay afterno~~on. It will run concurrently with the Berkshire Festival, which starts July 13.

The students are Francis L. Travis, 8603 Mendota; Charles Weiner, 9809 Dexter; Harry Beglian, 5026 Third; Joel H. German, 3217 Fullerton; John P. Callagham, 3864 Lillibridge; Robert V. Fay, 4652 Springle; William M. Flanagan, 11639 Appoline; John Mac L. Johns, 12616 Frankfort; Eleanor Lipkin, 3260 Webb; Frank G. Murch, 2612 Montgomery, and Gwendolyn Brockmiller, Grosse Pointe.

Eagle Jul 12

7.

TANGLEWOOD GUIDES: These students know all the answers for visitors to the Berkshire Music Center. They are, left to right, Richard Judge of Milwaukee, Princeton pre-medical student; Charles Bailey 2d of Cambridge, Harvard; William Barnes, Pittsfield High, only aspirant to a musical career; Rodman Henry of Pittsfield, American International College, Springfield; Sanford Sistare of Pittsfield, Bowdoin; Charles Callanan of Loudonville, N.Y., Princeton, a former Berkshire Music Center student; William Hearn of Pittsfield, Yale; Walter deK. Palmer of Tyringham and New York, Harvard; George E. Judd Jr. of Norwell, Harvard.

Tanglewood

Calendar for Next Week

Tuesday, 4.30—Concert by orchestra and chorus of Department 5.
8.30—Berkshire Festival concert. All-Bach program.
Wednesday, 8.15—Concert by Berkshire Woodwind Ensemble (Gift of Elizabeth Sprague Coolidge Foundation).
Thursday, 4.30—Department 5 chorus.
8.15—Opera scenes.
Friday, 8.15—Department 2 orchestra concert.

Tomorrow's Concert

A complete performance of "The Musical Offering of Bach" will be given Sunday morning at 10.30 by 15 students of Department 2 in the theatre-concert hall.

Prepared under the direction of William Primrose, acting head of the chamber music division and Ralph Berkowitz, assistant to Dean Stanley Chapple, the program will include all 13 movements of the work on a single theme. Though one of Bach's greatest compositions, it is seldom heard. It is dedicated to Frederick the Great. There will be introductory remarks by Julius Herford.

Friends of the Berkshire Music Center are invited.

Concert Program

The program for the special concert at Tanglewood by the Boston Symphony Orchestra, conducted by Serge Koussevitzky on Tuesday, July 29, was announced today. It follows:

Concerto for orchestra with organ in D minor .... Vivaldi
Piano concerto, No. 1 .... Tchaikovsky
Ella Goldstein, soloist.
Overture—Roman Carnival .... Berlioz
Lohengrin (introduction to Act 3)..Wagner
General dance—Daphnis and Chloe..Ravel
March—The Love for Three Oranges.. Prokofieff
Overture to Egmont .... Beethoven

The event, entitled "music for all," is designed to show the three developments of science by which spmphonic music has grown popular—the phonograph, radio and motion pictures. Two of these aims will be accomplished by a nationwide broadcast and in the latter part of the program by a comparison of phonographic recordings made by the orchestra with the direct playing of the same music by the orchestra itself.

Dr. Koussevitzky will conduct Berlioz's "Roman Carnival" overture while motion picture cameras are photographing the audience for a film to be called "The Story of Tanglewood."

A special showing of outstanding films, to which contemporary composers have contributed the musical scores, will be given two performances in the theatre-music hall, the first starting at 7 PM.

2000 at Concert

An audience of more than 2000 attended the concert by the advanced student orchestra last evening, when Serge Koussevitzky opened the program with a Bach suite and conducted Tchaikovsky's "Francesca da Rimini" that formed the second half of the program. Fine and Claude Frank, members of the director's conducting class. The other conductors were Irving

The orchestra will give a third concert for Friends of the Berkshire Music Center next Friday evening at 8.15, conducted by faculty and students.

Mrs. Luboshutz Here

Mrs. Leah Luboshutz, teacher of violin at the Curtis Institute, Philadelphia, arrived Thursday to visit her son and daughter-in-law, Mr. and Mrs. Boris Goldovsky, who are occupying the home of Dr. and Mrs. Richard V. Pelton for the summer. Mrs. Luboshutz is the sister of Pierre Luboshutz, who with his wife, Genia Nemenoff, will be the soloists for the opening Festival concert tomorrow afternoon and Tuesday evening.

District Court

Guides Find Festival Visitors Think the Bowl Is a Stadium

Eight college students and one from Pittsfield High School escort visitors about the grounds at Tanglewood. Every day from 8.30 to 5.30 and evenings when there are concerts, they act as guides, and guard the south gate and the water front on Stockbridge Bowl. Those whose homes are in Berkshire County are assigned to day duty, out-of-towners to evening hours.

Before taking an examination on the facts that they should know, the corps was given a reading list, including Hawthorne's "Tanglewood Tales," "The Tale of Tanglewood" and the "History of the Boston Symphony Orchestra" by M. A. deWolfe Howe, "Mobey Dick" and other books about the region. George E. Judd, manager of the orchestra, Thomas D. Perry Jr., executive secretary of the Berkshire Music Center, and Ward Gaston, Tanglewood's superintendent, instructed them.

They Know the Answers

The first part of the examination included such questions as, "How do the Berkshires, past and present, deserve a reputation as a cultural center?" "What are the physical attributes of the Berkshire region that would attract visitors?" "How does the Berkshire Festival compare with other summer festivals and in what way is it unique?" The guides were asked to summarize the history of the Boston orchestra and the development of the Berkshire Festival.

The second half of the paper tested the boys' resourcefulness by asking what they would do in certain situations. Other questions related to what would they do if a person without a car, at 4 in the afternoon, wished to know the best way to get to New York; how to hear student concerts; what to do if a parent of a student wished to attend rehearsals. All passed the test, though the answers to the second section differed widely.

Work is heaviest on Saturdays and Sundays and before concerts, when the boys walk miles. Visitors arrive in swarms, wanting to see every last nook and corner of Tanglewood, and ask questions that Solomon couldn't answer, many of them unrelated to either music or the Berkshires. Stockbridge Bowl seems to be the major mystery. Many tourists expect it to be an athletic stadium. Others are surprised at the absence of evidence that music is the business of the school. They say, "It doesn't look musical," but most of the time it sounds musical.

THE HARTFORD TIMES, WEDNESDAY,

Ten Aural Treats, Starting with Mozart

Tanglewood Menu

JUL 16 1947

With the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program Sunday afternoon, to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the "Serenade for Winds", Symphony in C major ('Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program, seats remain.

* * *

THE FIRST CONCERT by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will be held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin, concert master of he Boston Orchestra. It will be followed on Thursday afternon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by Department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

* * *

SERIES A OF THE Festival start on Thursday evening when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with a "Symphony for Strings" by Arthur Henegger, who flew from Paris last week to teach composition at the school. It will include "The Sea", Three Orchestral Sketches by Debussy and Brahm's 2nd Symphony. The Saturday evening program will consist of Barber's Overture, "School for Scandal," Copland's Symphony No. 3, and Berlioz's "Harold in Italy" Symphony, with a viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30, conducted by Leonard Bernstein, with the following program: Mozart's "Overture, 'The Magic Flute'"; Stravinsky, "Le Sacre du Printemps"; Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office three hours before each concert.

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MUSIC

'Music for All' Field Day In Tanglewood July 29; Elgar Festival

By E. V. W.

"My song will touch your forehead like a kiss of blessing . . . it will be like a pair of wings to your dreams . . . it will be like a faithful star overhead when dark night is over your road . . . my songs will sit in the pupils of your eyes and will carry your sight into the heart of things."—Tagore.

THE BOSTON SYMPHONY ORCHESTRA and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood, Lenox, Mass., Tuesday, July 29, showing latest advances in forms of musical reproduction. The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those recently announced for the 1947 Berkshire Festival. The event will attract newspaper critics and other specially invited guests from the entire country. For the first time anywhere the public will be invited to compare a symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The Center, organized in 1940 by Dr. Koussevitzky for outstanding young music students, stands to receive a sizeable gift from these initial sales.

"A song will outlive all sermons in memory."

'March of Musical Fidelity'; Motion Pictures of Audience

THE SECOND HALF of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph. As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers. The films are being loaned by United Artists Corp., the Museum of Modern Art, and other sources. For the occasion the beautiful music shed will become a vast studio with engineers and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday night series by the Boston Symphony Orchestra over the American Broadcasting Company coast-to-coast network.

Luboshutz and Nemenoff With Orchestra Today

STUDENTS AND FRIENDS of the Berkshire Music Center at Tanglewood heard several concerts last week, culminating with the program of the Berkshire Festival this afternoon, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Dr. Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions. The program includes the Brandenburg Concertos No. 1 and No. 6 and the Suite in C Major. While all seats in the theater concert hall [illegible] for this concert, those who wish to hear it may listen [illegible] or attend the performance Tuesday night, July 15, when the program will be repeated. Luboschutz and Nemenoff [illegible] 'Genie') to friends have played in Syracuse several [illegible] Syracuse Civic Music Association management.

"Music is the essence of order, and leads to all that is good, just and beautiful."

Elgar Music Festival in England To Open With Garden Fete

THE ELGAR MUSIC FESTIVAL gets under way this week in [illegible] England. Julius Harrison directs the program, with representative selections from works of the late Sir Edward Elgar, [illegible] performance of "The Dream of Gerontius" in Priory [illegible]. The Liverpool Philharmonic Orchestra will play [illegible] Elgar masterpiece, will be sung by the Stoke-on-Trent Choral Society. This Society, under the old name of the Staffordshire Choral Society, was the first to sing the work with Elgar conducting. Elgar, who died in 1934, was [illegible] Malvern and for some time lived there. Next year's Music Festival will be dedicated to George Bernard Shaw, [illegible] feature a new play by G.B.S. as well as a new play by [illegible]. This year's Elgar Festival opens with a garden party [illegible] with a ball Saturday.

Dorothy Hubbard Here From Sodus; Other July Random Notes

AMONG THOSE NOTED at the Civic University Orchestra [illegible] in Thornden Park in midweek was Miss Dorothy Hubbard of the University College of Fine Arts voice faculty. Miss Hubbard is on the staff of Normandy Inn, Sodus, for the summer and has organized a Girls' Chorus group among employes . . . Miss May McChesney, formerly of the piano department of the University, was noted with Mr. and Mrs. Augustus MacGrath-Beauchat . . . Miss Alice McNaught sat with Mrs. William S. O'Brien, wife of the Orchestra business manager, and Mrs. Frank Gamboni (Alice Berwald), wife of the guest artist of the evening . . . Myron Levee, concertmaster, enjoyed his cigar up to the last second before entrance . . . Mrs. J. Franklin Barak and Mrs. Andre Polah were together . . . Mrs. Conrad L. Becker, Miss Anna W. Olmsted, Museum director; Prof. and Mrs. A. E. Johnson were among regulars in attendance.

American Opera Stars and Musicians In Edinburgh Summer Festival

AMERICAN SOLOISTS and opera stars will feature prominently at the Edinburgh International Festival of Music and Drama this summer. From Aug. 24 to Sept. 13, Edinburgh, capital city of Scotland, will become a center of international music and drama. The Festival will be the most important event of its kind to take place since prewar years. The interest of these programs will consist of the internationalism of enduring masterpieces. John Barbirolli, who, in 1936, succeeded Arturo Toscanini as musical director and permanent conductor of the New York Philharmonic Symphony Society, will conduct the Halle Orchestra at a concert during the Festival with the violin virtuoso from America, Szigeti, as soloist. Lotte Lehman, world famous soprano, first was acclaimed in America in 1930 when she sang with the Chicago Civic Opera Company, and since heard in the opera houses of New York and San Francisco, will give Brahms and Schubert recitals with Bruno Walter and Todd Duncan, celebrated American, who will include Negro spirituals in his program. Miss Lehman's home now is in the United States.

GEORGE SZELL, recently appointed musical director and conductor of the Cleveland Orchestra, will conduct the Scottish Orches-

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NEW YORK TIMES
JUN 8 - 1947

BERKSHIRE FETE LISTS 14 CONCERTS

2 Programs Added to Original Schedule—All 9 Beethoven Symphonies to Be Played

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced yesterday that there would be fourteen instead of twelve concerts at the 1947 Berkshire Festival and that all nine of Beethoven's symphonies would be played in the four-concert Beethoven cycle.

The two extra concerts will be repetitions of the first two programs. They will be given because already the first two have been sold out. They will be concerts of chamber proportions to be conducted by Mr. Koussevitzky in the Theatre Concert Hall.

The first program on Sunday afternoon, July 13, will be given an additional performance on Tuesday evening, July 15. It is devoted to Bach and will include the first and sixth Brandenburg concertos, the Suite No. 1 in C major and the concertos for two pianos in C minor and C major, with Perre Luboshutz and Genia Nemenoff as the assisting artists.

The second program to be repeated, an all-Mozart one, will be given Sunday afternoon, July 20, and Tuesday evening, July 22. It will consist of the B flat major Serenade for Wind Instruments (K. 361), the B flat major Divertimento for Violin, Two Horns and Strings (K. 287), the "Jupiter" Symphony and the Symphony No. 26.

The Beethoven Cycle will be given over the July 31-Aug. 3 week-end, with the fourth extra concert falling Tuesday evening, Aug. 5. The first seven symphonies will be given Thursday, Saturday and Sunday, with the "Emperor" Concerto played by Jacob Lateiner and the Fourth Piano Concerto played by Joseph Battista added. The eighth and ninth symphonies will be given at the extra concert, with the Festival Chorus, prepared by Robert Shaw, singing the "Ode to Joy."

Some of the other programs have been re-arranged, three pieces originally announced have been dropped and four new ones have been added. Rachmaninoff's Third Symphony and Mendelssohn's "Italian" Symphony are not on the revised programs, and Ravel's "Bolero" will be given in place of his "La Valse." The other new works are a Symphony for Strings by Arthur Honegger, a Chorus by Poulenc and Stravinsky's "Symphony of Psalms."

The Honegger Symphony, Debussy's "La Mer" and Brahms' Second Symphony" will comprise the first full orchestra program for Thursday night, July 24. On Saturday night, July 26, the orchestra will play Samuel Barber's Overture, "School for Scandal." Berlioz's "Harold in Italy" with William Primrose, violinist, as soloist, and Aaron Copland's Third Symphony, which recently received the 1947 award of the New York Music Critics Circle.

Leonard Bernstein will conduct the first of the two concerts entrusted to him on Sunday afternoon, July 27. His program will consist of Schubert's Seventh Symphony and Stravinsky's "Le Sacre du Printemps." For his second program on August 7 he will play Haydn's Symphony No. 102, Schumann's Symphony No. 2 and a Hindemith Violin Concerto with Ruth Posselt as soloist.

Mr. Shaw will conduct the last concert but one on Aug. 9. The Festival Chorus will assist the orchestra in Mozart's Requiem, the Poulenc Chorus and the Stravinsky "Symphony of Psalms."

Mr. Koussevitzky will close the festival the afternoon of Sunday, Aug. 10, with a program consisting of Martinu's Concerto Grosso for Chamber Orchestra and Two Pianos, Ravel's "Pavane" and "Bolero" and Tchaikovsky's Symphony No. 4.

The season sale is closed, but reserved seats for single concerts are on sale at Tanglewood, the estate between Lenox and Stockbridge, where the festival will be held. General admission to the grounds will be sold at the box office three hours before each program.

Another feature of the festival will be three invitation chamber music concerts to be given at the Theatre Concert Hall through the generosity of the Elizabeth Sprague Coolidge Foundation. The Gordon String Quartet will play July 2, the Albeneri Trio July 9 and the Berkshire Wood Wind Ensemble July 16.

Use of Music in Four Nations

The use of the music of four nations, the United States, France, Russia, and England, will be represented in the program of motion pictures that will illustrate the use of original scores by important contemporary composers at the "music for all" field day at Tanglewood July 29.

At least one reel will be shown from "Our Town," with music by Aaron Copland, assistant director of the Berkshire Music Center and holder of the Pulitzer Prize and Critics' Circle Award for his recent compositions. Mr. Copland himself chose the closing scenes of the play as best representing his score for the Thornton Wilder drama.

The midnight carriage ride of Crown Prince Rudolf and the Baroness Vetsera from "Mayerling" will represent the work of Arthur Honegger, who arrived from France July 5 to teach composition at the Boston Symphony Orchestra's summer school at the invitation of the director, Serge Koussevitzky. The stars are Charles Boyer and Danielle Darrieux.

The other movies from which scenes will be shown are "Alexander Nevsky" with score by Prokofieff; "The Youth of Maxim," a story of the 1905 revolution, with music by Shostakovitch; "The Plainsman," with Gary Cooper and Jean Arthur, with score by George Antheil; "The River," a government documentary film, for which Virgil Thomson draws on American folk themes for his score, and "Henry V," with music by William Walton, played by the London Symphony Orchestra.

Assembled under the title, "Music in the Movies," the one-hour program will be screened at 7 and again at 11, following the special concert at 8.30 by the Boston Symphony Orchestra, Dr. Koussevitzky conducting. The event, illustrating "New Horizons in Music," will be for the benefit of the Berkshire Music Center. Tickets are on sale at Tanglewood. The audience is invited to come early and bring a picnic supper. A door prize of a full set of Boston Symphony Orchestra recordings will be given.

Improvement
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This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JUN 15 1947

14 Concerts in Berkshire Festival

Complete programs for the 14 concerts of the Berkshire Festival in Tanglewood, summer home in Lenox, Mass., of the Boston Symphony Orchestra, are announced by Serge Koussevitsky, the orchestra's music director, as follows:

Sunday Afternoon, July 13, and
Tuesday Night, July 15:
Bach.... Brandenburg Concerto No. 1, for two horns, three oboes, and bassoon, with strings
Branderburg Concerto No. 6 for strings
Concerto for Two Pianos, in C Minor
Concerto for Two Pianos, in C Major
Suite No. 1 in C Major
Soloists: Pierre Luboshutz and Genia Nemenoff, duo pianists

Sunday Afternoon, July 20, and
Tuesday Night, July 22:
Mozart....Serenade in B-flat Major, for wind instruments
Divertimento in B-flat Major, for violin, two horns and strings
Symphony in E-flat Major, No. 26
Symphony in C Major, "Jupiter," No. 41

SERIES "A"
Thursday Night, July 24:
Honegger..Symphony for Strings
Debussy..."The Sea," three orchestral sketches
Brahms....Symphony No. 2 in D Major

Saturday Night, July 26:
Barber....Overture, "School for Scandal"
Copland...Symphony No. 3
Berlioz...."Harold in Italy," symphony with viola solo
Soloist: William Primrose

Sunday Afternoon, July 27:
Leonard Bernstein, conducting
Schubert..Symphony in C Major, No. 7
Stravinsky."Le Sacre du Printemps"

SERIES "B"
Thursday Night, July 31:
Beethoven Symphony No. 1 in C Major
Symphony No. 2, in D Major
Symphony No. 3, "Eroica"

Saturday Night, Aug. 2:
Beethoven.Symphony No. 4, in B-flat Major
Piano Concerto No. 5, in E-flat Major, "Emperor"
Symphony No. 5, in C Minor
Soloist: Jacob Lateiner

Sunday Afternoon, Aug. 3:
Beethoven.Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G Major
Symphony No. 7, in A Major
Soloist: Joseph Battista

Tuesday night, Aug. 5:
Extra Concert
Beethoven.Symphony No. 8, in F Major
Symphony No. 9, with final chorus on Schiller's "Ode to Joy"

SERIES "C"
Thursday Night, Aug. 7:
Leonard Bernstein, conducting
Haydn.....Symphony in B-flat, No. 102
Hindemith.Violin Concerto
Schumann.Symphony No. 2, in C Major
Soloist: Ruth Posselt

Saturday Night, Aug. 9:
Robert Shaw, conducting
Mozart....Requiem
Poulenc...Chorus
Stravinsky.Symphony of Psalms

Sunday Afternoon, Aug. 10:
Martinu...Concerto Grosso for Chamber Orchestra, with two pianos
Ravel.....Pavane
Ravel.....Bolero
Tchaikovsky.Symphony No. 4, in F Major

Soloists for Aug. 5th and 9th will be announced. The Festival Chorus, prepared by Robert Shaw, will assist.

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Jul 13

MUSIC

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By E. V. W.

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NEW YORK TIMES
JUN 8 - 1947

BERKSHIRE FETE LISTS 14 CONCERTS

2 Programs Added to Original Schedule—All 9 Beethoven Symphonies to Be Played

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced yesterday that there would be fourteen instead of twelve concerts at the 1947 Berkshire Festival and that all nine of Beethoven's symphonies would be played in the four-concert Beethoven cycle.

The two extra concerts will be repetitions of the first two programs. They will be given because already the first two have been sold out. They will be concerts of chamber proportions to be conducted by Mr. Koussevitzky in the Theatre Concert Hall.

The first program on Sunday afternoon, July 13, will be given an additional performance on Tuesday evening, July 15. It is devoted to Bach and will include the fir sixth Brandenburg con- C major

"Emperor" Concerto played by Jacob Lateiner and the Fourth Piano Concerto played by Joseph Battista added. The eighth and ninth symphonies will be given at the extra concert, with the Festival Chorus, prepared by Robert Shaw, singing the "Ode to Joy."

Some of the other programs have been re-arranged, three pieces originally announced have been dropped and four new ones have been added. Rachmaninoff's Third Symphony and Mendelssohn's "Italian" Symphony are not on the revised programs, and Ravel's "Bolero" will be given in place of his "La Valse." The other new works are a Symphony for Strings by Arthur Honegger, a Chorus by Poulenc and Stravinsky's "Symphony of Psalms."

The Honegger Symphony, Debussy's "La Mer" and Brahms' Second Symphony" will comprise the first full orchestra program for Thursday night, July 24. On Saturday night, July 26, the orchestra will play Samuel Barber's Overture, "School for Scandal." Berlioz's "Harold in Italy" with William Primrose, violinist, as soloist, and Aaron Copland's Third Symphony, which recently received the 1947 award of the New York Music Critics Circle.

Leonard Bernstein will conduct the first of the two concerts en- on Sunday after- will

anos, Ravel's "Pavane" and "Bolero" and Tchaikovsky's Symphony No. 4.

The season sale is closed, but reserved seats for single concerts are on sale at Tanglewood, the estate between Lenox and Stockbridge, where the festival will be held. General admission to the grounds will be sold at the box office three hours before each program.

Another feature of the festival will be three invitation chamber music concerts to be given at the Theatre Concert Hall through the generosity of the Elizabeth Sprague Coolidge Foundation. The Gordon String Quartet will play July 2, the Albeneri Trio July 9 and the Berkshire Wood Wind Ensemble July 16.

MANUS—Irving. Members of Noah Benevolent Society are requested to attend the funeral of our late Brother, Irving Manus on Monday, June 9, 1947, at 10 A. M. from Midtown Chapel, 171 West 85th St.
SAMUEL ABRAHAMS, Pres.
LEO GOLDFINGER, Secty.

MASSETT—Harriet B., at Westfield, N. J., on June 6, 1947, beloved wife of Francis E. Massett and mother of Edward C., Norman F. and Joan L. Massett, all of Westfield. Service at Gray's Funeral Home, 318 East Broad St., Westfield, on Monday, June 9, at 2 P. M.

MATHEWS—On June 6, 1947, Winifred Munroe;

ERNEST BLOCK, Secretary.

WEXLER—Adolf. Brooklyn Jewish Center announces with deep sorrow the sudden death of our member, Adolf Wexler. Members of Center are urged to attend funeral services Sunday at 1 o'clock, Boulevard Funeral Chapel, Empire Boulevard and Nostrand Ave.
EMANUEL GREENBERG, Pres.

WILSON—Thomas H., father of George S. Stuart and Dorothy Wilson Culley, in his ninetieth year, after a short illness, in Binghamton, N. Y.

WINKLER—Max, beloved brother of Regina Winkler, Sarah Goldsmith, Tessie Weinberger and Nick Winkler, dear uncle of Stanley Winkler, Charlotte and Harold Weinberger. Services 1 P. M., Sunday, June 8, at Temple

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16—The Berkshire Evening Eagle, Thursday, July 17, 1947 ★★

Festival Movies To Feature Use of Music in Four Nations

The use of the music of four nations, the United States, France, Russia, and England, will be represented in the program of motion pictures that will illustrate the use of original scores by important contemporary composers at the "music for all" field day at Tanglewood July 29.

At least one reel will be shown from "Our Town," with music by Aaron Copland, assistant director of the Berkshire Music Center and holder of the Pulitzer Prize and Critics' Circle Award for his recent compositions. Mr. Copland himself chose the closing scenes of the play as best representing his score for the Thornton Wilder drama.

The midnight carriage ride of Crown Prince Rudolf and the Baroness Vetsera from "Mayerling" will represent the work of Arthur Honegger, who arrived from France July 5 to teach composition at the Boston Symphony Orchestra's summer school at the invitation of the director, Serge Koussevitzky. The stars are Charles Boyer and Danielle Darrieux.

The other movies from which scenes will be shown are "Alexander Nevsky" with score by Prokofieff; "The Youth of Maxim," a story of the 1905 revolution, with music by Shostakovitch; "The Plainsman," with Gary Cooper and Jean Arthur, with score by George Antheil; "The River," a government documentary film, for which Virgil Thomson draws on American folk themes for his score, and "Henry V," with music by William Walton, played by the London Symphony Orchestra.

Assembled under the title, "Music in the Movies," the one-hour program will be screened at 7 and again at 11, following the special concert at 8.30 by the Boston Symphony Orchestra, Dr. Koussevitzky conducting. The event, illustrating "New Horizons in Music," will be for the benefit of the Berkshire Music Center. Tickets are on sale at Tanglewood. The audience is invited to come early and bring a picnic supper. A door prize of a full set of Boston Symphony Orchestra recordings will be given.

Improvement Of Comm Re

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This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JUN 15 1947

14 Concerts in Berkshire Festival

Complete programs for the 14 concerts of the Berkshire Festival in Tanglewood, summer home in Lenox, Mass., of the Boston Symphony Orchestra, are announced by Serge Koussevitsky, the orchestra's music director, as follows:

Sunday Afternoon, July 13, and
Tuesday Night, July 15:
Bach......Brandenburg Concerto No. 1, for two horns, three oboes, and bassoon, with strings
Branderburg Concerto No. 6 for strings
Concerto for Two Pianos, in C Minor
Concerto for Two Pianos, in C Major
Suite No. 1 in C Major
Soloists: Pierre Luboshutz and Genia Nemenoff, duo pianists

Sunday Afternoon, July 20, and
Tuesday Night, July 22:
Mozart....Serenade in B-flat Major, for wind instruments
Divertimento in B-flat Major, for violin, two horns and strings
Symphony in E-flat Major, No. 26
Symphony in C Major, "Jupiter," No. 41

SERIES "A"

Thursday Night, July 24:
Honegger..Symphony for Strings
Debussy..."The Sea," three orchestral sketches
Brahms....Symphony No. 2 in D Major

Saturday Night, July 26:
Barber....Overture, "School for Scandal"
Copland...Symphony No. 3
Berlioz...."Harold in Italy," symphony with viola solo
Soloist: William Primrose

Sunday Afternoon, July 27:
Leonard Bernstein, conducting
Schubert..Symphony in C Major, No. 7
Stravinsky."Le Sacre du Printemps"

SERIES "B"

Thursday Night, July 31:
Beethoven.Symphony No. 1, in C Major
Symphony No. 2, in D Major
Symphony No. 3, "Eroica"

Saturday Night, Aug. 2:
Beethoven.Symphony No. 4, in B-flat Major
Piano Concerto No. 5, in E-flat Major, "Emperor"
Symphony No. 5, in C Minor
Soloist: Jacob Lateiner

Sunday Afternoon, Aug. 3:
Beethoven.Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G Major
Symphony No. 7, in A Major
Soloist: Joseph Battista

Tuesday night, Aug. 5:
Extra Concert
Beethoven.Symphony No. 8, in F Major
Symphony No. 9, with final chorus on Schiller's "Ode to Joy"

SERIES "C"

Thursday Night, Aug. 7:
Leonard Bernstein, conducting
Haydn.....Symphony in B-flat, No. 102
Hindemith.Violin Concerto
Schumann.Symphony No. 2, in C Major
Soloist: Ruth Posselt

Saturday Night, Aug. 9:
Robert Shaw, conducting
Mozart....Requiem
Poulenc....Chorus
Stravinsky.Symphony of Psalms

Sunday Afternoon, Aug. 10:
Martinu...Concerto Grosso for Chamber Orchestra, with two pianos
Ravel......Pavane
Ravel......Bolero
Tchaikovsky.Symphony No. 4, in F Major

Soloists for Aug. 5th and 9th will be announced. The Festival Chorus, prepared by Robert Shaw, will assist.

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[24]

ARTHUR HONEGGER

Creator of Noted Scores Asks Why He Should Continue to Compose

NY Times Jul 12

By OLIN DOWNES

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Honegger is still astonishingly youthful, in appearance, manner, vigor. A touch only of gray in the dark hair, a ruddy, vigorous figure. In the Nineteen Twenties he was an outstanding individuality of the "Groupe des Six." He has kept that position in the group, which is now scattered, with Milhaud at present established in America, and the other four variously dispersed and engaged.

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"Jeanne d'Arc" will be given with Zorina in the speaking title role, Mr. Muench will also give the first New York performance of Honegger's Symphony for Strings. The Boston Symphony will program other of Honegger's works and certainly will not remain oblivious of his visit. He goes after his teaching season of the summertime southward through Mexico to Buenos Aires, where the South American première of "Jeanne d'Arc au Bucher" will be given Sept. 15.

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Often in the winter his studio was cold—which, after all, was a condition not unknown, even to gifted composers of Paris, before any world wars. But he had enough to eat and enough to live on. "When the war began," he said, "my music was not considered 'degenerate,' but I was not played in Germany." It seemed, he continued with a grin, that he was only at "the border line of degeneracy."

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Had Mr. Honegger considered remaining in America? He had not. "There's not a country where you can go and say, 'Here I live without war.'"

All of this was not said with despondency, but rather with that gayety and ironism which might have been considered Gallic. But stay! This reminded us of what, to a visitor, could only be considered a chauvinism, of which the French have seldom been guiltless. In the days of early acquaintance, after "Horace victorieux"—still, to our mind, a magnificently strong and modern piece; after the masterly "blague" of "Pacific 231," when Honegger was emerging in Paris as one of the most successful of the youthful Six, the Parisians would say, "Ah, yes. But he's not a Frenchman. He's Swiss."

So we asked Mr. Honegger whether, since he was born of Swiss parents, he considered himself a Swiss or a French composer.

"Je suis les deux," said he.

War Years in Paris

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When it comes to composing we doubt if Mr. Honegger could refrain from that if he wanted to. But it is not easy to misconstrue the pessimism implicit in all his remarks. This led one to remember the singular manner in which the great majority, even of the significant composers of the first half of the twentieth century, had seemed to experience a premature sterility in their creative development. Not only in the cases of Strauss, alive today, but, for many years, an extinct volcano as a composer, and Debussy whose death, brought about by cancer, might well account for enfeeblement, was such a decline of creative energy apparent. Was the decline only in themselves or in a disintegrating society about them? What of the great musicians who have followed? Contemporaneous estimates of their production are, of course, controversial and of debatable authority. We are of those who find that not only Stravinsky but practically his generation of creative musicians are at best echoing their former and less sterile selves. And now the words of Honegger, physicaly robust, for the moment at least, secure and successful. He visits America from a disheartened Europe. He finds, as yet, no place, no haven of faith to which the artist may turn. And what of America? Where will it lead? Mr. Honegger is not to be blamed if at the moment he discovers little of which the composers can sing.

Presence of Three Composers Marks Chamber Music Concert

By JAY C. ROSENFELD

The presence of three composers whose works appeared on the program in the theatre-concert hall at Tanglewood last night lent special glamour to the final chamber music concert presented by the Berkshire Music Center with the co-operation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. They were Emil Kornsand, who is a member of the viola section of the Boston Symphony Orchestra, and who also took part in his own new fantasy quintet for flute, English horn, clarinet, viola and harp; Arthur Honegger, whose early rapsodie for piano, flute, oboe and clarinet was played, and Edward Burlinghame Hill, whose sextet for flute, oboe, clarinet, bassoon, horn and piano was the closing number on the program.

Speyer Directs Ensemble

The Berkshire Woodwind Ensemble, of which Louis Speyer is director and performer on the oboe and English horn, consists of James Pappoutsakis, flute, Victor Polatschek, clarinet, Willem Valkenier, French horn, Raymond Allard, bassoon, assisted by Bernard Zighera, piano and harp. The program opened with the Mozart sinfonia concertante quartet for oboe, clarinet, bassoon, and horn, to which the piano supplied the accompaniment. Later there was a suite for woodwind quintet by Darius Milhaud. These were both beautifully prepared, and served to show the timbre and blending possibilities of these instruments in such supremely able hands. The Mozart was an outstanding example of refinement and grace, while the Milhaud, like music written for the screen, was expertly effective. The tonal variations and inflections achieved by these artists on instruments so rarely heard outside the confines of the complete orchestration made an especially gratifying part to the over-all programs of the season.

But the greatest interest centered in the compositions by the men who were present and who were obliged to stand and acknowledge personally the approval expressed by the large audience. Kornsand's fantasy quintet, written last year, is dedicated to Mrs. Coolidge and this was its premier performance. His choice of instruments produces a rich texture, and one which the composer exploited with uncommon adroitness. He used the device often of easing one instrument in unison on the last note of another's phrase, thereby deftly changing the tone color without making the substitution abrupt. There was a romantic glow to his harmonic and melodic structure, in which his personal viola-playing was a very substantial contribution to the fantasy's success.

Honegger Acclaimed

Mr. Honeggar is on the composition faculty of the Center and is just arrived from France. His rapsodie dates from 1917 when he was still a young student in the Conservatory at Paris. It has idyllic charm and unmistakable identity as the product of the composer's background. Its three movements are played without pause and are too quickly over. His acclaim was notably cordial and hearty.

Mr. Hill is professor emertius of the music department of Harvard. His sextet written and played for the first time in 1934 at the Ninth Festival of Chamber Music organized by Mrs. Coolidge on South Mountain was performed at that time by the Laurent wind quintet of which two of last night's artists, Mr. Polatschek and Mr. Allard, were also members. Mr. Hill is the dean of the contemporary composers represented on last night's list, but there is no intimation of his age in the music. Indeed, it has the syncopation so typical of our musical idols of a decade or two ago, so much so that the composer, as he renewed his own acquaintance with it last night, remarked that he had forgotten how much jazz there was in it. The four movements all seem to take their place in the derivative categories which were so much in favor with American musical thought of a generation and more ago.

Mr. Hill used considerable ingenuity in his rhythmic idioms, so that they flow along completely naturally, while he remains, without pretention, within the recognizable domain of harmonic procedure. The vitality of all four movements is its outstanding feature, and it served to close the program, and this series, with a gay fillip.

As the performers graciously indicated the respective composers at the completion of the various works, they rose and then relayed the gesture to the lady who has been the inspiration of the series. Mrs. Coolidge, now for the second year, has made these chamber concerts available free at the Center, and they have filled a niche not provided by the fare of the orchestra or its divisions. The programs, too, have contributed a list of music which the students at the school nor the music-loving public would not ordniarily encounter. Its educational role, therefore, as well as its enjoyment function, has made it a valuable addition to the unique enterprise at Tanglewood, and one of which the enthusiastic audience was eager to show its deep appreciation.

United Cigar Store
Fountain—Luncheonette
309 Main St., Gt. Barr.

To Our Visitors in the Berkshires

Choose a Gif

N.Y. CIO Accepts

PIANISTS SHARE HONORS: Pierre Luboshutz and his wife, Genia Nemenoff, who played with equal acclaim in the concerto for two pianos at the opening of the Berkshire Festival yesterday, will give repeat performances in the all-Bach program at Tanglewood tomor

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MADEMOISELLE
NEW YORK, N. Y.
JUN - 1947

June Calendar

Records. Berkshire conductors and composers (see pp. 154-5) have made albums of their music for Tanglewood concerts at home. Shut your eyes, see the listening crowd overflowing the cavernous Shed, feel the gentle hills, the plumed elms, the oversized invading mosquitoes—while on the phonograph Serge Koussevitzky and the Boston Symphony give the quiet classicism of Beethoven's *Second* and *Eighth* the vitality they need to stand against the master's more showy symphonies. Their performance of Stravinsky's *Capriccio* is in brilliant contrast, balancing the orchestra neatly with the pianistic rompings of Jesús María Sanromá. Koussevitzky presents a Prokofieff festival in three albums, the inventively condensed *Classical Symphony,* the sprightly *Lieutenant Kije* suite and the magnificently strong new *Fifth Symphony* (all Victor).

Koussevitzky has recorded the music of his associate, Aaron Copland: the rhythmic *El Salón México* and the austerely simple *Appalachian Spring.* Other conductors have waxed Copland's music: *Music for the Theatre,* by the Eastman-Rochester Symphony, conducted by Howard Hanson (all Victor); Artur Rodzinski, the New York Philharmonic and Columbia collaborate with narrator Kenneth Spencer on *A Lincoln Portrait:* and the Concert Hall Society plays the *Our Town* suite with homely warmth.

Koussevitzky favors his protégé Leonard Bernstein with a recording of his spacious, melancholy *Jeremiah Symphony* (Victor). Decca has recorded Bernstein's impudently ingratiating ballet, *Fancy Free.* And the Victor Chorale, directed by another Berkshirite, Robert Shaw, gives a folk-opera treatment to the Bernstein musical, *On the Town.* Shaw and his group turn from catchy jazz to Bach's *Cantata No. 4, Christ Lay in the Bonds of Death.* The complete rightness and nobility of the music is brought out by the chorus who sing with heart as well as voice (Victor).

44-45 x

vals. While headlines still hang heavy, than ever the time for folk the grass, and music pen-air stadiums. In ost as hallowed

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ST. LOUIS, MO.
GLOBE DEMOCRAT
JUN 28 1948

TWO ST. LOUISANS TO STUDY AT BERKSHIRE MUSIC CENTER

Two St. Louisans will begin studies at the Boston Symphony Orchestra's summer school next Sunday at the Berkshire Music Center in Tanglewood, Lenox, Mass. Miss Susanne Wilmers, 19-year-old Washington University student, 5588 Chamberlain avenue, and Raymond Jones, 5338 Jamieson avenue, a war veteran, were awarded six-week scholarships under the R.C.A.-Victor Berkshire Revolving Scholarship Fund, it was announced today.

Miss Wilmers was first cellist with the St. Louis Philharmonic Orchestra under the direction of Stanley Chapple last season, and plans to return to Washington University in September to enter her junior year. Jones, a former Army engineer, has conducted concerts for the St. Louis Sinfonietta Society and will continue his studies as an orchestra conductor.

Students this year at the summer school will represent 42 states, the District of Columbia, Alaska and 13 foreign countries. Of 262 men students about half of the number are former service men.

INDIANAPOLIS, IND.
STAR
JUN 28 1948

Going To Music Center

Robert Jenkins, son of Mr. and Mrs. R. E. Jenkins, 5111 Carrollton Avenue, will leave tomorrow for the Berkshire Music Center at Tanglewood, Lenox, Mass.

The center is under the direction of the Boston Symphony Orchestra conductor, Sergei Koussevitzky.

Mr. Jenkins, who has been attending Indiana University, will study scenic designing and lighting for grand opera.

Tanglewood

July

To Meet Thursday

Miss Martha E. Hick of Pittsfield, who is in charge of the program girl division on the Tanglewood staff, announced today that no further applications for program girls will be accepted because the quota has been filled. Miss Hick has called a meeting of all girls accepted to be held in the Shed Thursday evening at 7.

Celebrities at Concert

Among those who attended the all-Bach program in the theatre-concert hall yesterday afternoon were Clifton Fadiman, widely known master of ceremonies of the radio program "Information Please," and David Brooks, who is playing the lead in "Brigadoon," now playing on Broadway. A prominent baritone, Brooks previously appeared in "Bloomer Girl."

Parking Petition

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War Years in Paris

He had gone to Switzerland shortly after the outbreak of the war in 1939, but he returned to Paris in April of the following year—1940—it was "the baddest time" for France. He stayed in Paris through the war. The Germans did not persecute him. "They were always asking me to conduct for the radio," he said, "but I would not do it. Repeatedly I refused them." He would do nothing to serve them. Then they tried to palm him off as a German-Swiss composer. He would not consent to that either.

When it comes to composing we doubt if Mr. Honegger could refrain from that if he wanted to. But it is not easy to misconstrue the pessimism implicit in all his remarks. This led one to remember the singular manner in which the great majority, even of the significant composers of the first half of the twentieth century, had seemed to experience a premature sterility in their creative development. Not only in the cases of Strauss, alive today, but, for many years, an extinct volcano as a composer, and Debussy whose death, brought about by cancer, might well account for enfeeblement, was such a decline of creative energy apparent. Was the decline only in themselves or in a disintegrating society about them? What of the great musicians who have followed? Contemporaneous estimates of their production are, of course, controversial and of debatable authority. We are of those who find that not only Stravinsky but practically his generation of creative musicians are at best echoing their former and less sterile selves. And now the words of Honegger, physicaly robust, for the moment at least, secure and successful. He visits America from a disheartened Europe. He finds, as yet, no place, no haven of faith to which the artist may turn. And what of America? Where will it lead? Mr. Honegger is not to be blamed if at the moment he discovers little of which the composers can sing.

Presence of Three Composers Marks Chamber Music Concert

By JAY C. ROSENFELD

The presence of three composers whose works appeared on the program in the theatre-concert hall at Tanglewood last night lent special glamour to the final chamber music concert presented by the Berkshire Music Center with the co-operation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. They were Emil Kornsand, who is a member of the viola section of the Boston Symphony Orchestra, and who also took part in his own new fantasy quintet for flute, English horn, clarinet, viola and harp; Arthur Honegger, whose early rapsodie for piano, flute, oboe and clarinet was played, and Edward Burlinghame Hill, whose sextet for flute, oboe, clarinet, bassoon, horn and piano was the closing number on the program.

Speyer Directs Ensemble

The Berkshire Woodwind Ensemble, of which Louis Speyer is director and performer on the oboe and English horn, consists of James Pappoutsakis, flute, Victor Polatschek, clarinet, Willem Valkenier, French horn, Raymond Allard, bassoon, assisted by Bernard Zighera, piano and harp. The program opened with the Mozart sinfonia concertante quartet for oboe, clarinet, bassoon, and horn, to which the piano supplied the accompaniment. Later there was a suite for woodwind quintet by Darius Milhaud. These were both beautifully prepared, and served to show the timbre and blending possibilities of these instruments in such supremely able hands. The Mozart was an outstanding example of refinement and grace, while the Milhaud, like music written for the screen, was expertly effective. The tonal variations and inflections achieved by these artists on instruments so rarely heard outside the confines of the complete orchestration made an especially gratifying part to the over-all programs of the season.

But the greatest interest centered in the compositions by the men who were present and who were obliged to stand and acknowledge personally the approval expressed by the large audience. Kornsand's fantasy quintet, written last year, is dedicated to Mrs. Coolidge and this was its premier performance. His choice of instruments produces a rich texture, and one which the composer exploited with uncommon adroitness. He used the device often of easing one instrument in unison on the last note of another's phrase, thereby deftly changing the tone color without making the substitution abrupt. There was a romantic glow to his harmonic and melodic structure, in which his personal viola-playing was a very substantial contribution to the fantasy's success.

Honegger Acclaimed

Mr. Honeggar is on the composition faculty of the Center and is just arrived from France. His rapsodie dates from 1917 when he was still a young student in the Conservatory at Paris. It has idyllic charm and unmistakable identity as the product of the composer's background. Its three movements are played without pause and are too quickly over. His acclaim was notably, cordial and hearty.

Mr. Hill is professor emertius of the music department of Harvard. His sextet written and played for the first time in 1934 at the Ninth Festival of Chamber Music organized by Mrs. Coolidge on South Mountain was performed at that time by the Laurent wind quintet of which two of last night's artists, Mr. Polatschek and Mr. Allard, were also members. Mr. Hill is the dean of the contemporary composers represented on last night's list, but there is no intimation of his age in the music. Indeed, it has the syncopation so typical of our musical idols of a decade or two ago, so much so that the composer, as he renewed his own acquaintance with it last night, remarked that he had forgotten how much jazz there was in it. The four movements all seem to take their place in the derivative categories which were so much in favor with American musical thought of a generation and more ago.

Mr. Hill used considerable ingenuity in his rhythmic idioms, so that they flow along completely naturally, while he remains, without pretention, within the recognizable domain of harmonic procedure. The vitality of all four movements is its outstanding feature, and it served to close the program, and this series, with a gay fillip.

As the performers graciously indicated the respective composers at the completion of the various works, they rose and then relayed the gesture to the lady who has been the inspiration of the series. Mrs. Coolidge, now for the second year, has made these chamber concerts available free at the Center, and they have filled a niche not provided by the fare of the orchestra or its divisions. The programs, too, have contributed a list of music which the students at the school nor the music-loving public would not ordniarily encounter. Its educational role, therefore, as well as its enjoyment function, has made it a valuable addition to the unique enterprise at Tanglewood, and one of which the enthusiastic audience was eager to show its deep appreciation.

United Cigar Store
Fountain—Luncheonette
309 Main St., Gt. Barr.

To Our Visitors
in the Berkshires

Choose a Gi

N.Y. CIO Accepts

Jul 18

PIANISTS SHARE HONORS: Pierre Luboshutz and his wife, Genia Nemenoff, who played with equal acclaim in the concerto for two pianos at the opening of the Berkshire Festival yesterday, will give repeat performances in the all-Bach program at Tanglewood tomor

L... Rearming

MADEMOISELLE
NEW YORK, N. Y.
JUN - 1947

June Calendar

Records. Berkshire conductors and composers (see pp. 154-5) have made albums of their music for Tanglewood concerts at home. Shut your eyes, see the listening crowd overflowing the cavernous Shed, feel the gentle hills, the plumed elms, the oversized invading mosquitoes—while on the phonograph Serge Koussevitzky and the Boston Symphony give the quiet classicism of Beethoven's *Second* and *Eighth* the vitality they need to stand against the master's more showy symphonies. Their performance of Stravinsky's *Capriccio* is in brilliant contrast, balancing the orchestra neatly with the pianistic rompings of Jesús María Sanromá. Koussevitzky presents a Prokofieff festival in three albums, the inventively condensed *Classical Symphony*, the sprightly *Lieutenant Kije* suite and the magnificently strong new *Fifth Symphony* (all Victor).

Koussevitzky has recorded the music of his associate, Aaron Copland: the rhythmic *El Salón México* and the austerely simple *Appalachian Spring*. Other conductors have waxed Copland's music: *Music for the Theatre*, by the Eastman-Rochester Symphony, conducted by Howard Hanson (all Victor); Artur Rodzinski, the New York Philharmonic and Columbia collaborate with narrator Kenneth Spencer on *A Lincoln Portrait;* and the Concert Hall Society plays the *Our Town* suite with homely warmth.

Koussevitzky favors his protégé Leonard Bernstein with a recording of his spacious, melancholy *Jeremiah Symphony* (Victor). Decca has recorded Bernstein's impudently ingratiating ballet, *Fancy Free.* And the Victor Chorale, directed by another Berkshirite, Robert Shaw, gives a folk-opera treatment to the Bernstein musical, *On the Town.* Shaw and his group turn from catchy jazz to Bach's *Cantata No. 4, Christ Lay in the Bonds of Death.* The complete rightness and nobility of the music is brought out by the chorus who sing with heart as well as voice (Victor).

44-45 X

vals. While headlines still hang heavy, … than ever the time for folk … the grass, and music … pen-air stadiums. In … ost as hallowed

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ST. LOUIS, MO.
GLOBE DEMOCRAT
JUN 28 1948

TWO ST. LOUISANS TO STUDY AT BERKSHIRE MUSIC CENTER

Two St. Louisans will begin studies at the Boston Symphony Orchestra's summer school next Sunday at the Berkshire Music Center in Tanglewood, Lenox, Mass. Miss Susanne Wilmers, 19-year-old Washington University student, 5588 Chamberlain avenue, and Raymond Jones, 5338 Jamieson avenue, a war veteran, were awarded six-week scholarships under the R.C.A.-Victor Berkshire Revolving Scholarship Fund, it was announced today.

Miss Wilmers was first cellist with the St. Louis Philharmonic Orchestra under the direction of Stanley Chapple last season, and plans to return to Washington University in September to enter her junior year. Jones, a former Army engineer, has conducted concerts for the St. Louis Sinfonietta Society and will continue his studies as an orchestra conductor.

Students this year at the summer school will represent 42 states, the District of Columbia, Alaska and 13 foreign countries. Of 262 men students about half of the number are former service men.

INDIANAPOLIS, IND.
STAR
JUN 28 1948

Going To Music Center

Robert Jenkins, son of Mr. and Mrs. R. E. Jenkins, 5111 Carrollton Avenue, will leave tomorrow for the Berkshire Music Center at Tanglewood, Lenox, Mass.

The center is under the direction of the Boston Symphony Orchestra conductor, Sergei Koussevitsky.

Mr. Jenkins, who has been attending Indiana University, will study scenic designing and lighting for grand opera.

Tanglewood

Jul 14

To Meet Thursday

Miss Martha E. Hick of Pittsfield, who is in charge of the program girl division on the Tanglewood staff, announced today that no further applications for program girls will be accepted because the quota has been filled. Miss Hick has called a meeting of all girls accepted to be held in the Shed Thursday evening at 7.

Celebrities at Concert

Among those who attended the all-Bach program in the theatre-concert hall yesterday afternoon were Clifton Fadiman, widely known master of ceremonies of the radio program "Information Please," and David Brooks, who is playing the lead in "Brigadoon," now playing on Broadway. A prominent baritone, Brooks previously appeared in "Bloomer Girl."

Parking Petition

[25]

INFORMATION OBSCURED

THE NEW YORK TIMES, SUNDAY, JULY 13, 1947.

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NEWS
6/22/47

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By
ROGER BAER

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BALTIMORE, MD.
NEWS-POST

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e Baltimore News-Post
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MIAMI FLA.
NEWS

JUL 6 - 1947

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BRIDGEPORT, CONN.
HERALD

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[26]

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MUSIC

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This will be an extra concert, when a Bach program will be given by an orchestra of chamber proportions, which will also perform at the extra Mozart concert on July 20.

Luboshutz and Nemenoff, duo pianists, will appear on July 13.

The three groups of concerts will begin with Series A, on July 24, 26 and 27, when the works are expected to include symphonies by Brahms, Schubert, Rachmaninoff, Copland and Berlioz, with William Primrose as the viola soloist for "Harold in Italy."

Ruth Posselt will be the soloist for Hindemith's violin concerto, and works by Barber, Ravel and Martinu also will be heard.

Series B, on July 31, August 2 and 3, will be presented as a Beethoven cycle, to be followed by an extra concert, on the fifth, to include the Ninth Symphony.

The program for Series C, on August 7, 9, and 10, are planned to include symphonies by Haydn, Tschaikowsky, Mendelssohn, and Schumann, with briefer works by Debussy and Stravinsky, and Mozart's "Requiem," with chorus and soloists.

Guest conductors invited are

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e Baltimore News-Post — 31
hursday, June 12, 1947

eonard Bernstein and Rober haw, both on the faculty of th Berkshire Music Centre, at Tan glewood.

H. A. F. P.

MIAMI FLA.
NEWS

JUL 6 - 1947

MUSIC DI

Festival in T Serge Kousse of eminent m participate in ord-producing chine, built by for fidelity of orchestra . . . T tra will play a chine will play measures by th critics will try the recording. T the "Berkshire." to raise funds vitzky scholarshi

SCIENCE DE

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RT C. BROW

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TOLEDO, OHIO
TIMES

JUL 6 - 1947

THE LATEST of the announcements from the Boston Symphony's Berkshire Festival was a ttle late in arriving. It concerns hree concerts of chamber music, ne of which has already been layed, which are in addition to ll that has previously been announced.

The Gordon String Quartet with n assisting violist played on Wednesday evening, July 2. On Wednesday evening, July 9, the Albeneri Trio with the assistance of Milton Katime, violist, will play rom the works of Schnabel, Villa-Lobos and Schubert. On Wednesday evening, July 16, the Berkshire Woodwind Ensemble, Bernard Zighera, harpist and pianist of the Boston Orchestra, assisting, will play music of Mozart, Kornsand, Milhaud, Honneger and Hill.

BRIDGEPORT, CONN.
HERALD

JUL 6 - 1947

TIBOR TO TANGLEWOOD

Violinist Tibor Horn will be at the head of the usual Bridgeport delegation going to the Tanglewood Music festival which opens at Lenox, Mass., with the concert next Sunday conducted by Serge Koussevitzky.

N. ADAMS, MASS.
TRANSCRIPT

JUL 7 - 1947

List Five Concerts At Lenox This Week

Programs for Music Center Students and Friends to Precede First Public Event.

Five concerts for members of the Society of Friends of the Berkshire Music Center and for students at the Center will be given this week at Tanglewood, Lenox, preeeding the first public performance of the current season to be presented there on Sunday.

The five concerts for students and friends of the Music Center will open with a chamber music program to be given Wednesday evening by the Albeneri trio as the second of the chamber music concerts sponsored during the Tanglewood season by the Elizabeth Sprague Coolidge foundation in the Library of Congress. Milton Kalims, viola, will assist the trio in a performance of compositions by Arthur Schnabel, Villa-Lovos and Schubert. The other concerts will be given: by chorus department students on Thursday afternoon at 4.30, by operatic department students who will perform scenes from the operas on Thursday evening at 8.15, by orchestra department students on Friday evening at 8.15, and by a chamber music orchestra Sunday morning at 10.30.

The first public concert on next Sunday afternoon will be given by an orchestra of chamber proportions drawn from the Boston Symphony orchestra with Serge Koussevitsky conducting and with

[26]

in some more imaginative character.

RARE OPERA TO BE DONE

Premiere in U. S. of Mozart's 'Idomeneo' Set for Tanglewood

Mozart's opera, "Idomeneo," will receive its American première at the Berkshire Music Center, Tanglewood, Lenox, Mass., on the evenings of Aug. 4 and 6. The performances will be the major activity of the Opera Department, directed and conducted by Boris Goldovsky. Sets were designed by Richard Rychtarik. The orchestra and singers will consist of pupils at the Music Center.

"Idomeneo" was composed in 1780, when Mozart was 24, but, owing to the absence of printed parts, the work has been performed only occasionally in Europe. The Tanglewood production will be sung in the original Italian.

CAN. JULY 17, 1947.

'Idomeneo' To Have Premiere At Tanglewood

Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is the director. The production is announced as the major activity of the Opera Department, and will be directed and conducted by Boris Goldovsky; Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

There will be two performances in the Theatre-Concert Hall during the last week of the Berkshire Festival at Tanglewood on Monday and Wednesday evenings, August 4 and 6. Admission will be by invitation to Friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is generally considered one of his greatest works, but owing to its length and the absence of printed parts, it has only occasionally been performed in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production. Boris Goldovsky has edited the score, preserving all the important scenes. The opera will be sung in the original Italian language.

MEMPHIS, TENN.
COMMERCIAL APPEAL

JUL 6 - 1947

DeFrank To Study With Koussevitsky

Memphis Symphony Conductor At Berkshire Center

VINCENT DE FRANK, dynamic young conductor of the Memphis Symphony Orchestra, left last week for the Berkshire Music Center, at Tanglewood between Lenox and Stockbridge, Mass., to study conducting under Dr. Serge Koussevitsky, eminent conductor of the Boston Symphony Orchestra.

The Berkshire Music Center was founded in 1940 by the Boston Symphony Orchestra and Dr. Koussevitsky to provide an opportunity for music study in connection with the Berkshire Festival Concerts held annually by the Orchestra at Tanglewood in the Berkshire Hills. The presence of this world famous musical organization, the distinguished musicians connected with it, and the unusual loveliness of the location furnish a unique opportunity for the study and observation of music as it is created and prepared for performance.

This will be the fifth season of the Berkshire Music Center. There will be a six-week session from June 30 to Aug. 10 under the direction of Dr. Koussevitsky, with a faculty of 45 distinguished musicians including the principal players of the Boston Symphony. All members of the Music Center are entitled to attend the 12 concerts of the 1947 Berkshire Festival, many rehearsals for these concerts, and all student concerts and operatic performances.

In orchestral conducting a small group is accepted for active participation. All will be present at Dr. Koussevitsky's rehearsals with the active participants, attending daily lectures and sessions in score analysis and instruction in the technique of conducting, and at rehearsals of the Boston Symphony for the Festival. Assistants to Dr. Koussevitsky in orchestral conducting are Leonard Bernstein, Richard Burgin, Stanley Chapple and Eleazar de Carvalho.

Tanglewood, whose extensive grounds were presented to the Boston Symphony Orchestra, was once the meeting place of Emerson, Holmes and Melville. It was here that Hawthorne lived for a year, imagined his "Tanglewood Tales" and wrote "The House of the Seven Gables." For the uses of the school there are the original house, the converted barn on the lake road, the large Shed where the Festival concerts are given, the Theatre-Concert Hall, and a number of studio units. The spacious grounds with meadowland, gardens and shade trees, will be at the disposal of the students.

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QUINCY, MASS.
PATRIOT LEDGER

JUL 7 - 1947

Leonard Lyons

BROADWAY GAZETTE

BUSINESS DEPT.: Bernard Baruch expressed his optimism to some friends this week. He compared the public's present morale to a Wall St. bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet, that is the bottom. From then on, it goes up." . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you'll buy."

OBIT: George Summerlin, the State Department's chief of protocol—who died this week—was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its ambassador, after its capitulation to the Allied forces . . . "When you greet the ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

MUSIC DEPT.: During the Berkshire Festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony Orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 200 Koussevitzky scholarships.

"My friends tell me I look just like Ingrid Bergman'—or sometimes it's Betty Grable—'and that I should go to Hollywood'."

That, Miss Royle said, is a tragic conviction.

"The movies don't want newcomers who look like some established star," she said. "The only reason for seeking newcomers is to get new faces and new personalities.

Good Advice

"The screen doesn't need 'another Shirley Temple' or 'another Betty Hutton' or 'another Cass Daley'," she said. "One is enough."

Resemblances to established stars are so fatal, she added, that many actors and actresses of real merit have had to work hard to overcome them.

She even discouraged youngsters from coming to Hollywood hoping to get jobs as doubles or stand-ins for stars they resemble.

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JUL 7 [illegible]

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SCHENECTADY, N. Y.
UNION-STAR

JUL 8 - 1947

ANOTHER ALBUM born at Tanglewood, home of the Berkshire festivals, takes a bow as RCA Victor presents Serge Koussevitzky and the Boston Symphony orchestra in Bach Suites Nos. 2 and 3. George Laurent is the solo flutist.

The 10-sided set follows by less than a month this same group's album of Brandenburg Concertos. Both merit the same criticism: correct in performance but somewhat on the unimaginative side. Incidentally, Suite No. 3 contains the "Air for the G String," one of the best known to the listening public of all Bach melodies.

. . .

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 8 - 1947

Special Symphonic Recording Program Planned at Festival

Metro-Goldwyn-Mayer To Make Motion Picture of Tanglewood Audience for First Time—Nationwide Broadcast July 29

A "music for all" field day will be held at Tanglewood Tuesday, July 29, when the Boston Symphony Orchestra and Serge Koussevitzky, its music director, will show the latest advances in all forms of musical reproduction.

Covering radio, recording, television and motion pictures, the program will conclude with a special program by the orchestra, not already announced for the 1947 Berkshire Festival. Music critics and other special guests will be invited from all parts of the country.

To Compare Recordings

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself, when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named the "Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizable gift from these initial sales.

Entitled "The March of Musical Fidelity," the second half of the program will feature recordings by the Boston Symphony Orchestra of 10-year intervals back to 1915, when it was the first full-size symphonic organization to play for the phonograph.

To Show Movies

As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, members of the Tanglewood faculty, and other important contemporary composers. The films will be loaned by United Artists Corporation, the Museum of Modern Art and other sources.

The regular Tuesday evening broadcast by the orchestra over WBEC and the American Broadcasting Company's coast-to-coast network will be made in full view of the audience, with the Shed a vast studio, including engineers and announcers.

Tickets for the event will be on sale at Tanglewood.

HARTFORD, CONN.
TIMES

JUL 8 - 1947

Field Day at Tanglewood

The Boston Symphony Orchestra and its music director, Serge Koussevitsky, announce a "Music for All" field day at Tanglewood, Lenox, Mass., Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced by the 1947 Berkshire Festival.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra.

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As part of the coming motion picture, films will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland, Arthur Honegger and other contemporary composers. For the occassion the music shed will became a vast studio with engineers and announcers working in full view of the audience.

PHILADELPHIA, PA.
BULLETIN

JUL 8 - 1947

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Koussevitzky

WASHINGTON, D. C.
POST

JUL 8 - 1947

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In the Stork Club the other night Charles Cambridge Green, the jeweler, was expressing his customary skepticism about all people and people's behavior. "But take a man like Einstein," said Paul Stewart, the director. "In 1903 Einstein predicted that in the last week of June, 1947, a new star would appear in the sky" . . . "So?" Green scoffed . . . "So," said Stewart, "last week the scientists looked in the sky with their big glasses, and there was the star" . . . "Proves nothing," Green stated. "The kid was guessin'."

[27]

Boston Sunday Globe
Published by GLOBE NEWSPAPER COMPANY
Boston 7, Mass.
242 Washington St.
(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877.)
SUNDAY, JULY 13, 1947

BEYOND HATE AND FEAR

Tanglewood is as American as corn-on-the-cob. The time has gone by for comparing it with Bayreuth or even with Salzburg. In one decade, and that decade including a second world war, these Berkshire music festivals have developed into something unique.

Our soil must have been ready. Tanglewood is now a national institution, the ten thousand people who roll in to its concerts come from everywhere and the four hundred students of its Music Center are from forty States of the Union and a dozen foreign countries. A school in the strict sense of course it is not, for these young musicians are already proficient technically, many of them to the point of virtuosity. What brings them to Tanglewood is ensemble performance and professional coaching by eminent conductors, composers, orchestral players, choirmasters, and operatic instructors. When it is remembered that this "Center," as it is termed, is a war-baby, born in 1940, and that it continued through the dark Summers of 1941 and 1942, it will be seen that the infant was robust. As Dr. Koussevitzky said at the opening of this season: "While the fury of destruction was in full operation on other continents, here, in Tanglewood, a new creative cultural venture was born."

Scenically alone Tanglewood is a great impression. Those who go there not knowing what they are to see are astounded by the grandeur of the mountain landscape. Forests, lawns, groves, the lake, amethyst in a setting of emerald, the luxuriant meadows abloom with field flowers, elms that stand like sculpture, the scenery is so fine that even some who know, or supposed they knew, the place well are astonished all over again each season and inclined to doubt that such a place exists. These landscapes seem to have been created on purpose to make mortals gape.

* * *

Massachusetts has three regional cultures; one centering in Boston and Cambridge, a second in the Connecticut Valley, a third in the Berkshires. All three are old, having taken from one to three centuries for their growth. In the Connecticut Valley is a college for men, Amherst; two for women, Holyoke and Smith; and one for men and women, Massachusetts State College, now somewhat prematurely styled university; three secondary schools for boys, Deerfield Academy, Williston, and the Mt. Hermon School, and one for girls at Northfield.

The Berkshire soil is equally rich. Pittsfield is the seat of an old and dignified culture. A look into its Athenaeum and its Art Museum tells the visitor that. Williams College is now, with returned soldiers, in session the year round, and Summer brings to Stockbridge, Lenox and Pittsfield two resident theatrical companies, a resident school and theatre of the dance at "Jacob's Pillow" in Lee, the theatre being the first of its kind in existence; the Boston Museum School of Fine Arts this year inaugurates its Summer session at the Pittsfield Museum, and overarching all is Tanglewood, its symphonic festivals and Berkshire Music Center. A State does well if it have one flourishing regional culture. Three such is a high score, and higher if we count Worcester as a unit distinct from Boston, which of course it is, with a college, preparatory schools, an important art museum and an annual music festival of imposing dimensions. A decade ago it was being said that New England's future was to be a boarding school in Winter and in Summer a boarding house. In the Berkshires and elsewhere the two are so uniting as to suggest the remark of Thucydides that Athens was "the school of Hellas." What has been true for three centuries was never more true than it is today: New England is the schoolmaster of America.

* * *

Such then is the schoolroom, such the view from its windows, and such the eminence of some of its schoolmasters; but buildings and teachers are only the start of it. What is to be the central meaning, the animating purpose of the things taught? He was speaking of music, but in so doing, as he well knew, Dr. Koussevitzky was voicing a truth universal to the creative arts when at the opening of this Summer's session at Tanglewood he said:

"The grave and tragic instances of present-day life have shown that an artist is also a leader in society: he cannot withdraw from the open strife into his ivory tower. For art is a creative process. Art is the result of the creative act of man."

A good many reflective persons must have searched their hearts asking: "In a time when the future not alone of civilization but of man himself seems to be wavering in a precarious balance, what right have we to enjoy art, or even to enjoy nature? Should we not throw every ounce of our energies into trying to avert another, the final, disaster?"

You may say that these creative arts rest on the economic foundations of the society which cultivates them and cannot survive its dissolution. To say that would be to say man's immortality is of his body and not of his spirit. The cultural heritage from the past thirty centuries by which our lives today are enriched and, if we will, ennobled, has survived the collapse of two great civilizations, Greece and Rome; has survived the Dark Ages, those dreadful "Nine Silent Centuries," and lives again in us. What is more, "the great ages of creation have been unstable ages," says Whitehead in Science and the Modern World; and Murray, in his book on Homer:

"Every Greek community was like a garrison of civilization amid wide hordes of barbarians; a picked body of men, of whom each individual had in some sense to live up to a higher standard than can be expected of the common human animal. . . . Hellenism was represented everywhere by a handful of men holding an outpost, men who wrought their wonderful day's work in political and moral wisdom, in speculation, in beauty of outward form and inward imagining, with an ear ever open to the sternest of life's calls." A thousand years later, the monks, in a Europe peopled with wolves, worked as copyists of classical manuscripts, as builders, as musicians; and, after them, the artists of the Renaissance wrought their masterpieces amidst the brawls of princes and the broils of the theologians. "In the history of the world, tranquillity has been rare; nor is it in a tranquil environment that the greatest souls have been fashioned."

* * *

While one world dies, another is being born. Warriors, and not seldom statesmen also, destroy; artists create. The same, or similar, men who made war are sent to make peace. They are not making it. The reason is that they do not represent the whole of what constitutes man, nor even the whole of what constitutes their own nations. They represent a nation's material existence, not its spiritual life; they speak and act for the nation's property interests, its acquisitive instincts, not its creative ones: they act on behalf of that which divides human beings—material ownership—not on behalf of that which unites mankind, namely, the worlds of thought, beauty, art, science, and all creative activity—the deep and abiding subsoil of human sanity. Koussevitzky has said it at Tanglewood on June 30th:

"Art and culture are the guardians of peace: they abhor war and revolution as disrupting the peaceful development, the advance and happiness of man."

Can the souls of men be strengthened in time to control this dreadful scientific enginery of military destruction? Such is the riddle of our epoch. Among those things which strengthen the soul of man is the cultivation of his creative faculties.

UNCLE DUDLEY.

The Boston Globe
Published by GLOBE NEWSPAPER COMPANY
242 Washington St. Boston 7, Mass.
(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877.)
TUESDAY, JULY 22, 1947

PIT OR PARADISE

This is the story of something which came out right. Such stories, as you know, are not too common in this perhaps-too-modern modern world. When, therefore, a hopeful one does come along, it had better be told.

Forty years ago there was an article of the very greatest value which was almost the exclusive possession of a privileged class. That class itself was not exclusive, nearly anybody could break into it regardless of money, birth, rearing, race, color, creed, nationality, age or anything else, if they knew how. But that was just the trouble. So few knew how, and how were they to be told? People with tender social consciences who enjoyed that special privilege did so not seldom with twinges of guilt. "Everybody," went their thought, "should be in here, the hall only holds 2000; but even if it would hold everybody and everybody had the money, the hitch is that multitudes wouldn't care to come."

That was forty years ago and nobody then in his wildest fantasies ever dreamed this thing could happen. Well, it has happened. That inestimably valuable article, once the possession of a small privileged class, now belongs to the multitude, and millions of people are enjoying it who know its worth.

The place forty years ago was Symphony Hall, and the possession was the Boston Symphony Orchestra, that is, in the sense of its pouring out to us the bounteous heritage of music. Such music was always meant for the multitude; it is the testament of men of genius bequeathing their greatness to the human race. It is ours, it was ours from the beginning; and a way has been found for us to claim it—in person, at public concerts, many of them free, and in solitude either by broadcast or from phonograph records. This literature of music, one of the great literatures of all time, is rapidly on its way to become a universal possession.

At this point enter: scientific technology. From Tanglewood one week from tonight, July 29, at 8:30 will be broadcast a concert celebrating this epochal event in the aesthetic history of man. They are too modest to call it that, but that is what it is. The Boston Symphony Orchestra has been in there pitching from the first. It was the first to record a symphonic work in its entirety, and since that time it has been first to be heard in two of the most important advances in the art of recording. Recordings made over the past three decades will be played at this concert side by side with actual performances of the same music by the orchestra itself, to show the advance of the recording art. At the same time the Music Shed, audience included, will be a vast motion picture studio for making the first shots of a film, "The Story of Tanglewood," by one of the big Hollywood companies which has been and gone and got religion! Radio, phonograph, motion pictures, television, F M, such are the "New Horizons in Music" which, like nature's own, are endless, and thus, as next Tuesday night's concert is entitled, is "Music For All." Well does Dr. Koussevitzky know the infinite possibilities of this creative force:

"In a time" (he says), "when men seem unable to find a common contact and means of understanding one another, the Berkshire Music Center and its fine young student body are dedicated to an art which, more than any other, speaks a language accessible to all."

What precisely does this event mean? It is a specimen case, and a most overwhelming one, of what modern scientific technology can do to enrich and ennoble the lives of all people when used creatively. This, too, at the very time when its use by the forces of competitive greed threatens to obliterate our lives, our very civilization itself. The most eminent of living philosophers has said: "Man stands either on the threshold of the most brilliant period in his history, or on the brink of an appalling disaster." Of that disaster the atom bomb (acquisitive statecraft) is symbol: and its counter-symbol is the free broadcast from Tanglewood of symphonic music (creative art) bringing access to the good life "which shall be for all people."

UNCLE DUDLEY.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 9 - 1947

INTERNATIONAL GROUP AT TANGLEWOOD: Fifteen of 19 students from foreign countries with Aaron Copland (left) composer and assistant director of Berkshire Music Center. First row, in the usual order: Aldo Parisot, Brazil; Carlos Riesco, Chile; Donna Grescoe and Brock McElheran, Canada; Sybil Willey, Australia; second row: Hans Grubar, Canada; Hector Tosar, Uruguay; Alexander Kougell, Beirut, Lebanon; William McDermott, Chile; standing: Mr. Copland; Victor Feldbrill, Canada; Jan Novak, Czechoslovakia; Oscar Buenaventura, Colombia; Samuel Hersenhoren, Canada; Jacques Henri Moolenyzer, Holland; Knut Nystedt, Norway.

WALTHAM, MASS.
NEWS TRIBUNE

JUL 9 - 1947

Boston Symphony Plans Field Day At Tanglewood

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood, Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

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SPRINGFIELD, MASS.
NEWS

JUL 9 - 1947

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Luboshutz and Nemenoff, Duo-Pianists, Guest Artists Sunday; Orchestra in All Bach Program

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HARTFORD, CONN.
TIMES

JUL 9 - 1947

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BANGOR, MAINE
COMMERCIAL

JUL 9 - 1947

The Lyons Den

By Leonard Lyons

BROADWAY GAZETTE

BUSINESS DEPT.: Bernard Baruch expressed his optimism to some friends this week. He compared the public's present morale to a Wall St. bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet, that is the bottom. From then on, it goes up." . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you'll buy."

OBIT: George Summerlin, the State Department's Chief of Protocol—who died this week—was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its Ambassador, after its capitulation to the Allied forces . . . "When you greet the Ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

MUSIC DEPT.: During the Berkshire Festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians ~~and critics who will~~ participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony Orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise f
for 200 Koussevitzky scholarships.

SCIENCE DEPT.: In the Stork Club bridge Green, the jeweler, was expressi
about people and people's behavio
stei Stewart, the di
of June

ALLENTOWN, PA.
CHRONICLE

JUN 28 1948

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 9 - 1947

INTERNATIONAL GROUP AT TANGLEWOOD: Fifteen of 19 students from foreign countries with Aaron Copland (left) composer and assistant director of Berkshire Music Center. First row, in the usual order: Aldo Parisot, Brazil; Carlos Riesco, Chile; Donna Grescoe and Brock McElheran, Canada; Sybil Willey, Australia; second row: Hans Grubar, Canada; Hector Tosar, Uruguay; Alexander Kougell, Beirut, Lebanon; William McDermott, Chile; standing: Mr. Copland; Victor Feldbrill, Canada; Jan Novak, Czechoslovakia; Oscar Buenaventura, Colombia; Samuel Hersenhoren, Canada; Jacques Henri Moolenyzer, Holland; Knut Nystedt, Norway.

WALTHAM, MASS.
NEWS TRIBUNE

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BANGOR, MAINE
COMMERCIAL

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HARTFORD, CONN.
TIMES

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NEWS

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DALLAS, TEX.
NEWS

JUN [illegible]

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N. ADAMS, MASS.
TRANSCRIPT

JUL 9 - 1947

Special Tanglewood Program on July 29

Phonograph, Radio and Motion Pictures to be Demonstrated in Unique Event.

A unique program which will **demonstrate** three scientific **developments** contributing to the **popularization** of symphonic music, **will be presented** on Tuesday **evening, July 29,** at Tanglewood, Lenox, **by the Boston** Symphony orchestra **under the** direction of Serge Kous**sevitzky.**

The scientific developments to be **stressed are** the phonograph, **motion picture** and radio. During the **early part** of the evening excerpts **from sound** films which contain **scores by** several contemporary **composers** including Aaron Copland **and Arthur** Honegger of the Berk**shire Music** Center faculty, will be **shown in the** theater-concert hall. **From 8:30** to 9:30 the regular **broadcast of** the Boston Symphony **will take place** in the music shed, **and while it** is under way motion **pictures of** the audience will be **made. After** this program, at 9:30, **a series of** records made by the **orchestra in** the last 30 years will **be played on** reproducing instru**ments of the** same periods and will **be compared** with the actual music **of the orchestra.** Finally a newly **designed radio** phonograph which is **to be called** the Berkshire in honor **of the Tanglewood** festivals, will be **introduced,** playing the orchestra's **latest recording,** again beside the **orchestra itself,** to show the clarity **and fidelity** of tone of the modern **instrument** and recording. The first **200 Berkshire** sets are to be sold on **a subscription** basis to benefit the **Music center** scholarship fund.

The evening's program, separate **from the Festival** and Music Cen**ter programs,** will be open to the **public and tickets** will be sold.

This evening at 8:15 o'clock, the **second of** three weekly chamber **music concerts** presented to the **music center** by the Elizabeth **Sprague Coolidge** foundation in the **Library of** Congress will be given **in the concert** hall. This also will be **open to the** public.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUN 9 - 1947

Technical Advances To Be Shown At Tanglewood, July 29

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The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event is expected to attract music critics and other specially invited guests from the entire country.

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As part of a film to be distributed by Metro-Goldwyn Mayer, moving pictures will be made of the Festival audience for the firs time.

Great Barrington,
Mass.
Courier
7/10/47

Musical Field Day Set for Tanglewood

Unusual Program Planned for July 29th

Will Show Latest Advances In All Forms of Musical Reproduction, Including Recording, Radio, Television and Motion Pictures.—Audience Can Compare Recordings With Actual Symphony.

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Students and Friends of the Berkshire Music Center at Tanglewood will hear six concerts this week, culminating with the program of the Berkshire Festival Sunday afternoon, July 13, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the concertos for two pianos and string orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and Suite No. 1 in C. Major. While all seats in the theatre concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repeated.

The chorus of department 5 will give a concert at 4:30 this afternoon, and in the evening at 8:15 the students of department 4 will play scenes from operas. The orchestra of department 2 will give its second program Friday evening at 8:15 in the festival shed, and on Sunday morning at 10:30 the chamber music orchestra will play in the chamber music hall.

Tanglewood Tales

The Tanglewood festival in the Berkshires is to have a "Music for All" field day July 29, illustrating advances in various forms of musical reproduction. Present day broadcasting will be demonstrated in a concert by the Boston orchestra under the direction of Serge Koussevitzky, and the orchestra also will compare the real thing with reproduction on a new custom built radio-phonograf called the "Berkshire" in honor of the festival, which is to get scholarship fund benefits from the sale of the first 200 sets. The improvement in recording will be illustrated by Boston orchestra records from 1915 to the present, and music in motion pictures will be presented in films with scores by contemporary composers of note, including Aaron Copland and Arthur Honegger, who are on the Tanglewood faculty.

"Red Mill" Closing

C. C.

SPRINGFIELD, MASS.
MORNING UNION
JUL 10 1947

Berkshire Festival Will Open Sunday

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Sunday morning at 10.30 the chamber music group will give a concert. In the afternoon at 3.30, with Luboshutz and Nemenoff, duo-pianists, as guest artists in two concertos, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an all-Bach program, in the theater-concert hall, with a second performance Tuesday evening at 8.15. Tuesday afternoon at 4.30, in the theater-concert hall, there will be a program by the orchestra and chorus of Department 5.

On Wednesday evening at 8.15 the Berkshire Woodwind Ensemble, composed of members of the Boston Symphony Orchestra, will play the last of a weekly series of three chamber music concerts presented to the center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The program will include the Sinfonia Concertante Quartet by Mozart; the first performance of the Fantasy Quintet dedicated by Kornsand to Mrs. Coolidge; La Cheminee du Roi Rene by Milhaud; Rapsodie for Piano, Flute, Oboe and Clarinet by Honegger; and Sextet, Op. 39 by Hilk.

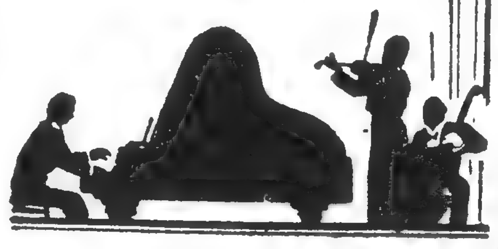
The chorus of Department 5 will sing Thursday afternoon at 4.30 and at 8.15 opera scenes will be performed. On Friday evening the school orchestra, led by students of conducting and by members of the faculty will give its third weekly concert in the Festival shed.

Seats are available for the extra concert on Tuesday, Aug. 5, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in Beethoven's 8th and 9th symphonies.

All events at Tanglewood, excepting the Festival concerts and rehearsals, are open to members of the Society of Friends of the Berkshire Music Center. Inquiries, the calendar of events and tickets may be obtained at the office at Tanglewood, Lenox, Mass. For those who wish to hear the Festival concerts from the lawn, tickets will be on sale at the box office three hours before each program.

ST. PETERSBURG, FLA.
INDEPENDENT
JUL 11 1947

Week-End Listening For Music Lovers



The Boston Symphony will move to Tamgelwood for its Berkshire Music Festival series Tuesday. A group of four broadcasts will cover the event, over WSUN, from 8:30 to 9:30 p.m Tuesday. Dr. Serge Koussevitsky will lead the orchestra in a special program featuring the duo-pianists Pierre Luboshut and Genis Nemenoff. They wil play "Concerto for Two Piano and String Orchestra in C Minor", and two other works o Bach—"Suite No. 1 in C Major" and "Concerto No. 2 in C Major". These artists were heard here a few years ago with the Civic Music series.

DETROIT, MICH.
FREE PRESS
JUL 1 1 1947

* * *

The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra. The Boston Symphony Orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra.

* * *

The critics will then try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 200 Koussevitzky scholarships.

CORNING, N. Y.
LEADER

JUL 11 1947

A Woman's New York

Marriage and Music Thrive In Berkshire Music Center

Wish I could have been in the Berkshires last week when Dr. Serge Koussevitzky, director of the Tanglewood Music Center as well as conductor of the Boston Symphony Orchestra, opened the fifth season of the music school he founded three years before the war. This Summer 420 young men and women students from forty states and nineteen foreign countries are studying for six weeks in this lovely musical oasis. From these courses will emerge conductors, composers, vocalists and instrumentalists. The brilliant young conductor Leonard Bernstein is a Tanglewood product.

In his school dedication address Dr. Koussevitzky made an odd statement. "Music," he said, "has reached a dangerous impasse in this country. Its spread among the masses at too rapid a pace has resulted in a misconception of music as a means of entertainment and enjoyment." I pondered these words and decided he must be making a sideswipe at disk jockies. But Bill Judd, son of the manager of the Berkshire Music Festival, assures me all the Maestro meant was that while ear-tickling music is pleasant there is far more satisfaction in really learning to understand music. The more you know about it, the better you enjoy it, says Koussy.

The music at the Berkshire Music Center, which is in Lenox, Mass., never fails to soothe my spirit. The Summer school, too, is an uplifting insitution. But I must admit the romantic undercurrents absorb me as much as the musical savvy. Located on the idyllic Tanglewood estate which figured in some of Hawthorne's tales, it was willed to Koussy by some adoring old ladies, for the purpose to which he has put it. What better place for love to flourish than under blue skies in a green valley shaded with trees and perfumed with flowers? Is it any wonder that ten per cent of the students come out of the six-weeks school musically inspired and matrimonially betrothed?

CHICAGO, ILL.
JOURNAL OF COMMERCE
JUL 1 2 1947

Boston Symphony In 'Field Day' At Tanglewood

LENOX, Mass., July 11.—The Boston Symphony Orchestra and its music director, Serge Koussevitzky, have announced a "Music for All" field day at Tanglewood, Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures, and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Mr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of ten-year intervals back to 1915, when it became the first full-size symphonic organization to play for the phonograph.

As part of a film to be distributed by Metro - Goldwyn - Mayer, moving pictures will be made of the festival audience for the first time. Before the concert there will be a program of excerpts from several motion pictures with scores by Aaron Copland and Arthur Honegger.

BUFFALO, N. Y.
COURIER-EXPRESS

JUL 11 1947

Woman's New York

Marriage and Music Thrive in Berkshire Koussevitzky School

By ALICE HUGHES

New York, July 10—Wish I could have been in the Berkshires last week when Dr. Serge Koussevitzky, director of the Tanglewood Music Center as well as conductor of the Boston Symphony Orchestra, opened the fifth season of the music school he founded three years before the war. This summer 420 young men and women students from 40 states and 19 foreign countries are studying for six weeks in this lovely musical oasis. From these courses will emerge conductors, composers, vocalists and instrumentalists. The brilliant young conductor Leonard Bernstein is a Tanglewood product.

Alice Hughes

In his school dedication address Koussevitzky made an odd statement. "Music," he said, "has reached a dangerous impasse in this country. Its spread among the masses at too rapid a pace has resulted in a misconception of music as a means of entertainment and enjoyment." I pondered these words and decided he must be making a sideswipe at disc jockies. But Bill Judd, son of the manager of the Berkshire Music Festival, assures me all the maestro meant was that while ear-tickling music is pleasant there is far more satisfaction in really learning to understand music. The more you know about it, the better you enjoy it, say Koussy.

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HAIRSTY

SPRINGFIELD, MASS.
NEWS

JUL 12 1947

Special Tanglewood Concert Slated at Lenox the 29th

Unusual Event, 'Music for All,' to Feature Development Of Phonograph, Radio and Motion Picture

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will ~~give a special concert~~ in the Music Shed at Tanglewood, Lenox, on Tuesday evening, the 29th. Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist, and orchestral concerto with organ in D minor by Vivaldi, Berlioz' "Roman Carnval" Overture, the introduction to Act Three of "Lohengrin," Beethoven's Overture to "Egmont," and excerpts from Ravel's "Daphnis and Chloe" second suite, and Prokofieff's "The Love for Three Oranges."

This event will be called "Music for All" and will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public—the phonograph, the radio, and motion pictures. Tanglewood will be equipped to demonstrate the Orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonographic recordings made by the organization at various times with the direct playing of the same music by the Orchestra itself.

The motion picture cameras will photograph the audience in shots for a forthcoming film "The Story of Tanglewood." Before the concert there will be a special showing from outstanding films to which contemporary composers have contributed the musim of the opera department in the Berkshire Music Center, this Orchestra's summer school at Tanglewood.

The first portion of the program by the full Boston Symphony Orchestra under Dr. Koussevitzky will be broadcast (8:30-9:30 E.D.S.T.) on the American Broadcasting Company coast-to-coast network. He will conduct Berlioz' Overture "The Roman Carnival" while the motion pictures are made of the listening audience. The remainder of the program is called "The March of Fidelity," and will be devoted to a comparison of Victor phonograph records and the Orchestra in actual performance.

Each disc will be played on a phonograph of its own period. Dr. Koussevitzky will conduct the orchestra in the Introduction to Act III from "Lohengrin." The same music will then be heard in the recording of 1915 when the Orchestra under Dr. Karl Muck became the first full-size symphonic organization to play for discs.

The Orchestra's first orthophonic electrical recordings of 20 years ago and the increased volume and fidelity of 1935 will be demonstrated in the next numbers. The most recent recordings yet to be released and capturing the orchestral range and dynamics to a greater degree than ever before, is Beethoven's Overtrue to "Egmont." It will be played on the newly designed custom-made RCA Victor radio phonograph called "The Berkshire" which will be introduced to the public for the first time at this concert and will be compared with the sound of the Orchestra itself.

The program of films will include music by Honegger, Prokofieff, Walton, Copland, and Virgil Thompson.

PARKERSBURG, W.VA
NEWS
7/13/47

Berkshire Music Festival Will Be Aired by ABC

From the theatre-concert hall, on the spacious grounds of the Summer home of the Boston Symphony Orchestra, the American Broadcasting Company on Tuesday, July 15, will present the first of a series of four programs from the Berkshire Music Festival. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the four Tuesday broadcasts, which will be heard over Station WLW from 8:30 to 9:30 p.m., EDT.

This will be the seventh season of the festival, which is part of the activities of the Berkshire Music Centre where students in a six week session meet a distinguished faculty of 45, including the principal players of the Boston Symphony Orchestra, for advanced work in their specialties. The students are chosen by Dr. Koussevitzky for the five departments of instruction after consideration of their qualifications.

The ABC broadcasts this year will include one of Bach, one of Mozart, a special broadcast and a concluding program which will be devoted to the presentation of Beethoven's "Ninth Symphony" in its entirety.

The opening broadcast will feature duo-pianists Pierre Luboshutz and Genia Nemenoff in two numbers.

KNOXVILLE, TENN.
JOURNAL

JUL 13 1947

From the theater-concert hall at Tanglewood, Mass., on the spacious grounds of the summer home of the Boston Symphony Orchestra, WBIR on Tuesday, will present the first of a series of four programs from the Berkshire Music Festival. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the four Tuesday broadcasts, which will be heard at 8:30 p. m.

Selections to be heard on the All-Bach program are "Concerto for Two Pianos and String Orchestra in C-Minor," "Suite No. 1 in C-Major," and "Concerto No. 2 in C-Major for Two Pianos and String Orchestra."

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 13 1947

Bach Program Opens Series In Berkshires

Luboshutz and Nemenoff Soloists With Ensemble Under Dr. Koussevitzky

The annual Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., opens today at 3:30, when Serge Koussevitzky will conduct a chamber orchestra of Boston Symphony musicians in a Bach program, with Pierre Luboshutz and Genia Nemenoff as soloists in the concertos for two claviers in C major and D major. This will be repeated next Tuesday night at 8:15. The second program devoted to Mozart's music will be played next Sunday afternoon and the following Tuesday night, July 20 and 22, under Dr. Koussevitzky's direction. The first of the three regular subscription series with the full orchestra will be held on Thursday night, July 24.

In addition to the concerts already announced, there will be a special event titled "Music for All" at Tanglewood on Tuesday, July 29, when an evening concert by the orchestra under Dr. Koussevitzky will be prefaced by a showing of parts of films with scores by Aaron Copland and Arthur Honegger, members of this summer's Berkshire Music Center faculty; Virgil Thomson, William Walton and Serge Prokofieff. The concert will be broadcast from 8:30 to 9:30. During the opening number Berlioz's "Roman Carnival" overture, motion pictures will be made of the audience; these will form part of a film called "The Story of Tanglewood."

The rest of the program includes Tchaikovsky's piano concerto in B flat minor, with Ella Goldstein as soloist, Vivaldi's organ concerto in D minor, the introduction to Act III of Wagner's "Lohengrin," part of Ravel's second "Daphnis et Chloe" suite and music from Prokofieff's "Love of Three Oranges." Playing of a 1915 recording of the "Lohengrin" music by the Boston Symphony under Karl Muck will precede the performance of this work; other works will be prefaced by recordings made by this orchestra in 1915, and the "Egmont" overture will be heard both in actual performance and in one of the Bostonians' latest records.

The Berkshire Music Center will present the following events, open to members of the Society of Friends of the Berkshire Music Center:

Today, 10:30 a. m., Chamber music group. Tuesday, 4:30, Department 5 orchestra and chorus. Wednesday, 8:15 (presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress), Berkshire Woodwind Ensemble, Mozart, Sinfonia Concertante; Kornsand, Fantasy Quintet (first performance); Milhaud, La Cheminee du Roi Rene; Honegger, Rhapsody for piano, flute, oboe and clarinet; E. B. Hill, Sextet, Op. 39. Thursday, 4:30, Department 5 chorus; 8:15, Opera scenes. Friday, 8:15, Berkshire Music Center Orchestra.

Full information is obtainable from the Berkshire Music Center, Tanglewood, Lenox, Mass.

VALLEJO, CALIF.
MORNING TIMES-HERALD

[illegible]

ABOUT MUSIC
ELLEN M. RIVET, Editor

1947 Berkshire Festival Will Open Today

Fourteen concerts will be given at the 1947 Berkshire Festival opening today in Tanglewood, Lenox, Massachusetts, and closing August 10. Two of these will be repeats of the Bach and Mozart programs scheduled for July 13 and 20, and these concerts, on July 15 and 22, will be broadcast over ABC.

They will be performed by an orchestra of chamber proportions under Serge Koussevitzky in the Theatre-Concert Hall of the Berkshire Center. The other concerts of the series will be played by the full orchestra in the Music Shed. All nine of Beethoven's symphonies will be heard in the Beethoven cycle of four concerts.

NEW HAVEN, CONN.
REGISTER

JUL 14 1947

Bach Program Opens Berkshire Festival

Lenox, Mass., July 14—(AP)—The Boston Symphony Orchestra opened its 1947 Berkshire Festival with an all-Bach program before an overflow crowd of 2,000 yesterday at the Tanglewood Concert Hall.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8:30 P. M.

Wednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague Foundation in the Library of Congress, Washington, will present a concert in the theater.

Plans were being made for an added event on the festival program July 29, when the symphony, under the direction of Dr. Koussevitzky, will be featured in a program entitled "Music for All."

NEW YORK, N. Y.
PM
JUL 13 1947

AT TANGLEWOOD: Conductor Serge Koussevitzky (center) chats with duo-pianists Pierre Luboshutz and Genia Nemenoff on the porch of his home near Lenox, Mass. The piano team will appear with Dr. Koussevitzky and the Boston Symphony in performances of the Bach Concertos in C major and C minor at the opening concerts of the Berkshire Festival in Tanglewood, Sunday afternoon and Tuesday evening.

Photo by Ruth Orkins

PROVIDENCE, R. I.
BULLETIN

JUL 14 1947

Koussevitzky Opens Berkshire Festival

Lenox, Mass., July 14.—(AP)—The Boston Symphony Orchestra opened its 1947 Berkshire Festival with an all-Bach program before an overflow crowd of 2000 yesterday at the Tanglewood Concert Hall.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood tomorrow evening in the theater concert hall.

Plans were being made for an added event on the festival program July 29, when the symphony, under the direction of Dr. Koussevitzky, will be featured in a program entitled "Music for All."

The entire theater will become a motion picture studio during the performance of Berlioz' "Roman Carnival Overture" that night. Metro-Goldwyn-Mayer studio plans to film the festival in action.

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 13 1947

MUSIC

'Music for All' Field Day In Tanglewood July 29; Elgar Festival

By E. V. W.

> *"My song will touch your forehead like a kiss of blessing . . . it will be like a pair of wings to your dreams . . . it will be like a faithful star overhead when dark night is over your road . . . my songs will sit in the pupils of your eyes and will carry your sight into the heart of things."—Tagore.*

THE BOSTON SYMPHONY ORCHESTRA and its music director, Dr. Serge Koussevitsky, announce a "Music for All" field day in Tanglewood, Lenox, Mass., Tuesday, July 29, showing latest advances in all forms of musical reproduction. The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country. For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales.

> *"A song will outlive all sermons in memory."*

'March of Musical Fidelity'; Motion Pictures of Audience

THE SECOND HALF of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph. As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers. The films are being loaned by United Artists Corp., the Museum of Modern Art, and other sources. For the occasion the beautiful music shed will become a vast studio with engineers and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday night series by the Boston Symphony Orchestra over the American Broadcasting Company coast-to-coast network.

Record Audience of 2600 Hears All-Mozart Concert

Jy. 14

Many of the 1400 Who Hear Music From the Lawn at Tanglewood Bring Picnic Lunches; Program To Be Repeated Tomorrow Night

By JAY C. ROSENFELD

A record audience of 2600 heard the Mozart program in the Theatre Concert-Hall at Tanglewood yesterday afternoon. Many of the 1400 who listened from the lawn arrived early and installed themselves on the benches surrounding the auditorium, and on cushions and blankets with which they had come prepared. At 2 o'clock many picnic parties had availed themselves of the lawns and gardens and shade.

The briskish clear air may have had something to do with the attendance figures but we would guess that the tradition established by these more intimate concerts devoted to Bach and Mozart, even in their short span, was the attraction. The performance proved without the question of a doubt why these concerts have become such an important part of the Berkshire Festival.

Koussevitzky at Best

The program was mainly of familiar and favorite selections, but they were presented with a brilliance which has surely never been surpassed and questionably equalled by this peerless organization. Serge Koussevitzky, the distinguished conductor of the Boston orchestra, led some 30 men selected from the first desks of the symphony in the serenade in B flat for wind instruments, in the divertimento in the same key for strings and two horns, and then, after intermission, in two symphonies, one a very early one and the other, the last, the Jupiter.

The wind serenade had not proceeded beyond the first three notes when it became apparent what would be the nature of the fare of the afternoon. The luscious sonority of the Boston orchestra's famed wind section proclaimed itself in the opening chord, the mellifluous blending of the bassoons and the horns under the suave clarinets and oboes produced a tone not easily forgotten, and when they suddenly dropped to the dolce dominant, they revealed the accomplishment of a lifetime. The whole serenade abounded with instance after instance of such precious details. The whole afternoon was a succession of the most refined and subtle nuances, inflections and contrasts, deftly indicated by the unerring artistic taste of the peerless conductor and mirrored with instant and complete sensitivity by the members of the ensemble.

Atmosphere Helps

The Divertimento for the strings was as scintillating as its predecessor. The atmosphere was especially favorable to the strings, as it had been to the reeds, and in the spirited passages, the various figures, runs and scales came off with immaculate perfection, without ever sacrificing the limpid grace and flexibility which was constantly inspired from the podium. The slow movement was an example of tonal splendor. Dr. Koussevitzky inclines to take his adagios with premeditated deliberation, but there can be no cavil when the musical result becomes so undebatable as was yesterday's performance.

The Koussevitzky "Jupiter" is a well-known opus by now, but we cannot remember when the eminent conductor and the men seemed to be more in the vein. Even the undistinguished and boyish little E flat symphony, No. 26, acquired a finish beyond its inherent worth. The tender melancholy of the slow movement became a poignant morsel in their hands. The symphony, in three movements, is played without pause and is fortunately short. However, the spirit of the afternoon was such that they would have decorated anything they touched. The program will be repeated tomorrow evening.

HARTFORD, CONN.
TIMES

JUL 14 1947

DUO-PIANISTS, Pierre Luboshutz and Genia Nemenoff, who played at the opening Tanglewood concert, Sunday, with the Boston Symphony Orchestra. The program will be repeated ~~tomorrow evening.~~

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 14 1947

Initial Bach Program Heard at Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 13.—An audience of more than 2,000 this afternoon heard the initial Bach program, forerunner of the Berkshire Music Festival at Tanglewood. The theater concert hall, which seats 1,200, was filled, and there were 800 general admissions sold to outside benches, with hundreds more out on the lawn.

Dr. Serge Koussevitzky conducted thirty pieces from the Boston Symphony Orchestra and shared honors with Pierre Luboshutz and Genia Nemenoff, pianists. They received an ovation and were recalled four times at the conclusion of the Concerto in C Major No. 2.

Dr. Koussevitzky, who will be seventy-three on July 26, revealed undiminished vigor, and the Tanglewood audience was thrilled, especially in two Brandenburg concertos. Suite No. 1 in C Major also was played. The program will be repeated Tuesday evening.

MUSKEGON, MICH.
CHRONICLE

JUL 15 1947

Boston Symphony To Star Pianists

From the theater-concert hall at Tanglewood, Mass., summer home of the Boston Symphony orchestra, WENR tonight will broadcast the first in a series of four programs from the Berkshire Music Festival, with Dr. Serge Koussevitzky conducting an all-Bach program. Duo-pianists Pierre Luboshutz and Genia Memenoff will be featured artists on the 7:30 program.

MUNCIE, IND.
EVENING PRESS

[illegible]

Music-Minded and Fight For Big Evenings

NEW YORK, July 15.—(AP)—Two important minorities, the music-minded and fight fans, have important evenings this week.

The first segement of the Berkshire Music Festival will be played tonight by the Boston Symphony Orchestra at 8:30 over ABC. Dr. Serge Koussevitzky will conduct an all-Bach program. Subsequent broadcasts will be all-Mozart and all Beethoven.

The big sports broadcast will be the Tony Zale-Rocky Graziano middle-weight championship fight, tomorrow night. The fisticuffs go on the air from Chicago at 10 over NBC.

Chilling thought for a July evening: Boris Karloff will star in the [illegible]-year-old "Lights Out" when the [illegible] succeeds the Henry [illegible] show at 10:30 tomorrow on ABC.

[illegible] Symphony has been [illegible] continue on the ABC Sunday [illegible] hour in October, Dr. [illegible] conducting.

[illegible] tonight: NBC—7:00, Mil[illegible]; 8:00, Call the Police; [illegible] Waring Music; 9:00, [illegible] Adventures.

CBS — [illegible] Big Town; 7:30, Mr. [illegible]th; 8:30, Studio One, [illegible]; 9:30, Open Hearing Discussion; 10:15, Earl Bunting [illegible] the Nation."

ABC — 7:30, Green Hornet; 8:00, [illegible] and Abner; 9:30, Summer Serenade; 10:30, Hoosier Hop.

MBS —7:00, (repeat 10.00) Warden's Cases; 7:30, The Falcon; 8:30, American Forum, "Latin-American Policy;" 9:30, Dance Time.

NEW YORK, N. Y.
TIMES

JUL 16 1947

RARE OPERA TO BE DONE

Premiere in U. S. of Mozart's 'Idomeneo' Set for Tanglewood

Mozart's opera, "Idomeneo," will receive its American première at the Berkshire Music Center, Tanglewood, Lenox, Mass., on the evenings of Aug. 4 and 6. The performances will be the major activity of the Opera Department, directed and conducted by Boris Goldovsky. Sets were designed by Richard Rychtarik. The orchestra and singers will consist of pupils at the Music Center.

"Idomeneo" was composed in 1780, when Mozart was 24, but, owing to the absence of printed parts, the work has been performed only occasionally in Europe. The Tanglewood production will be sung in the original Italian.

FORT WORTH, TEXAS
EVENING STAR-TELEGRAM

JUL 16 1947

A WOMAN'S NEW YORK

Marriage and Music Thrive At Berkshire Music Center

BY ALICE HUGHES.

NEW YORK, July 16.—Wish I could have been in the Berkshires last week when Dr. Serge ~~Koussevitsky, di~~rector of the Tanglewood Music Center as well as conductor of the Boston Symphony Orchestra, opened the fifth season of the music school he founded three years before the war.

This summer 420 young men and women students from 40 states and 19 foreign countries are studying for six weeks in this lovely musical oasis. From these courses will emerge conductors, composers, vocalists and instrumentalists. The brilliant young conductor Leonard Bernstein is a Tanglewood product.

LEONARD BERNSTEIN.

In his school dedication address Dr. Koussevitzky made an odd statement. "Music," he said, "has reached a dangerous impasse in this country. ts spread among the masses at oo rapid a pace has resulted in misconception of music as a neans of entertainment and enoyment." I pondered these words nd decided he must be taking a deswipe at disk jockeys. But ill Judd, son of the manager of e Berkshire Musical Festival, asures me all the maestro meant as that while ear-tickling music is pleasant there is far more satisfaction in really learning to understand music. The more you know about it, the better you enjoy it, says Koussy.

The music at the Berkshire Music Center, which is in Lenox, Mass., never fails to soothe my spirit. The summer school, too, is an uplifting institution. But I must admit the romantic undercurrents absorb me as much as the musical savvy. Located on the idyllic Tanglewood estate which figured in some of Hawthorne's tales, it was willed to Koussy by some adoring old ladies, for the purpose to which he has put it. What better place for love to flourish than under blue skies in a green valley shaded with trees and perfumed with flowers? Is it any wonder that 10 per cent of the students come out of the six-weeks school musically inspired and matrimonially betrothed?

HAIR STYLE REVOLT.

The long hemline isn't the only fashion change women are beefing about. Now come the milliners who say they want women's ears covered in order to wear the new hat styles. Ears have enjoyed freedom for several years to contribute that "well-scrubbed" look that's been so popular. Now they're due for retirement, and some women, particularly the top glamor models, don't like it.

Here's what raven-haired Pat Ryan has to say on the subject: "The hound dog drape? It makes a girl look years older when her ears are covered. Not for me." But red-headed Rosemary Craig is more amenable. She's decided to muffle her ears for fashion: "My husband likes me to keep up with the latest style trends. Covered ears are age-making, but as long as my husband likes me that way, I'll do it." Blond Elaine Bassett holds out: "Not a chance, not even for a hat show." Elaine wears her hair drawn back sleek and smooth, coiled at the back of her neck and with her pretty pink ears showing. "If I wear my hair over my ears my husband will leave me." Will you wear the new doggy hair style? I won't.

MUSIC BOX CONCERT.

Every time I have ever been in Paris I have always brought home a music box to give to some child. I used to pick them up in the Flea Market real cheap. The best one I got, to whose sweet tinkle my niece Barbara went to sleep every night as a child, was only $5. This week I saw an exhibit of 40 music boxes owned Mr. and Mrs. George R. Brown Chatham, N. J., a pair of avid music box collectors. Some of theirs date back to 1800 and some of them are worth thousands of dollars. All have a particular charm that is not present in more perfected musical instruments. This music box exhibit is at Ra City's Museum of Science dustry.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 16 1947

Mozart Opera Premiere

"Idomeneo's" First Performance in U. S. at Tanglewood Aug. 4

Mozart's opera, "Idomeneo, Re di Creta" will be performed for the first time in the United States on Monday and Wednesday nights, Aug. 4 and 6, by the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass. Boris Goldovsky, who has edited the score for this production, will conduct, and Richard Rychtarik is designing the sets. As in the production of Benjamin Britten's "Peter Grimes" at Tanglewood last summer, the orchestra and singers will consist of students at the Center. Admission will be by invitation to members of the Society of the Friends of the Berkshire Music Center.

Mozart composed "Idomeneo" in 1780, at the invitation of the Bavarian court, and it was first performed in Munich on Jan. 29, 1781, two days after Mozart's twenty-fifth birthday. The original Italian text by Giambattista Varesco will be used in the Tanglewood performances, which take place during the last week of the Berkshire Festival.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 15 1947

Initial Bach Program Heard at Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 13.—An audience of more than 2,000 Sunday afternoon heard the initial Bach program, forerunner of the Berkshire Music Festival at Tanglewood. The theater concert hall, which seats 1,200, was filled, and there were 800 general admissions sold to outside benches, with hundreds more out on the lawn.

Dr. Serge Koussevitzky conducted thirty pieces from the Boston Symphony Orchestra and shared honors with Pierre Luboshutz and Genia Nemenoff, pianists. They received an ovation and were recalled four times at the conclusion of the Concerto in C Major No. 2.

Dr. Koussevitzky, who will be seventy-three on July 26, revealed undiminished vigor, and the Tanglewood audience was thrilled, especially in two Brandenburg concertos. Suite No. 1 in C Major also was played. The program will be repeated Tuesday evening.

HOLLYWOOD, CALIF.
CITIZEN-NEWS

[illegible] 1947

Dr. Serge Koussevitzky wil conduct the first of four Berkshire Music Festival concerts from Tanglewood, Mass., the summer home of the Boston Symphony Orchestra, at 6:30 over KECA. Duo pianists Pierre Luboshutz and Genia Memenoff will perform Bach's Concerto for Two Pianos and String Orchestra in C mino and Concerto No. 2 in C Major fo Two Pianos and String Orchestra

MADEMOISELLE
NEW YORK, N. Y.

JUN - 1947

Something to talk about

MUSIC OF TANGLEWOOD

By Herbert Kubly

All summer long the mighty elms and firs of Tanglewood reverberate with the trills of warblers and finches and the chatter of chipping sparrows. Dr. Serge Koussevitzky, director of the Berkshire Music Center, is certain they sing more than warblers and sparrows elsewhere. Said he, cocking his head to one side in imitation of a bird: "They listen to us and are inspired then to sing too."

Ornithologists take a dim view of Dr. Koussevitzky's firm faith that Tanglewood's birds are deeply stirred by man-made music. If the birds were, however, it would be easy to see why they are sent into a feathery frenzy of song. There is no place on earth where so much music is crowded into such a short time and into so small an acreage as during the six weeks of the Berkshire Music Center at Tanglewood, near Lenox, Massachusetts.

To the casual visitor, Tanglewood, swarming with pretty copper-skinned girls in dirndls and sweaters and skirts and tawny youths in basque shirts and sandals, seems like an idyllic summer playground. Even pink-faced, white-haired Koussevitzky dresses like a natty summer sportsman in blue flannel jackets, gray flannel trousers, white shoes and a white felt beret. But Tanglewood is a playground with a very serious purpose. The boys and girls fiddle and blow, bang and sing, until the flat little plateau between Bald Head Mountain and inky Lake Mahkeenac, rings like a musical Babel.

Last year Tanglewood's Music Center reopened after a three-year wartime layoff. Outside and from a dozen buildings the

HERBERT KUBLY

Ned Rorem, young composer, picks raspberries on the grounds between rehearsals

Music floats out even over the Music Center pier where students sun-bathe

Students line up by the mobile commissary for the picnic-style lunches

36-37X

Figaro, and behind another hedge a section of cellos rehearsed a Beethoven minuet. On the second floor of Tanglewood's Victorian-gabled main house, assistant director Aaron Copland listened to a student composer named Ned Rorem play his homework on the piano. The spirit of song even caught up the hired help. A gardener lustily sang the Perry Como top ballad, *Surrender*, while he steered a power mower across the grass. . . .

Daily at 12:45, students and instructors gather on the greensward for a picnic of soup, sandwiches and ice cream served from a canteen lunch wagon and eaten on the grass. Koussevitzky usually lunches at Sernak, his home on Bald Head Mountain, but Copland is on hand, surrounded by a bevy of students who babble, of course, about music.

By two o'clock everyone is back at work. In the chamber music hall on a knoll below the main house, string ensembles saw through Schubert quintets and Beethoven quartets. Guernsey cows, unmindful of the bedlam, graze amiably in a green meadow which surrounds the red barn. In the stalls of the barn a lone pianist races through the Bach-Busoni *Toccata in C Major* and in the loft upstairs a chorus wrestles with Purcell's seventeenth-century masque opera, *King Arthur*. Late in the afternoon, students become capricious. Hidden in a birch grove, a lone flutist pipes the wistful theme of Ravel's *Daphnis et Chloë*, and in the clubhouse down by Lake Mahkeenac, twenty-three-year-old Lukas Foss, Koussevitzky's official pianist for the Boston Symphony, beats out a hep boogie woogie on an old piano. Several students in swimming suits begin to jitterbug until the pier, which is floated on huge drums, bobs precariously and two couples splash in.

For six weeks of this, four hundred students pay a tuition of $120, plus from $18 to $25 a week for room and board in the villages of Lenox, Stockbridge, Great Barrington and Pittsfield. Chartered buses carry them to and from Tanglewood. Evenings they folk-dance, listen to chamber music at Tanglewood or go to the Lenox public library for forums on themes like, "What relevance does popular music have in today's world of serious music?" About ten o'clock, buses haul the students back to their dormitories. Those students lucky enough to have cars put to good use the Berkshires' moonlit nights. As everywhere else, romance is mechanized at Tanglewood.

This year about a quarter of Tanglewood's students are there under the GI Bill of Rights. With his characteristic confusion of genders and syntax, Russian-born Koussevitzky has this to say of the veterans: "They give us all their eagerness, all her attention, all her youth. If she not serious, we don't accept."

Koussevitzky's trio of bright youths, Bernstein, Shaw and Foss, are all young enough to be indistinguishable from their students. To the girls they bring infinite heartaches and wistful sighings. On this point Shaw made his position quite clear when he boasted in a lecture, "My boy, aged two, sings Beethoven's choral movement—in German." The maturer faculty this year includes composers Copland and Arthur Honegger of France; Hugh Ross, director of New York's Schola Cantorum, and violist William Primrose, who is in charge of the chamber-music section. Koussevitzky, assisted by his most famous protégé, "Lenyushka" Bernstein, teaches conducting to a handful of advanced students. On Fridays Koussevitzky listens carefully to his students' conducting efforts. "I see if they adapt what I tell them," he said, "or whether they not. Then we begin again."

[33]

Above, Dr. Koussevitzky mounts the stage of the Music Shed to discuss tempi with a student conductor leading a student orchestra. Right, trio of Tanglewood greats—Bernstein, Copland, Koussy—watch impromptu fun

RUTH ORKIN

sounds poured forth. In the great Music Shed a Brazilian student conductor who couldn't speak English gesticulated a student orchestra through Debussy's *Afternoon of a Faun*. Across the green in the opera theatre, dark, curly-haired Leonard Bernstein rehearsed a fuguelike chorus for Benjamin Britten's fine opera, *Peter Grimes*. "Old Joe has gone fishing and young Joe has gone fishing," the cast sang in uneven seven-four rhythm. "Come on," Bernstein pleaded, "now let's *all* go fishing."

In a rehearsal room, opera instructor Boris Goldovsky was losing patience with a student soprano. "No, Miss," he told her, "you are still acting operatic. Stop acting Amneris. *Be* Amneris, instead of an operatic mezzo-soprano." Outdoors Sylvia Pfeiffer, eighteen-year-old stepdaughter of the Buffalo Philharmonic's conductor William Steinberg, and Burton Bernstein, Leonard's fourteen-year-old brother, dabbed black paint on scenery.

In Tanglewood's garage, choral director Robert Shaw, sandy-haired and nervous, was also having soprano trouble as he conducted forty gum-chewing singers through a Hindemith chanson. "Oh, girls," Shaw exclaimed, "what a horrible C-sharp! I want no women's and no men's voices—just a great big C-sharp." Wearing moccasins and standing on a wooden soap crate from which he occasionally fell, Shaw flailed his arms like Don Quixote's windmill as he steered the singers through some of the choral movement from Beethoven's *Ninth*. "All mankind, ye. . ." Shaw wailed. "You make it sound like a kind of jabberwocky."

Outdoors behind some boxed hemlock hedges two sopranos sang a duet from *The Marriage of* [Continued on page 218]

Lenny Bernstein forsakes the classics for a ~~jazz jam~~ session in the Chamber Music Hall

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Each season is climaxed with the three-week Berkshire Music Festival when the Boston Symphony Orchestra comes to Tanglewood. As many as ten thousand music-bent visitors fill the shed and sprawl on the lawns to hear each concert. This summer's major events will be the first outdoor performance of Aaron Copland's *Symphony No. 3* and performances with a student chorus of Mozart's *Requiem* and Beethoven's great *Ninth Symphony*. The latter, which Koussevitzky describes as "the voice of Tanglewood singing Schiller's words calling all nations to the brotherhood of man," will conclude a four-concert, all-Beethoven cycle.

The *Pastoral Symphony*, No. 6, with its happy sweet-humored melodies and the violent musical thunderstorm of its fourth movement, is a Tanglewood favorite. The native population especially feels an affinity for that musical storm, for the Berkshire heavens rage frequently with thunderous cloudbursts. One Berkshire downpour in 1937, the first year of the festival, made Koussevitzky swear that never again would he conduct in a tent.

Wealthy patrons quickly raised $80,000 for a more substantial structure, and the next season Koussevitzky's fan-shaped Music Shed, an acoustical dream which seats almost 6,000 persons, was ready for the festival. In 1940 Koussevitzky realized another dream. With a $60,000 Rockefeller grant he opened the Berkshire Music Center. The first season's 312 students studied orchestral and chamber music as well as opera, oratorio and ballet.

Critics like to flatter Dr. Koussevitzky by calling Tanglewood an American Salzburg. The maestro considers it no compliment. Mere mention of Salzburg brings the blue veins out on his sunburned face, and he pounds his angry fist on the closest furniture. "Why a Salzburg?" he snaps. "Salzburg is Salzburg—a very old historical city where you could go forty years ago to enjoy beauty of Mozart. Today let's have courage to face it—Salzburg is most commercialized thing you can imagine. The whole people who come to Salzburg are snobs who come to say they have been in Salzburg. Worst snobs from the whole world. They must rehearse too quick, in a week, maybe less. Never a real great performance.

"Why not a Tanglewood, U.S.A.? We here play something that is as perfect as we can. Never in Salzburg an orchestra like the Boston

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Tanglewood's choral director, Robert Shaw, looks as young as his students, conducts and coaxes his singers with the dynamic energy of an acrobat

Symphony. To make great art, great artists have to rehearse."

Actually, the difference between Salzburg and Tanglewood runs deeper than Koussevitzky has indicated. Salzburg, built on the music of Mozart, is a show place for famous artists who appear in the traditional repertoire. Like a gallery of great old paintings, Salzburg looks into the past.

Tanglewood looks into the future. It trains young musicians, gives young conductors and composers a hearing. It brought Leonard Bernstein to the fore when he was twenty-four. It gave the first American concert performance of Shostakovitch's epochal *Seventh Symphony* in 1942 and the first American performance of Benjamin Britten's *Peter Grimes* last year. All this is the work not of glamorous prima donnas and well-known instrumentalists, but of unknowns, most of them under thirty years old. Serge Koussevitzky, who will celebrate his seventy-third birthday this summer at Tanglewood, is in spirit and enthusiasm as young as any of them. He is still not satisfied. He wants a great theatre which in the style of the ancient Greeks will bring drama, literature and painting to the Berkshires. Tanglewood, he hopes, will set a pattern for many Tanglewoods to sprout throughout the land. This must come about, says Koussevitzky, because, "there are so many gifted boys and girls. One day, maybe, we will give them all a chance."

BAY CITY, TEXAS
TRIBUNE

JUL 3[illegible] 1947

BACK-STAGE
with Don Sterling

NOTES FROM THE MUSICAL WORLD

By UNITED PRESS

The Boston Symphony Orchestra and its music director, Serge Koussevitzy, announce a "Music for All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The story will cover recording, radio, television and motion pictures, and will conclude with a special concert by the orchestr in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces it first custom-made radio-phonograph.

The new instrument has bee named "The Berkshire" in hono of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 17 1947

Presence of Three Composers Marks Chamber Music Concert

By JAY C. ROSENFELD

The presence of three composers whose works appeared on the program in the theatre-concert hall at Tanglewood last night lent special glamour to the final chamber music concert presented by the Berkshire Music Center with the co-operation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. They were Emil Kornsand, who is a member of the viola section of the Boston Symphony Orchestra, and who [illegible] his own new fantasy quintet for flute, English horn, clarinet, viola and harp; Arthur Honegger, whose early rapsodie for piano, flute, oboe and clarinet was played, and Edward Burlinghame Hill, whose sextet for flute, oboe, clarinet, bassoon, horn and piano was the closing number on the program.

Speyer Directs Ensemble

The Berkshire Woodwind Ensemble, of which Louis Speyer is director and performer on the oboe and English horn, consists of James Pappoutsakis, flute, Victor Polatschek, clarinet, Willem Valkenier, French horn, Raymond Allard, bassoon, assisted by Bernard Zighera, piano and harp. The program opened with the Mozart sinfonia concertante quartet for oboe, clarinet, bassoon, and horn, to which the piano supplied the accompaniment. Later there was a suite for woodwind quintet by Darius Milhaud. These were both beautifully prepared, and served to show the timbre and blending possibilities of these instruments in such supremely able hands. The Mozart was an outstanding example of refinement and grace, while the Milhaud, like music written for the screen, was expertly effective. The tonal variations and inflections achieved by these artists on instruments so rarely heard outside the confines of the complete orchestration made an especially gratifying part to the over-all programs of the season.

But the greatest interest centered in the compositions by the men who were present and who were obliged to stand and acknowledge personally the approval expressed by the large audience. Kornsand's fantasy quintet, written last year, is dedicated to Mrs. Coolidge and this was its premier performance. His choice of instruments produces a rich texture, and one which the composer exploited with uncommon adroitness. He used the device often of easing one instrument in unison on the last note of another's phrase, thereby deftly changing the tone color without making the substitution abrupt. There was a romantic glow to his harmonic and melodic structure, in which his personal viola-playing was a very substantial contribution to the fantasy's success.

Honegger Acclaimed

Mr. Honeggar is on the composi on faculty of the Center and is ust arrived from France. His apsodie dates from 1917 when he as still a young student in the Conservatory at Paris. It h idyllic charm and unmistakab identity as the product of the con poser's background. Its thre movements are played withou pause and are too quickly over. Hi acclaim was notably cordial an hearty.

Mr. Hill is professor emertius o the music department of Harvard His sextet written and played for the first time in 1934 at the Ninth Festival of Chamber Music organized by Mrs. Coolidge on South Mountain was performed at that time by the Laurent wind quintet of which two of last night's artists, Mr. Polatschek and Mr. Allard, were also members. Mr. Hill is the dean of the contemporary composers represented on last night's list, but there is no intimation of his age in the music. Indeed, it has the syncopation so typical of our musical idols of a decade or two ago. so much so that the composer, as he renewed his own acquaintance with it last night, remarked that he had forgotten how much jazz there was in it. The four movements all seem to take their place in the derivative categories which were so much in favor with American musical thought of a generation and more ago.

Mr. Hill used considerable ingenuity in his rhythmic idioms, so that they flow along completely naturally, while he remains, without pretention, within the recognizable domain of harmonic procedure. The vitality of all four movements is its outstanding feature, and it served to close the program, and this series, with a gay fillip.

As the performers graciously indicated the respective composers at the completion of the various works, they rose and then relayed the gesture to the lady who has been the inspiration of the series. Mrs. Coolidge, now for the second year, has made these chamber concerts available free at the Center, and they have filled a niche not provided by the fare of the orchestra or its divisions. The programs, too, have contributed a list of music which the students at the school nor the music-loving public would not ordniarily encounter. Its educational role, therefore, as well as its enjoyment function, has made it a valuable addition to the unique enterprise at Tanglewood, and one of which the enthusiastic audience was eager to show its deep appreciation.

N. ADAMS, MASS.
TRANSCRIPT

JUL 17 1947

Symphonic Festival Concerts Open Next Week at Lenox

First of Nine Major Programs by Boston Orchestra Under Koussevitzky Will Take Place Thursday Evening—Public to be Admitted to Four Others Among Nine Musical Events of Week at Tanglewood—Second Major Concert, Second "Preliminary" Concert and Its Repetition, and Rehearsal Are Open.

The first of the major Berkshire Symphonic festival concerts by the Boston symphony orchestra, to be given Thursday evening in the vast music shed will be the main attraction among nine musical events scheduled to take place next week at Tanglewood, it was announced there today.

Events Open to Public

In addition to the first and second concerts in the Symphonic festival Series "A" there are three other public events on the week's schedule. Among these are the second of the preliminary concerts by an orchestra of chamber proportions under the direction of Dr. Serge Koussevitzky, to be given in the theater-concert hall on Sunday afternoon, and its repetition Tuesday evening. Finally, on Saturday morning at 10 o'clock, a rehearsal of the Boston symphony orchestra will be thrown open to the public, the proceeds to go to the orchestra's pension fund. Other activities on the week's schedule are for Berkshire Music Center students and for members of the Society of Friends of the Music Center.

For the opening concert of the Berkshire Symphonic festival season, which embraces three series of three concerts each, Dr. Koussevitzky and the Boston orchestra will perform on Thursday evening the Symphony for Strings by Arthur Honegger who flew from Paris last week to join the Music Center faculty, the three orchestral sketches which Debussy grouped under the inclusive title "The Sea," and Brahm's Second symphony. The second concert in Series "A" on Saturday evening will be composed entirely of contemporary works, Barber's "School for Scandal" overture, Copland's Symphony No. 3, and Berlioz' "Harold in Italy" symphony, with a violin solo by William Primrose.

All-Mozart Program

The first of the preliminary concerts last Sunday was devoted to Bach's compositions, and Mozart's works will exclusively comprise the program for the second preliminary concert this Sunday afternoon, the program to be repeated Tuesday evening. Included are the Serenade for Winds, the "Jupiter" symphony, in C major, the E flat major symphony and the Divertimento for Strings and Horns. All seats have been sold for this concert but for the repetition of the program Tuesday evening some are available.

The forward section of the music shed has also been sold out for all three Series "A" major concerts, but a few remain in the rear section and lawn space is unlimited.

The activities for Music Center students and members of the Society of Friends next week are student orchestra concerts Tuesday afternoon, and Friday evening, a students' choral concert Thursday afternoon and on Wednesday evening a program of American music by the Juillard String quartet.

NORTHAMPTON, MASS.
GAZETTE

JUL 18 1947

American Premier Of Mozart Opera In Lenox Soon

Mozart's opera, "Idomeneo," will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony orchestra's summer school at Tanglewood in Lenox, of which Serge Koussevitzky is the director. The production is announced as the major activity of the opera department, and will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will comprise pupils of the Berkshire Music Center.

There will be two performances in the Theatre-Concert hall during the last week of the Berkshire Festival at Tanglewood on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete," in 1780, in his twenty-fourth year. It is generally considered one of his greatest works, but, owing to its length and the absence of printed parts, it has only occasionally been performed in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production. Boris Goldovsky has edited the score, preserving all the important scenes. The opera will be sung in the original Italian language.

NEW YORK, N. Y., RETAILING
(Home Furnishings Edition)

JUL 17 1947

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• • Serge Koussevitzky, conductor of the Boston Symphony Orchestra, reportedly will have a hand in introducing the RCA Victor new custom-made line during the Berkshire Music Festival in Tanglewood, Mass. Before a group of eminent musicians and critics, one of the firm's sets will be matched for fidelity of tone against a full symphony orchestra with both the recorder and orchestra playing identical bars of the same number.

N. ADAMS, MASS.
TRANSCRIPT

JUL 18 1947

TANGLEWOOD TO HAVE PREMIER OF MOZART

Opera "Idomeneo" to be Given by Students

The first American performance of Mozart's opera, "Idomeneo," will be presented Monday and Wednesday evenings, Aug. 4 and Aug. 6, at Tanglewood bowl in Lenox by pupils of the Berkshire Music Center, the summer school sponsored by the Boston Symphony orchestra, with Dr. Serge Koussevitzky as director.

The performance will be the major activity of the opera department and will be open only to Friends of the Berkshire Music Center and the pupils. Considered one of Mozart's greatest works, the opera never has been heard in America, and the full score has been copied for the Tanglewood production, which will be sung in the original Italian during [illegible] Berkshire Mu-

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Ouvertüre in Tanglewood

Berkshire Music Festival

Tanglewood im Juli.

Während die vorjährige Festspielzeit noch die Nachwehen des Krieges zeigte, haben sich diese Schatten jetzt ganz verflüchtigt. Schon zu den Aufführungen, die in einer früher nicht gekannten Zahl den Hauptzyklen vorausgehen, finden sich solche Scharen von Musikfreunden ein, dass mehrere Wiederholungen eingeschoben werden mussten. Die von 420 Studierenden besuchten Kurse des *"Music Center"* haben noch nie ein so internationales Bild geboten wie diesmal, und die Auslese ist naturgemäss strenger denn je geworden. Wie hoch das Niveau der Leistungen jetzt liegt, liess sich in zwei Veranstaltungen erkennen, in denen die Grenzen zwischen berufstätigen Musikern hohen Ranges und noch Studierenden in erstaunlichem Masse verwischt waren.

Orchesterkonzert des "Music Center"

Nicht nur in den Werken, die *Serge Koussevitzky* selbst dirigierte, in Bachs Suite No. 3 D-Dur und Tschaikowskys "Francesca Da Rimini"-Phantasie, hatte das grosse Schulorchester höchste rhythmische Präzision und Fülle und Wärme der Tongebung, sondern auch unter der Leitung von Studierenden, unter denen *Claude Frank* als Dirigent des "Second Essay" von Samuel Barber als ungewöhnlich befähigt hervorstach, erinnern fast nur noch die jugendlichen Gesichter an Konservatoriums-Jahrgänge.

"Das Musikalische Opfer"

Früheren Generationen junger Komponisten wurde neben Bachs "Kunst der Fuge" noch *"Das Musikalische Opfer"* als die beste Anleitung zum Erlernen des strengen kontrapunktischen Stils empfohlen. Ausgezeichnete Neuausgaben, von denen die Bearbeitung von Hans Th. David auch diesmal benutzt wurde, haben selbst die verwirrendsten Irrgärten Bachscher Satzkunst klargelegt und dem allgemeinen Konzertleben zugängig gemacht. Die musikalisch von *William Primrose* und *Ralph Berkowitz* vorbereitete, von *Julius Herford* dem nicht orientierten Hörer historisch und theoretisch nähergebrachte Aufführung war ein Meisterstück sorgfältiger Studienarbeit des Centers. Unter den vielen, am Spiel Beteiligten seien nur, durch konzertmässig gerundete Leistungen auffallend, *Norman Carol* (Violine) und *Lilian Kallir* (Klavier) hervorgehoben.

Boston Symphony Orchestra

Als erste grosse "offizielle" Veranstaltung am Sonntag nachmittags, in der sich New Yorks musikalische Kreise ungewöhnlich zahlreich eingefunden hatten, wieder ein *Bach-Programm.* Um den 1200 Plätze fassenden Theatersaal lagerten sich im Rasen noch viele hunderte von Bachverehrern, die bei den weit geöffneten Türen der Halle nicht sehr benachteiligt waren. Zwei Brandenburgische Konzerte, von denen das erste, F-Dur, die unüberbietbare Virtuosität der Bläser des Orchesters bewundern liess, und die Suite No. 1 C-Dur umrahmten, die Konzerte für zwei Klaviere in c-moll und C-Dur. In beglückend gelöstem Musizieren boten *Pierre Luboshutz* und *Genia Nemenoff* eine vollendet delikate und beschwingte Wiedergabe.

"New Horizons in Music"

Unter diesem Titel wird Tanglewood am Dienstag, 29. Juli, zwei Aufführungen veranstalten, in denen *Radio, Schallplatte, Film, Television* und *"FM"* (Frequency Modulation) kombiniert sein werden. Das grosse "shed" wird in ein Film- und Radio-Studio umgewandelt sein, in dem *Metro-Goldwyn-Mayer* unter Einbeziehung des Publikums Aufnahmen für den in Vorbereitung befindlichen Film *"The Story of Tanglewood"* machen will. *RCA-Victor* wird ausserdem einen neuen Radio-Grammophon-Apparat *"The Berkshire"* zum ersten Male in der Oeffentlichkeit demonstrieren.

Artur Holde.

BAY CITY, TEXAS
TRIBUNE

JUL 17 1947

BACK-STAGE
with Don Sterling

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 17 1947

Presence of Three Composers Marks Chamber Music Concert

By JAY C. ROSENFELD

The presence of three composers whose works appeared on the program in the theatre-concert hall at Tanglewood last night lent special glamour to the final chamber music concert presented by the Berkshire Music Center with the co-operation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. They were Emil Kornsand, who is a member of the viola section of the Boston Symphony Orchestra, and who [illegible] his own new fantasy quintet for flute, English horn, clarinet, viola and harp; Arthur Honegger, whose early rapsodie for piano, flute, oboe and clarinet was played, and Edward Burlinghame Hill, whose sextet for flute, oboe, clarinet, bassoon, horn and piano was the closing number on the program.

Speyer Directs Ensemble

The Berkshire Woodwind Ensemble, of which Louis Speyer is director and performer on the oboe and English horn, consists of James Pappoutsakis, flute, Victor Polatschek, clarinet, Willem Valkenier, French horn, Raymond Allard, bassoon, assisted by Bernard Zighera, piano and harp. The program opened with the Mozart sinfonia concertante quartet for oboe, clarinet, bassoon, and horn, to which the piano supplied the accompaniment. Later there was a suite for woodwind quintet by Darius Milhaud. These were both beautifully prepared, and served to show the timbre and blending possibilities of these instruments in such supremely able hands. The Mozart was an outstanding example of refinement and grace, while the Milhaud, like music written for the screen, was expertly effective. The tonal variations and inflections achieved by these artists on instruments so rarely heard outside the confines of the complete orchestration made an especially gratifying part to the over-all programs of the season.

But the greatest interest centered in the compositions by the men who were present and who were obliged to stand and acknowledge personally the approval expressed by the large audience. Kornsand's fantasy quintet, written last year, is dedicated to Mrs. Coolidge and this was its premier performance. His choice of instruments produces a rich texture, and one which the composer exploited with uncommon adroitness. He used the device often of easing one nstrument in unison on the last iote of another's phrase, thereby leftly changing the tone color vithout making the substitution ibrupt. There was a romantic low to his harmonic and melodic tructure, in which his personal iola-playing was a very substanial contribution to the fantasy's uccess.

Ioneggar Acclaimed

Mr. Honeggar is on the composion faculty of the Center and is ist arrived from France. His apsodie dates from 1917 when he as still a young student in the Conservatory at Paris. It h idyllic charm and unmistakab identity as the product of the con poser's background. Its thre movements are played withou pause and are too quickly over. Hi acclaim was notably cordial an hearty.

Mr. Hill is professor emertius o the music department of Harvard His sextet written and played for the first time in 1934 at the Ninth Festival of Chamber Music organized by Mrs. Coolidge on South Mountain was performed at that time by the Laurent wind quintet of which two of last night's artists, Mr. Polatschek and Mr. Allard, were also members. Mr. Hill is the dean of the contemporary composers represented on last night's list, but there is no intimation of his age in the music. Indeed, it has the syncopation so typical of our musical idols of a decade or two ago. so much so that the composer, as he renewed his own acquaintance with it last night, remarked that he had forgotten how much jazz there was in it. The four movements all seem to take their place in the derivative categories which were so much in favor with American musical thought of a generation and more ago.

Mr. Hill used considerable ingenuity in his rhythmic idioms, so that they flow along completely naturally, while he remains, without pretention, within the recognizable domain of harmonic procedure. The vitality of all four movements is its outstanding feature, and it served to close the program, and this series, with a gay fillip.

As the performers graciously indicated the respective composers at the completion of the various works, they rose and then relayed the gesture to the lady who has been the inspiration of the series. Mrs. Coolidge, now for the second year, has made these chamber concerts available free at the Center, and they have filled a niche not provided by the fare of the orchestra or its divisions. The programs, too, have contributed a list of music which the students at the school nor the music-loving public would not ordniarily encounter. Its educational role, therefore, as well as its enjoyment function, has made it a valuable addition to the unique enterprise at Tanglewood and one of which the enthusiastic audience was eager to show its deep appreciation.

N. ADAMS, MASS.
TRANSCRIPT

JUL 17 1947

Symphonic Festival Concerts Open Next Week at Lenox

First of Nine Major Programs by Boston Orchestra Under Koussevitzky Will Take Place Thursday Evening—Public to be Admitted to Four Others Among Nine Musical Events of Week at Tanglewood—Second Major Concert, Second "Preliminary" Concert and Its Repetition, and Rehearsal Are Open.

The first of the major Berkshire Symphonic festival concerts by the Boston symphony orchestra, to be given Thursday evening in the vast music shed will be the main attraction among nine musical events scheduled to take place next week at Tanglewood, it was announced there today.

Events Open to Public

In addition to the first and second concerts in the Symphonic festival Series "A" there are three other public events on the week's schedule. Among these are the second of the preliminary concerts by an orchestra of chamber proportions under the direction of Dr. Serge Koussevitzky, to be given in the theater-concert hall on Sunday afternoon, and its repetition Tuesday evening. Finally, on Saturday morning at 10 o'clock, a rehearsal of the Boston symphony orchestra will be thrown open to the public, the proceeds to go to the orchestra's pension fund. Other activities on the week's schedule are for Berkshire Music Center students and for members of the Society of Friends of the Music Center.

For the opening concert of the Berkshire Symphonic festival season, which embraces three series of three concerts each, Dr. Koussevitzky and the Boston orchestra will perform on Thursday evening the Symphony for Strings by Arthur Honegger who flew from Paris last week to join the Music Center faculty, the three orchestral sketches which Debussy grouped under the inclusive title "The Sea," and Brahm's Second symphony. The second concert in Series "A" on Saturday evening will be composed entirely of contemporary works, Barber's "School for Scandal" overture, Copland's Symphony No. 3, and Berlioz' "Harold in Italy" symphony, with a violin solo by William Primrose.

All-Mozart Program

The first of the preliminary concerts last Sunday was devoted to [illegible] to be [illegible] evening. Included are the [illegible] de for Winds, the "Jupiter" symphony, in C major, the E flat major symphony and the Divertimento for Strings and Horns. All seats have been sold for this concert but for the repetition of the program Tuesday evening some are available.

The forward section of the music shed has also been sold out for all three Series "A" major concerts, but a few remain in the rear section and lawn space is unlimited.

The activities for Music Center students and members of the Society of Friends next week are student orchestra concerts Tuesday afternoon, and Friday evening, a students' choral concert Thursday afternoon and on Wednesday evening a program of American music by the Juillard String quartet.

NORTHAMPTON, MASS.
GAZETTE

JUL 18 1947

American Premier Of Mozart Opera In Lenox Soon

Mozart's opera, "Idomeneo," will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony orchestra's summer school at Tanglewood in Lenox, of which Serge Koussevitzky is the director. The production is announced as the major activity of the opera department, and will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will comprise pupils of the Berkshire Music Center.

There will be two performances in the Theatre-Concert hall during the last week of the Berkshire Festival at Tanglewood on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete," in 1780, in his twenty-fourth year. It is generally considered one of his greatest works, but, owing to its length and the absence of printed parts, t has only occasionally been perormed in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production. Boris Goldovsky has edited the score, preserving all he important scenes. The opera will be sung in the original Italan language.

N. ADAMS, MASS.
TRANSCRIPT

JUL 18 1947

TANGLEWOOD TO HAVE PREMIER OF MOZART

Opera "Idomeneo" to be Given by Students

The first American performance of Mozart's opera, "Idomeneo," will be presented Monday and Wednesday evenings, Aug. 4 and Aug. 6, at Tanglewood bowl in Lenox by pupils of the Berkshire Music Center, the summer school sponsored by the Boston Symphony orchestra, with Dr. Serge Koussevitzky as director.

The performance will be the major activity of the opera department and will be open only to Friends of the Berkshire Music Center and the pupils. Considered one of Mozart's greatest works, the opera never has been heard in America, and the full score has been copied for the Tanglewood production, which will be sung in the original Italian during the last week of the Berkshire Music festival.

Ouvertüre in Tanglewood

Berkshire Music Festival

Tanglewood im Juli.

Während die vorjährige Festspielzeit noch die Nachwehen des Krieges zeigte, haben sich diese Schatten jetzt ganz verflüchtigt. Schon zu den Aufführungen, die in einer früher nicht gekannten Zahl den Hauptzyklen vorausgehen, finden sich solche Scharen von Musikfreunden ein, dass mehrere Wiederholungen eingeschoben werden mussten. Die von 420 Studierenden besuchten Kurse des *"Music Center"* haben noch nie ein so internationales Bild geboten wie diesmal, und die Auslese ist naturgemäss strenger denn je geworden. Wie hoch das Niveau der Leistungen jetzt liegt, liess sich in zwei Veranstaltungen erkennen, in denen die Grenzen zwischen berufstätigen Musikern hohen Ranges und noch Studierenden in erstaunlichem Masse verwischt waren.

Orchesterkonzert des "Music Center"

Nicht nur in den Werken, die *Serge Koussevitzky* selbst dirigierte, in Bachs Suite No. 3 D-Dur und Tschaikowskys "Francesca Da Rimini"-Phantasie, hatte das grosse Schulorchester höchste rhythmische Präzision und Fülle und Wärme der Tongebung, sondern auch unter der Leitung von Studierenden, unter denen *Claude Frank* als Dirigent des "Second Essay" von Samuel Barber als ungewöhnlich befähigt hervorstach, erinnern fast nur noch die jugendlichen Gesichter an Konservatoriums-Jahrgänge.

"Das Musikalische Opfer"

Früheren Generationen junger Komponisten wurde neben Bachs "Kunst der Fuge" noch *"Das Musikalische Opfer"* als die beste Anleitung zum Erlernen des strengen kontrapunktischen Stils empfohlen. Ausgezeichnete Neuausgaben, von denen die Bearbeitung von Hans Th. David auch diesmal benutzt wurde, haben selbst die verwirrendsten Irrgärten Bachscher Satzkunst klargelegt und dem allgemeinen Konzertleben zugängig gemacht. Die musikalisch von *William Primrose* und *Ralph Berkowitz* vorbereitete, von *Julius Herford* dem nicht orientierten Hörer historisch und theoretisch nähergebrachte Aufführung war ein Meisterstück sorgfältiger Studienarbeit des Centers. Unter den vielen, am Spiel Beteiligten seien nur, durch konzertmässig gerundete Leistungen auffallend, *Norman Carol* (Violine) und *Lilian Kallir* (Klavier) hervorgehoben.

Boston Symphony Orchestra

Als erste grosse "offizielle" Veranstaltung am Sonntag nachmittags, in der sich New Yorks musikalische Kreise ungewöhnlich zahlreich eingefunden hatten, wieder ein *Bach-Programm.* Um den 1200 Plätze fassenden Theatersaal lagerten sich im Rasen noch viele hunderte von Bachverehrern, die bei den weit geöffneten Türen der Halle nicht sehr benachteiligt waren. Zwei Brandenburgische Konzerte, von denen das erste, F-Dur, die unüberbietbare Virtuosität der Bläser des Orchesters bewundern liess, und die Suite No. 1 C-Dur umrahmten die Konzerte für zwei Klaviere in c-moll und C-Dur. In beglückend gelöstem Musizieren boten *Pierre Luboshutz* und *Genia Nemenoff* eine vollendet delikate und beschwingte Wiedergabe.

"New Horizons in Music"

Unter diesem Titel wird Tanglewood am Dienstag, 29. Juli, zwei Aufführungen veranstalten, in denen *Radio, Schallplatte, Film, Television* und *"FM"* (Frequency Modulation) kombiniert sein werden. Das grosse "shed" wird in ein Film- und Radio-Studio umgewandelt sein, in dem *Metro-Goldwyn-Mayer* unter Einbeziehung des Publikums Aufnahmen für den in Vorbereitung befindlichen Film *"The Story of Tanglewood"* machen will. *RCA-Victor* wird ausserdem einen neuen Radio-Grammophon-Apparat *"The Berkshire"* zum ersten Male in der Oeffentlichkeit demonstrieren.

Artur Holde.

NEW YORK, N. Y., RETAILING
(Home Furnishings Edition)

JUL 17 1947

26

● ● Serge Koussevitzky, conductor of the Boston Symphony Orchestra, reportedly will have a hand in introducing the RCA Victor new custom-made line during the Berkshire Music Festival in Tanglewood, Mass. Before a group of eminent musicians and critics, one of the firm's sets will be matched for fidelity of tone against a full symphony orchestra with both the recorder and orchestra playing identical bars of the same number.

SPRINGFIELD, MASS.
NEWS

JUL 18 1947

Festival Patrons to See Program of Noted Movies

'Music for All' Field Day at Tanglewood the 29th Will Feature 'Our Town,' 'Alexander Nevsky,' 'The River,' 'Henry V,' in Unusual Attraction

[illegible] program [illegible] noted to [illegible] musical [illegible] contemporary [illegible] the Boston Symphony Orchestra's [illegible] field day [illegible] the 29th. [illegible] France, Russia, England, and [illegible] will be [illegible].

[illegible] with [illegible] "Mayerling," [illegible] "Alexander Nevsky," [illegible] Max- [illegible] "The River," [illegible] music of Aaron Copland and Arthur Honegger, who [illegible] on [illegible] of the Berkshire Music Center [illegible] Tanglewood, Prokofieff, [illegible] George Antheil, [illegible] Walton. [illegible] cartoon [illegible] will be the [illegible].

[illegible] for [illegible] of the Berkshire Music Center [illegible] being loaned by United Artists Corporation, the Museum of Modern Art Film Library, and Paramount Pictures. Assembled under the [illegible] "Music in the Movies," the one-hour program will be screened at 7 p.m. in the Theatre-Concert Hall before the special concert and broadcast by the Boston Symphony Orchestra, Serge Koussevitzky conducting. For those who are unable to be accommodated at the first showing the program will be repeated at 11 p.m.

All of the pictures chosen have been outstanding hits and no selection was made on the basis of the music alone. Mr. Copland, holder of both the Pulitzer Prize and the Critics Circle Award for his recent compositions, himself chose the poignant closing scenes of "Our Town" as best representing his score for the Thorton Wilder drama. The sequence to be shown at Tanglewood begins in the cemetery of Grover's Corners and was made available by Paul Lazarus of United Artists.

A French film with Charles Boyer and Danielle Darrieux as the star-crossed Hapsburg lovers, "Mayerling" for more than 10 years has been an acknowledged cinema masterpiece. The selected passage is the memorable carriage ride in which the Crown Prince Rudolf and the Baroness Vetsera tear through the night.

Two sections from "Alexander Nevsky" will be shown, first the beginning of the picture, where the medieval Russians mobilize to defend their homeland against the invading Teutonic knights, and the Battle on the Ice, the clash on a frozen lake which wrote one of the most stirring pages in Russian history. In both scenes Prokofieff made telling use not only of the orchestra but introduced a tremendous chorus as well.

"The Youth of Maxim" is the story of the 1905 revolution and is thinly veiled Soviet propaganda. Shostakovitch wrote very little original music for this sound track but made expert use of the workers songs of the period. A mild surprise for younger movie-goers comes when they hear a tune called "Danube Waves" which is a hit tune from "The Jolson Story." The same music, however, was played on the piano by Marlene Dietrich in a film which antedates "The Youth of Maxim" called "Dishonored."

When one remembers "The Plainsman" he usually thinks of the torture scene but the passage to be shown at Tanglewood will be quieter, the moment when Gary Cooper as Wild Bill Hickok shows his watch equipped with musical alarm to Jean Arthur (Calamity Jane). Antheil's score rated raves from the critics and it still holds up as some of the best written for films by music's confessed "bad boy." "The Plainsman" is by courtesy of Ben Washer, Paramount Pictures, Inc. For "The River," a government documentary film from the early days of the Roosevelt administration, Virgil Thomson begins with the hymn tune "How Firm a Foundation" and draws richly on American folk themes.

The finest orchestra and recording on the bill will be heard in William Walton's score for "Henry V" played by the London Symphony Orchestra. The excerpt from Laurence Olivier's magnificent film of the Shakespeare play will be the Battle of Agincourt. The film is being shown at Tanglewood by special arrangment with Capt. Harold Auten, the British producer's representative in the United States.

HARTFORD, CONN.
TIMES

JUL 19 1947

STUDENTS TO HEAR CONCERT

The entire student body of the Music Department of the Randall School is going with its faculty to the July 24th concert given by the Boston Symphony Orchestra at Tanglewood.

No room on a ticket
to tell you

TANGLEWOOD
TUESDAY, JULY 29
Music for All
TOTAL COST $2.00

KEEP THIS STUB
DOOR PRIZE
7515

what you
get in addition to
a full concert by the

BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conducting
BENEFIT BERKSHIRE MUSIC CENTER

New Horizons in Music

Not yet released recordings of the Boston Symphony on a sensational new radio-phonograph, side by side with the orchestra itself. Television!

Movies of you . . . *and for you*

At 7:00 p.m. in the Theatre-Concert Hall: Scenes with great music from outstanding film hits. Shots will be made of the festival audience for the first time.

Radio *At 8:30 p.m. in the Shed: Take part in the broadcast over the American Broadcasting Company's coast-to-coast network.*

Complete set of RCA Victor Records by the Boston Symphony Orchestra. **Door Prize**

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BILLBOARD
CINCINNATI, OHIO
JUL 19 1947

BACH: Suites No. 2 and 3—Boston Symphony: Serge Koussevitsky (Victor DM-1123)

For those who enjoy the Bach musical forms, Serge Koussevitsky and his Boston Symphony gives an excellent performance for two of the master's suites, all sonorously scored and played as originally written for small chamber ensemble groups. *Suites No. 2, in B Minor*, a collection of dance movements for flute and strings, gives Georges Laurent full opportunity to show his musical prowess in carrying the flute lead. The *Suite 3*, with more festive qualities to the music, includes the famous *Air for G String*. Album of five 12-inch records was recorded at Tanglewood, Mass., where the Boston Symphony plays its annual summer schedule. Cover makes for an attractive title page with notes on the master and his music for the inside page.

MADISON, WIS.
STATE JOURNAL
JUL 18 1947

Notes from Bill Doudna

ROUNDUP: Leo McCarey's 1947-48 Rainbow production will be "Good Sam," with Gary Cooper and Ann Sheridan co-starring.

Milwaukee is mildly excited about having a theater showing foreign-made films regularly. We aren't. The Play Circle at the Memorial Union has been doing it for y'ars and y'ars.

Columbia Pictures are building the largest outdoor set in their history for "Royal Mail." It's a 19th century English village.

Janet Blair will return to her first screen love—musicals—in "Let's Fall in Love."

Bob Ritter, WHA sportscaster (5:55 p. m. daily), did all right on the Zale-Graziano fight. He predicted that Zale would make Graziano look bad in the first three rounds, that the fourth would be pretty even, and that Graziano would win by a knockout in the fifth. He missed, as you know, by one round.

Columbia network will have exclusive broadcast rights at the National Air race in Cleveland from Aug. 30 through Sept. 1.

Sammy Kaye's new simile: "As two-faced as a new Studebaker."

"Ever the Beginning" will be something of a family affair. Sam Wanamaker is one of the stars. His wife, Charlotte Holland, and their 5-year-old daughter, Abbey, also will have roles.

HERSHFIELD

Mozart's "Idomoneo" will have its first American performance Aug. 4 and 6 at Tanglewood, in western Massachusetts. The opera is being prepared by the Berkshire Music center, school of the Boston Symphony orchestra.

Edward Tomlinson will cover the Pan-American treaty conference in Rio de Janeiro for NBC stations.

SPRINGFIELD, MASS.
MORNING UNION

JUL 18 1947

Serge Koussevitzky

Hugo Leichtentritt's "Serge Koussevitzky" is not a personal biography of the famous conductor; it is a history of American music during his life in this country, which has been so influenced, so dominated by his tremendous vitality and creative outlook that the volume is, in a sense, a critical biography of him. His work abroad, the foundation of his work here in America, is sketched briefly. Sailing "with his orchestra down the Volga River nearly a thousand miles to the Caspian Sea" so that the masses, who could not come to Moscow, could hear symphonic music highlights his Russian experiences.

In showing Koussevitzky's sympathy toward new composers, the author reviews and discusses the various American composers whose works he has conducted. The last two chapters present the great artistry of Koussevitzky shown in his conducting, and his broad vision for musical education shown in his plans for the Berkshire Symphonic Festivals and the Berkshire Music Center at Tanglewood. The subtitle, "The Boston Symphony Orchestra and the New American Music," is significant of the theme and purpose of the book.

(Library No. 780.21 L53)

HARTFORD, CONN.
TIMES

JUL 19 1947

Music for All Program To Feature 4 Nations

The most comprehensive program of motion pictures ever assembled to illustrate the use of original musical scores by important contemporary composers will be shown at the Boston Symphony Orchestra's "Music for All" field day at Tanglewood July 29. Four nations, France, Russia, England and the United States will be represented.

At least one reel each will be run from "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River" and "Henry V" with music of Aaron Copland and Arthur Honegger, who are on the faculty of the Berkshire Music Center at Tanglewood, Prokofieff, Shostakovitch, George Antheil, Virgil Thomson and William Walton. The now historic Disney cartoon "Micky's Grand Opera" will be the curtain-raiser.

HANOVER, PA.
SUN

JUL 19 1947

There is nation-wide interest in the Berkshire Music Festival soon to get under way at Lenox, Mass., under the direction of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The summer concerts began on Tuesday with a Bach program and will be followed on July 20 and 22 by a Mozart program. Several unusual works will be on the list of the succeeding concerts such as Honegger's "Symphony for Strings" which, with Debussy's "La Mer" and Brahms' "Symphony No. 2" will constitute the July 24 concert. Copland's "Symphony No. 3" on July 26 with Berlioz' "Harold in Italy" and Barber's "School for Scandal," and Stravinsky's "Le Sacre du Printemps" which Leonard Berstein will conduct on July 27 together with Schubert's "Symphony No. 7." Mr. Bernstein will conduct also the concert of August 7 when Ruth Posselt will play the Hindemith "Violin Concerto." A choral program on August 9, directed by Robert Shaw, will include Mozart's "Requiem," Poulene's "Chorus" and Stravinsky's. "Symphony of Psalms." The last concert will open with Martinu's Concerto Grosso for Chamber Orchestra with Two Pianos" followed by Ravel's "Pavane" and "Bolero" and the Tschaikowsky "Symphony No. 4."

A feature of the Boston Symphony programs at Tanglewood is the performance of the nine symphonies of Beethoven, one after the other. The first three will be played the evening of July 31; the next two, with the "Emperor Concerto," Jacob Lateiner, soloist, on August 2; the sixth and seventh symphonies, with Joseph Battista as soloist in the piano "Concerto No. 4," on August 3 and the two last symphonies on August 5. So seldom is the symphonic output of a composer given in its entirety and in a manner to make apparent his gradual development in this line, that these events alone should be of great importance to all music lovers.

SPRINGFIELD, MASS.
NEWS

JUL 19 1947

Berkshire Festival's Mozart Series Opens Tomorrow Afternoon

The next major concert in the Berkshire Music Festival series Tanglewood will be the opening of the Mozart cycle tomorrow afternoon. This concert will start at 3.30 with the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, offering the following program, which will be repeated on Tuesday evening at 8.30.

Serenade in B-Flat Major for wind instrument (K. 361); Divertimento in B-Flat Major for Strings with Two Horns (K 287); Symphony in E-Flat Major, No. 26, and Symphony in C-Major (Jupiter) No. 41.

MONTREAL, CANADA STAR

JUL 19 1947

Musical Affairs

Films and Television As Helpers of Music

AMONG the varieties of music which are usual at the Berkshire Festivals at Tanglewood, Massachusetts, there is to be this year, in a program of "Music for all," a performance of music specially written for films, each excerpt being given on the film, with the scene to which it belongs. Films of four countries, the United States, England, France and Russia, are to be shown, and the composers are Aaron Copland, Virgil Thomson, William Walton, George Antheil, Prokofieff and Shostakovitch. The English film to be shown is the battle of Agincourt scene from "Henry V". This performance is an acknowledgement of the important standing to which film music has risen.

* * *

In all the films which are to be shown the pictures take first place, with music in support; and it is not suggested that the music can stand by itself without its pictures. The opposite to this was presented in "Fantasia" in which Walt Disney's pictures were made to illustrate the music; which it did more or less well; but in this many of the scenes could have been quite worth seeing without the music. In most cases however it is evident that either music or picture must take the lead over the other.

* * *

EVIDENTLY films, or in the future television, can be useful in explaining program music, since music by itself can not tell a story. Some people want to take it much farther than this, and make pictures explain music of every kind; and there are suggestions, which seem rather misplaced, of combining explanation and education. No doubt plenty of audiences need education, but we do not care much about being told so, or about paying for it. It is suggested that films, or television, should show the members of the orchestra as they play, as has already been done with more than one film. This can be very good entertainment, but not of a really musical kind; and to many people it would be a very annoying distraction, taking their attention away from the music. Not a few people complained of "Fantasia" that there was too much of Mr. Stokowski in it.

* * *

THE effect which this pictorial treatment might have on the players should also be taken into account; and it would be as well not to forget Mr. Petrillo, who will surely have something to say about it. On the whole, it seems best to keep this illustrative treatment for teaching children or for amusing people who only tolerate music and want something added to make it more bearable. There will still be plenty of listeners who prefer their music by and for itself, without any such additions.

BRIDGEPORT, CONN. HERALD

JUL 20 1947

Special Show For Listeners In Berkshires

All the latest advances in musical reproduction will be demonstrated at the Music For All field day of the Boston symphony orchestra, conducted by Serge Koussevitzky at the Tanglewood Berkshire music center on Tuesday, July 29.

Recording, radio, television and motion picture sound reproductions will be compared with the live orchestra.

The improvement in recordng methods wll be demonstrated by the Boston symphony with records dating back at 10-year intervals to 1915, when the Boston became the first full-size symphonic organization to play for the phonograph.

Movies will be made of the festival audience for the first time in the history of the Tanglewood center at Lenox, Mass

These Tanglewood concerts are one of the brightest lights of the musical year.

Music in all its forms and variations is offered to summer listeners.

There's nothing exclusive or highbrow about the concerts. They are highly informal and relaxing. Most of the audience sits on the ground, or lies on blankets, in front of the music shed.

Pine trees surround the open lawn where the audience sits, and there's a lake on one side.

The program that will be presented July 29—the Boston symphony field day—will open with excerpts from several motion pictures, compositions by Aaron Copeland, Arthur Honegger and other recent composers.

DALLAS, TEX. NEWS

Records in Review:

Koussevitzky Does Job for Shostakovitch

The most searching and revelatory performance we have heard of Shostakovich's new Ninth Symphony is that of the Boston Symphony Orchestra under Serge Koussevitzky. The first movement is less a frolic and more a deeply felt celebration of something or other. The second movement with its novel harmonic contrivances is poignant. Three other movements are in typical vein. The whole symphony runs but twenty-five minutes (some Shostakovich first movements are twice as long) and Koussevitzky gives it depth and form. (Victor Album 1134, three 12-inch disks.) . . . Columbia's recording, out a month earlier, is by the New York Philharmonic-Symphony under Efrem Kurtz, permanent conductor of the Kansas City Philharmonic. This is well-played, spirited, and somewhat superficial, as have been all other performances of the work we have heard, excepting Koussevitzky's. (Columbia Album 688, four 12-inch disks.)

YOUNGSTOWN, OHIO VINDICATOR

JUL 20 1947

Superb Playing Marks Records Of Bach Suites Nos. 2 and 3

By Col. L. R. Boals

RCA Victor's issue of the Bach Suites No. 2, in B minor, and No. 3 in D major is an important addition to the series of recordings of the German master's works performed by the Boston Symphony Orchestra under Serge Koussevitzky at Tanglewood at the conclusion of the Berkshire Festival last year.

These two suites complement each other very nicely. In the No. 2 superb playing is done by the solo flutist of the orchestra, Georges Laurent. In the No. 3, a relatively larger orchestra is used, trumpets and tympani being added. Also in the No. 3 is the famous movement called "Air," made familiar by its adaptation as a violin solo and called "Air for G String." Dr. Kaussevitzky has endeavored to achieve authenticity by using relatively the same size orchestra available in Bach's time, over 225 years ago. Performance and recording are excellent. Five-disk set DM-1123.

Schumann's Fourth Symphony

A new recording of Schumann's Symphony No. 4, in D minor, has been made for RCA Victor by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens in three-disk set DM-1124. Schumann composed this symphony in 1841, shortly after his First Symphony, but the first version was laid aside for about 10 years, when it was revised and published as No. 4—the Nos. 2 and 3 having been published meanwhile.

This symphony is an excellent example of Schumann's preoccupation with problems of symphonic form. He instructed that the introduction and four movements be performed continuously as one movement. Incidentally, with his Scotch Symphony, completed shortly after the first version of Schumann's D Minor Mendelssohn left the same instruction. Goossens brings out the lovely Schumann melodies and maintains fine balance between the various orchestral choirs.

Boston American Jul 19 '47

Tanglewood First To Offer 'Idomeneo'

LENOX, Mass., July 19—"Idomeneo," often described as one of the greatest operas by Mozart, yet hitherto unheard in this country, will be produced at Tanglewood, this summer.

The opera is being prepared by the Berkshire Music Center, the school of the Boston Symphony Orchestra here. Boris Goldovsky, head of the opera department at the Center, will direct ad conduct. The mis-en-scene will be by Richard Rychtarik.

The opera will be performed in the Theater-Concert Hall at Tanglewood on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, for the Court Opera in Munich, in his 24th year. It is, in the opinion of Mozart authorities, his greatest "Opera Seria" or classical grand opera.

Goldovsky has brought the opera to performable length by omitting extraneous subplots, shortening the recitatives, and reordering scenes for the sake of dramatic continuity, but he has scrupulously respected Mozart's score.

ALBANY, N. Y. TIMES UNION

JUL 20 1947

Music

By EDGAR S. VAN OLINDA

The second prelimiary concert by the string and woodwind section of the Boston Symyhony orchestra, conducted by Serge Koussevitzky, will take place this afternoon in the theatre-concert hall at 3:30 o'clock. The orchestra will offer an all-Mozart pdogram, consisting of "Serenade" for wind instruments; "Divertimento" for violins and horns; the Symphony in E-flat major and the "Jupiter" symphony.

The major festival will be inaugurated next Thursday night in the large orchestra shell, when the full orchestra will play Honegger's "Symphony for Strings," Debussy's "The Sea" and Brahms' symphony, No. 2. General admission to the grounds will be on sale this afternoon on and after 12:30 o'clock.

TROY, N. Y. OBSERVER & BUDGET

JUL 20 1947

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The story will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio - phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

Berkshire Festival

Ha Jul 20 19

Starting with three concerts today, including the third of the subscription series for the Berkshire Festival, the coming week promises to be a busy one at Tanglewood. It will include the special concert at the "Music for all" field day on Tuesday, July 29, for the benefit of the Berkshire Music Center, and the opening of the Beethoven cycle on Thursday evening. This morning there will be a chamber music concert, and this evening the opera department will present scenes from operas. Monday afternoon at 4:30 the orchestra and chorus of department 5 will give a concert; Wednesday evening orchestral students will present an all-Stravinsky concert; Thursday at 4:30 the chorus of department 5 will sing in the Festival shed, and the student orchestra will play in the shed Friday evening.

The remaining concerts open to the public are as follows:

This afternoon at 3:30

Leonard Bernstein, conducting
Symphony in C major, No. 7....Schubert
"Le Sacre du Printemps"......Stravinsky

Series B—Beethoven Cycle

Thursday Evening, July 31, at 8:15
Symphony No. 1 in C major
Symphony No. 2, in D major
Symphony No. 3, "Eroica"

Saturday Evening, August 2, at 8:15
Symphony No 4 in B flat major
Piano Concerto No. 5, in E flat major "Emperor"
Symphony No. 6, in C major
Soloist: Jacob Lateiner

Sunday Afternoon, August 3, at 3:30
Symphony No. 6, "Pastorale"
Piano Concerto No. 4 in G major
Symphony No 7, in A major

Extra Concert

Tuesday Evening: August 5
Symphony No. 8, in F major. Beethoven
Symphony No. 9, with Final Chorus on Schiller's "Ode to Joy." Beethoven

Series C

Thursday Evening, August 7, at 8:15
Leonard Bernstein, conducting
Symphony in B flat, No. 102.........Haydn
Violin Concerto.................Hindemith
Symphony No. 2 in C major...Schumann
Soloist: Ruth Posselt

Saturday Evening, August 9, at 8:15
Robert Shaw, conducting
Requiem ....Mozart
Symphony of Psalms..........Stravinsky

Sunday Afternoon, August 10, at 3:30
Concerto Grosso for Chamber Orchestra, with two pianos......Martinu
Pavane ....Ravel
Bolero ....Ravel
Symphony No. 4 in F major Tchaikovsky

Mozart's "Idomeneo" At Tanglewood

Mozart's three act opera, "Idomeneo," will have its first performance in this country at Tanglewood on Aug. 4 and 6. It will be under the direction of Boris Goldovsky, and will be staged by the opera department of the Berkshire Music Center at Tanglewood. Scenery has been designed by Richard Rychtarik. Mr. Goldovsky will be assisted by Frederic Cohen, Felix Wolfes, Elsa Kahl, and Frederic Waldman of the opera department.

NEWBURGH, N. Y. NEWS

JUL 19 1947

World of Music

NEW YORK — (UP) — The annual report of the Philadelphia Orchestra Association for the 1946-47 season showed that the orchestra played to almost the greatest number of people on record.

Yet the deficit was $20,922 for the season, making an accumulated deficit of $127,285. What the deficit would have been without the added revenue from broadcasting and phonograph recording would have been sad to contemplate.

The ordinary listener often wonders why a big orchestra cannot pay its own way under present conditions. The following condensed balance sheet from the Philadelphians' annual report sheds some light on where the money comes from and where it goes.

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Sale of Tickets, Philadelphia and other cities	$570,150.51
Programs	2,500.00
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Miscellaneous	12,529.17
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Expenses	
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Salaries of Orchestra Members	447,028.90
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Conductor, Guest Conductors and Soloists	87,931.55
Pension Payments	15,991.69
Insurance, Orchestra Music, Interest, Miscellaneous	18,595.09
Rent of Concert Halls and Stage Help	71,902.56
Transportation and Travel Allowances to Orchestra Men	99,893.90
Printing and Selling Tickets Advertising, etc.	56,504.71
Loss Account of Transcontinental Tour Season 1945-46	9,677.31
TOTAL EXPENSES	$985,440.67
Revenue	$907,273.55
Expenses	985,440.67
	78,167.12
Endowment Fund Income	57,245.05
Deficit	20,922.07
Accumulated Deficit	$127,285.03

WORLD OF MUSIC take two reilly

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ductive dances.

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There is nation-wide interest in the Berkshire Music Festival soon to get under way at Lenox, Mass., under the direction of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The summer concerts began on Tuesday with a Bach program and will be followed on July 20 and 22 by a Mozart program. Several unusual works will be on the list of the succeeding concerts such as Honegger's "Symphony for Strings" which, with Debussy's "La Mer" and Brahms' "Symphony No. 2" will constitute the July 24 concert. Copland's "Symphony No. 3" on July 26 with Berlioz' "Harold in Italy" and Barber's "School for Scandal," and Stravinsky's "Le Sacre du Printemps" which Leonard Berstein will conduct on July 27 together with Schubert's "Symphony No. 7." Mr. Bernstein will conduct also the concert of August 7 when Ruth Posselt will play the Hindemith "Violin Concerto." A choral program on August 9, directed by Robert Shaw, will include Mozart's "Requiem," Poulene's "Chorus" and Stravinsky's "Symphony of Psalms." The last concert will open with Martinu's Concerto Grosso for Chamber Orchestra with Two Pianos" followed by Ravel's "Pavane" and "Bolero" and the Tschaikowsky "Symphony No. 4."

A feature of the Boston Symphony programs at Tanglewood is the performance of the nine symphonies of Beethoven, one after the other. The first three will be played the evening of July 31; the next two, with the "Emperor Concerto," Jacob Lateiner, soloist, on August 2; the sixth and seventh symphonies, with Joseph Battista as soloist in the piano "Concerto No. 4," on August 3 and the two last symphonies on August 5. So seldom is the symphonis output of a composer given in its entirety and in a manner to make apparent his gradual development in this line, that these events alone should be of great importance to all music lovers.

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KNOXVILLE, TENN. JOURNAL

JUL 20 1947

An all-Mozart program will comprise the second WBIR broadcast from the Berkshire Music Festival Tuesday, at 8:30 p. m. As in the previous broadcast, the program will come from the theater-concert hall at Tanglewood, Massachusetts, summer home of the Boston Symphony Orchestra. Dr. Serge Koussevitzky, conducting, has selected works without soloists. The following week the broadcast will be heard from the larger music shed.

PROVIDENCE, R. I. JOURNAL

JUL 20 194

Koussevitzky Plans Novel Program at Tanglewood

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The story will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recording side by side with the modern orchestra itself.

[37]

MINNEAP[illegible]NN.
MORNING [illegible]NE

Recorded Music

KOUSSEVITZKY POLISHES GREAT BACH WORKS

RECENT Bach performances by Serge Koussevitzky and his Bostonians give symphonic lustre to SUITES NOS. 2 AND 3 (Victor M-1123, $6.14) and BRANDENBURG CONCERTOS NOS. 2 AND 5 (Victor M-1118, $5.09) without taking the music too far out of the baroque orchestra frame.

Purists doubtless will prefer the Busch recordings of these works, because they are more strictly "18th century" in their smaller orchestra, more intimate expression, and use of the harpsichord instead of piano. But it cannot be said that Koussevitzky inflates the music, and with his rhythmic vigor and technical polish go a bigger, more solid sound and more realism and brilliance in instrumental colors and blends.

What should stand for a long time as an authoritative performance of SYMPHONY NO. 9 in C MAJOR (Schubert)—sometimes termed the Seventh—is Bruno Walter's recording for Columbia (M-679, $7.40). The orchestra is the New York Philharmonic, and Walter's approach is altogether winning—sensitive, poetic, and with that tonal transparency which allows the inner voices to be heard. Schubert's great "swan song" is beautifully done in this set, and well reproduced.

Jeanette MacDonald will be a best-seller in her latest disc, offering the chief arias of Puccini's two pathetic heroines—MI CHIAMANO MIMI from "La Boheme" and UN BEL DI, VEDREMO from "Madam Butterfly" (Victor 119599, $1.05). Good tone and style, and the orchestra is under the opera-wise Frieder Weissmann. —J.K.S.

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—KEN BRITZIUS.

BEST-SELLING RECORDS

CLASSICAL — Symphony No. 9 (Schubert) by New York Philharmonic under Bruno Walter; Les Sylphides (Chopin) by Boston Pops orchestra under Arthur Fiedler.

POPULAR — How Soon? by Jack Owens; The Old Chaperone, by Bing Crosby.

Your Attention Please! — All announcements intended for publication on the Sunday music page of The Times should reach this office not later than noon Monday. Thank you!

The Boston Symphony Orchestra and its conductor, Serge Koussevitzky, will sponsor a "Music for All" field day July 29 at Tanglewood. The idea is to demonstrate the latest advances in all forms of musical reproduction, and the program will cover recording, radio, television and motion pictures, concluding with a special concert by the orchestra in addition to the scheduled festival programs. Symphonic recording will be compared with the actuality when the Boston Symphony plays side by side with R.C.A.-Victor's first custom-made radio-phonograph called "The Berkshire," in honor of the Tanglewood festivals. The first 200 of the new instruments will be sold on subscription to benefit the Berkshire Music Center scholarship fund. Other features of the "Music for All" program will be the playing of recordings by the Boston Symphony Orchestra back to 1915, when the first records were made, and a program of excerpts from motion-picture scores by Aaron Copland, Arthur Honegger and others.

MUSIC FESTIVAL

Full Boston Symphony Orchestra Plays at Tanglewood Beginning Thursday

BY WARREN STOREY SMITH

The Berkshire Music Centre at Tanglewood, summer home of the Boston Symphony Orchestra, is in full swing, with a notable addition to the faculty in the person of the Swiss-French composer, Arthur Honegger, who will teach composition, along with Aaron Copland, the associate director. The concerts of the Berkshire Festival have already begun: a Bach program on Sunday and Tuesday of last week, to be followed by a Mozart program this afternoon and Tuesday evening, both in the smaller auditorium. The Festival proper will begin this coming Thursday evening, with the first of the concerts by the full orchestra in the huge music shed.

On his opening program Dr. Koussevitzky has appropriately placed Mr. Honegger's Symphony for Strings, a strong and striking work disclosed to us last season by Charles Muench. After it will come Debussy's "The Sea" and the Second Symphony of Brahms. Saturday evening's concert will offer Barber's Overture to "A School for Scandal," Copland's Third Symphony and Berlioz' "Harold in Italy." Next Sunday afternoon, as guest conductor, Leonard Bernstein gives the first of his two programs. Dr. Koussevitzky will devote the concerts of the second week to the music of Beethoven, whose Eighth and Ninth Symphonies will be performed at an extra concert on Tuesday evening. Mr. Bernstein and Robert Shaw, respectively, will take the first two concerts of the last week and Dr. Koussevitzky will end the Festival on Sunday afternoon, Aug. 10.

Nothing Spectacular

This year's Festival will offer nothing as spectacular as last season's American premier of Benjamin Britten's opera, "Peter Grimes." The orchestral programs are, as usual, on the conservative side and drawn largely from the works played at Symphony Hall in the preceding season. Nevertheless, the current Festival will not be without its special attractions, chief of which will be the Music for All field day on Tuesday, July 29, designed to show the advances in all forms of musical reproduction.

An evening concert will bring matters to a close and the first hour of it will go on the air as one of the regular series of Boston Symphony broadcasts. While this concert is in progress, motion pictures will be made of the listening audience. These will be included in a forthcoming film, "The Story of Tanglewood," to be distributed by Metro-Goldwyn-Mayer. Prior to this there will be a showing in the Theatre-Concert Hall of excerpts from outstanding films, the music for which was composed by the Messrs. Honegger, Prokofieff, Walton, Copland and Virgil Thomson.

"March of Fidelity"

The ensuing broadcast will be, so far as I know, a unique musical occasion. It will be called "The March of Fidelity" and will offer comparisons between the actual performances of the orchestra and the Victor phonograph recordings over a period of years. This remarkable demonstration will commence with Dr. Koussevitzky conducting the Introduction to Act III of "Lohengrin," to be followed by the recording made in 1915, when the orchestra under Dr. Muck became the first full size symphonic organization to enter the phonograph field. Those who have not heard this antique lately will be in for the shock that I received when Arthur Fiedl[illegible] last [illegible] will demonstrate successively the first orthophonic electrical reproduction of 20 years ago and the improvements made in the matter of increased volume and fidelity in 1935. Finally wil come the latest Boston Symphony record to be released, that of Beethoven's Overture to "Egmont." It will be played on a newly designed, custom-made radio phonograph, called "The Berkshire." The first 200 sets of this instrument will be sold on a subscription basis to benefit the Berkshire Music Centre's scholarship fund. The school, which Dr. Koussevitzky organized eight years ago, stands to profit considerably by this arrangement. To add the final touch to this exhibition of canned music in its various forms, the music shed will be turned into a vast studio, with engineers and announcers working in ful view of the audience.

More and more European musicians are identifying themselves with this country. Arthur Honegger, now teaching at Tanglewood was a member of the Group of Six, five bad boys and one charming girl, Germaine Tailleferre. Another member of this Parisian coterie, sworn foes at the time of German Romanticism and French Impressionism, Darius Milhaud has for some time been at Mills College in California and we had him in Symphony Hall last season as conductor of his fine Second Symphony. Mr. Honegger came here in 1929 and gave a program of his own works. Included, naturally, was the then celebrated locomotive piece "Pacific 2-3-1." As a publicity stunt he rode in a locomotive cab from here to Providence. It would be fun to hear "Pacific" again and even more profitable to hear again his fine oratorio, "King David."

NEW HAVEN, CONN.
REGISTER

JUL 20 1[illegible]

Special Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting will also give a special concert in the Music Shed at Tanglewood, on Tuesday evening July 29. The event will be called "Music for All" and will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public—the phonograph, the radio, and motion pictures.

The Berkshire Festival

With the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program, this to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the "Serenade for Winds," Symphony in C major ("Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program, seats remain.

The first concert by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will be held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin. It will be followed on Thursday afternoon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

The first concert of series A of the Festival on Thursday evening, when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with the Symphony for Strings by Arthur Honegger, who flew from Paris last week to teach composition at the school. It will include "The Sea," Three Orchestral Sketches by Debussy and Brahms' Second Symphony.

The Saturday evening program will consist of Barber's Overture, "School for Scandal," Copeland's Symphony No. 3 and Berlioz' "Harold in Italy" Symphony, with viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30, conducted by Leonard Bernstein, with the following program: Mozart's "Overture to 'The Magic Flue'"; Stravinsky, "Le Sacre du Printemps" and Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office three hours before each concert.

TAMPA, FLA.
TRIBUNE

JUL 20 1947

Out of town: Tanglewood, at Lenox, Mass., offers the Boston Symphony in the Berkshire Festival, to Aug. 10; four Sing Weeks, each a week and a half long, began early this month under the direction of the Trapp Family Singers at Stowe, Vt.; the Salzburg Festivals are scheduled July 27 to Aug. 31; the Edinburgh International Festival of Music and Drama runs from Aug. 24 to Sept. 13; the Saratoga Spa Music Festival will be held in September.

WHEELING, W. VA.
NEWS-REGISTER

JUL 20 1947

MUSIC

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Mona Paulee, Metropolitan Opera mezzo-soprano, and her pianist husband, Dean Holt, who do concert work together, have announced their intention of introducing some original songs by American composers next season.

With a view to encouraging native talent, they are inviting musicians from anywhere in the United States to submit works before next September 1. The songs, it is stipulated, must lie within the range of a mezzo-soprano and the climax is not to exceed B-flat. Songs chosen, they announced, will be heard at an average of about 20 times during the season.

The Internationale Opera Company, which gave a summer season at Carnegie Hall, New York, will return there for a fall season beginning September 15. Standford E. Erwin, director of the company, said fall repertoire will include "Turandot," "Francesca da Rimini," "Iris," "Pearl Fishers," "Girl of the Golden West," "Tristan and Isolde" and a new American work, "Cynthia Parker," by Julia Smith.

A series of auditions will be held at the Ethel Barrymore theatre in New York for singers to fill understudy roles in the New York company of the Gian-Carlo Menotti musical plays, "The Medium" and "The Telephone," and for a second company which is being prepared for a fall road tour. The New York company calls for three understudies, one for Marie Powers, a general understudy for the female singers and one for the single male role now being sung by Frank Rogier.

WORCESTER, MASS.
TELEGRAM

JUL 20 1947

Tanglewood Extra

Apart from the Berkshire Festival itself, a concert will be given by the Boston Symphony conducted by Serge Koussevitzky, Tuesday evening, July 29, titled "Music For All."

This event will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public — the phonograph, radio, and motion pictures. Tanglewood will be equipped to demonstrate the orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonograph recordings made by the organization at various times with the direct playing of the same music by the orchestra itself.

Motion picture cameras will photograph the audience for a forthcoming film "The Story of Tanglewood." Before the concert there will be a special showing from outstanding films to which contemporary composers have contributed musical scores. They will be shown at the Theater-Concert Hall, the auditorium of the opera department in the Berkshire Music Center, the Orchestra Summer school.

DAVENPORT, IA.
DEMOCRAT

"IDOMENEO"

. . . often described as one of the greatest operas by Mozart, but hitherto unheard in this country, will be produced at Tanglewood in the Berkshire Hills of Massachusetts on Aug. 4 and 6. It is being prepared by the Berkshire Music Center and is part of the Berkshire Music festival now in progress. Mozart wrote the opera "Idomeneo, King of Crete" in 1780 for the court opera in Munich, where he was 24 years old. Mozart authorities consider it his finest classical grand opera and it is said that Mozart himself was exceptionally fond of it.

MINNEAPO[illegible] NN.
MORNING [illegible] NE

Recorded Music

KOUSSEVITZKY POLISHES GREAT BACH WORKS

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—KEN BRITZIUS.

BEST-SELLING RECORDS

CLASSICAL — Symphony No. 9 (Schubert) by New York Philharmonic under Bruno Walter; Les Sylphides (Chopin) by Boston Pops orchestra under Arthur Fiedler.

POPULAR — How Soon? by Jack Owens; The Old Chaperone, by Bing Crosby.

NEW HAVEN, CONN.
REGISTER

JUL 20 1

Special Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will also give a special concert in the Music Shed at Tanglewood, on Tuesday evening July 29. The event will be called "Music for All" and will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public—the phonograph, the radio, and motion pictures.

The Berkshire Festival

With the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program, this to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the "Serenade for Winds," Symphony in C major ("Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program, seats remain.

The first concert by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will be held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin. It will be followed on Thursday afternoon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

The first concert of series A of the Festival on Thursday evening, when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with the Symphony for Strings by Arthur Honegger, who flew from Paris last week to teach composition at the school. It will include "The Sea," Three Orchestral Sketches by Debussy and Brahms' Second Symphony.

The Saturday evening program will consist of Barber's Overture, "School for Scandal," Copeland's Symphony No. 3 and Berlioz' "Harold in Italy" Symphony, with viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30, conducted by Leonard Bernstein, with the following program: Mozart's "Overture to 'The Magic Flue' "; Stravinsky, "Le Sacre du Printemps" and Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office three hours before each concert.

Your Attention Please! — All announcements intended for publication on the Sunday music page of The Times should reach this office not later than noon Monday. Thank you!

The Boston Symphony Orchestra and its conductor, Serg Koussevitzky, will sponsor "Music for All" field day July 2 at Tanglewood. The idea is t demonstrate the latest advance in all forms of musical reproduction, and the program will cove recording, radio, television an motion pictures, concluding with a special concert by the orchestra in addition to the schedule festival programs. Symphoni recording will be compared with the actuality when the Bosto Symphony plays side by sid with R.C.A.-Victor's first custom-made radio-phonograph called "The Berkshire," in hono of the Tanglewood festivals. Th first 200 of the new instrument will be sold on subscription t benefit the Berkshire Music Center scholarship fund. Other features of the "Music for All" program will be the playing of recordings by the Boston Symphony Orchestra back to 1915, when the first records were made, and a program of excerpts from motion-picture scores by Aaron Copland, Arthur Honegger and others.

MUSIC FESTIVAL

Full Boston Symphony Orchestra Plays at Tanglewood Beginning Thursday

BY WARREN STOREY SMITH

The Berkshire Music Centre at Tanglewood, summer home of the Boston Symphony Orchestra, is in full swing, with a notable addition to the faculty in the person of the Swiss-French composer, Arthur Honegger, who will teach composition, along with Aaron Copland, the associate director. The concerts of the Berkshire Festival have already begun: a Bach program on Sunday and Tuesday of last week, to be followed by a Mozart program this afternoon and Tuesday evening, both in the smaller auditorium. The Festival proper will begin this coming Thursday evening, with the first of the concerts by the full orchestra in the huge music shed.

On his opening program Dr. Koussevitzky has appropriately placed Mr. Honegger's Symphony for Strings, a strong and striking work disclosed to us last season by Charles Muench. After it will come Debussy's "The Sea" and the Second Symphony of Brahms. Saturday evening's concert will offer Barber's Overture to "A School for Scandal," Copland's Third Symphony and Berlioz' "Harold in Italy." Next Sunday afternoon, as guest conductor, Leonard Bernstein gives the first of his two programs. Dr. Koussevitzky will devote the concerts of the second week to the music of Beethoven, whose Eighth and Ninth Symphonies will be performed at an extra concert on Tuesday evening. Mr. Bernstein and Robert Shaw, respectively, will take the first two concerts of the last week and Dr. Koussevitzky will end the Festival on Sunday afternoon, Aug. 10.

Nothing Spectacular

This year's Festival will offer nothing as spectacular as last season's American premier of Benjamin Britten's opera, "Peter Grimes." The orchestral programs are, as usual, on the conservative side and drawn largely from the works played at Symphony Hall in the preceding season. Nevertheless, the current Festival will not be without its special attractions, chief of which will be the Music for All field day on Tuesday, July 29, designed to show the advances in all forms of musical reproduction.

An evening concert will bring matters to a close and the first hour of it will go on the air as one of the regular series of Boston Symphony broadcasts. While this concert is in progress, motion pictures will be made of the listening audience. These will be included in a forthcoming film, "The Story of Tanglewood," to be distributed by Metro-Goldwyn-Mayer. Prior to this there will be a showing in the Theatre-Concert Hall of excerpts from outstanding films, the music for which was composed by the Messrs. Honegger, Prokofieff, Walton, Copland and Virgil Thomson.

"March of Fidelity"

The ensuing broadcast will be, so far as I know, a unique musical occasion. It will be called "The March of Fidelity" and will offer comparisons between the actual performances of the orchestra and the Victor phonograph recordings over a period of years. This remarkable demonstration will commence with Dr. Koussevitzky conducting the Introduction to Act III of "Lohengrin," to be followed by the recording made in 1915, when the orchestra under Dr. Muck became the first full size symphonic organization to enter the phonograph field. Those who have not heard this antique lately will be in for the shock that I received when Arthur Fiedler played it for me last winter. The next numbers will demonstrate successively the first orthophonic electrical reproduction of 20 years ago and the improvements made in the matter of increased volume and fidelity in 1935. Finally wil come the latest Boston Symphony record to be released, that of Beethoven's Overture to "Egmont." It will be played on a newly designed, custom-made radio phonograph, called "The Berkshire." The first 200 sets of this instrument will be sold on a subscription basis to benefit the Berkshire Music Centre's scholarship fund. The school, which Dr. Koussevitzky organized eight years ago, stands to profit considerably by this arrangement. To add the final touch to this exhibition of canned music in its various forms, the music shed will be turned into a vast studio, with engineers and announcers working in ful view of the audience.

More and more European musicians are identifying themselves with this country. Arthur Honegger, now teaching at Tanglewood was a member of the Group of Six, five bad boys and one charming girl, Germaine Tailleferre. Another member of this Parisian coterie, sworn foes at the time of German Romanticism and French Impressionism, Darius Milhaud has for some time been at Mills College in California and we had him in Symphony Hall last season as conductor of his fine Second Symphony. Mr. Honegger came here in 1929 and gave a program of his own works. Included, naturally, was the then celebrated locomotive piece "Pacific 2-3-1." As a publicity stunt he rode in a locomotive cab from here to Providence. It would be fun to hear "Pacific" again and even more profitable to hear again his fine oratorio, "King David."

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week [illegible] this month under the direction of the Trapp Family Singers at Stowe, Vt.; the Salzburg Festivals are scheduled July 27 to Aug. 31; the Edinburgh International Festival of Music and Drama runs from Aug. 24 to Sept. 13; the Saratoga Spa Music Festival will be held in September.

[38]

WHEELING, W. VA.
NEWS-REGISTER

JUL 20 1947

MUSIC

New York, July 19 (U.P.)—The annual report of the Philadelphia Orchestra Association for the 1946-47 season showed that the orchestra played to almost the greatest number of people on record.

Yet the deficit was $20,922 for the season, making an accumulated deficit of $127,285. What the deficit would have been without the added revenue from broadcasting and phonograph recording would have been sad to contemplate.

The ordinary listener often wonders why a big orchestra cannot pay its own way under present conditions. The following condensed balance sheet from the Philadelphia's annual report sheds some light on where the money comes from and where it goes:

Revenue	
Sale of Tickets, Philadelphia and other cities	$570,150.51
Programs	2,500.00
Broadcasting Fees and Record Royalties	314,093.87
Miscellaneous	12,529.17
Totals revenue	$997,273.55
Expenses	
Office Salaries, Rent, etc.	$ 55,973.07
Salaries, Orchestra Members	447,028.90
Broadcasting and Recording Expenses	121,941.89
Conductor, Guest Conductors and Soloists	87,931.55
Pension Payments	15,991.69
Insurance, Orchestra Music, Interest, Miscellaneous	18,595.09
Rent of Concert Halls and Stage Help	71,902.56
Transportation and Travel Allowances to Orchestra Men	99,893.90
Printing and Selling Tickets, Advertising, etc.	56,504.71
Loss Account of Transcontinental Tour Season 1945-46	9,677.31
Total Expenses	$985,440.67
Revenue	$907,273.56
Expenses	985,440.67
	78,167.12
Endowment Fund Income	57,245.05
Deficit	20,922.07
Accumulated Deficit	$127,285.03

The Boston Symphony Orchestra and its music director Serge Koussevitzky, announce a "Music for All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The story will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

Mona Paulee, Metropolitan Opera mezzo-soprano, and her pianist-husband, Dean Holt, who do concert work together, have announced their intention of introducing some original songs by American composers next season.

With a view to encouraging native talent, they are inviting musicians from anywhere in the United States to submit works before next September 1. The songs, it is stipulated, must lie within the range of a mezzo-soprano and the climax is not to exceed B-flat. Songs chosen, they announced, will be heard at an average of about 20 times during the season.

The Internationale Opera Company, which gave a summer season at Carnegie Hall, New York, will return there for a fall season beginning September 15. Standford E. Erwin, director of the company, said fall repertoire will include "Turandot," "Francesca da Rimini," "Iris," "Pearl Fishers," "Girl of the Golden West," "Tristan and Isolde" and a new American work, "Cynthia Parker," by Julia Smith.

A series of auditions will be held at the Ethel Barrymore theatre in New York for singers to fill understudy roles in the New York company of the Gian-Carlo Menotti musical plays, "The Medium" and "The Telephone," and for a second company which is being prepared for a fall road tour. The New York company calls for three understudies, one for Marie Powers, a general understudy for the female singers and one for the single male role now being sung by Frank Rogier.

WORCESTER, MASS.
TELEGRAM

JUL 20 1947

Tanglewood Extra

Apart from the Berkshire Festival itself, a concert will be given by the Boston Symphony conducted by Serge Koussevitzky, Tuesday evening, July 29, titled "Music For All."

This event will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public — the phonograph, radio, and motion pictures. Tanglewood will be equipped to demonstrate the orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonograph recordings made by the organization at various times with the direct playing of the same music by the orchestra itself.

Motion picture cameras will photograph the audience for a forthcoming film "The Story of Tanglewood." Before the concert there will be a special showing from outstanding films to which contemporary composers have contributed musical scores. They will be shown at the Theater-Concert Hall, the auditorium of the opera department in the Berkshire Music Center, the Orchestra Summer school.

DAVENPORT, IA.
DEMOCRAT

"IDOMENEO"

. . . often described as one of the greatest operas by Mozart, but hitherto unheard in this country, will be produced at Tanglewood in the Berkshire Hills of Massachusetts on Aug. 4 and 6. It is being prepared by the Berkshire Music Center and is part of the Berkshire Music festival now in progress. Mozart wrote the opera "Idomeneo, King of Crete" in 1780 for the court opera in Munich, where he was 24 years old. Mozart authorities consider it his finest classical grand opera and it is said that Mozart himself was exceptionally fond of it.

BRIDGEPORT, CONN.
HERALD

JUL 20 1947

Mozart's Opera to Have Premiere at Tanglewood

Mozart's opera Idomeneo will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony orchestra's summer school at Tanglewood. The production is announced as the major activity of the opera department, and will be directed and conducted by Boris Goldovsky. The orchestra and singers, as in the production of Peter Grimes last season, will consist of pupils of the Berkshire Music Center.

There will be two performances during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6.

Mozart wrote his Idomeneo, King of Crete in 1780, in his 24th year. It is generally considered one of his greatest works, but owing to its length and the absence of printed parts, it has only occasionally been performed in Europe.

MIAMI FLA.
HERALD
JUL 20 1947

Recordings In Review

Koussevitsky Scores

THE masters and the Russians seemed to be in charge of affairs on our unreviewed shelves this week — works of Bach, Schumann, Schubert, Tchaikovsky and Rachmaninoff looming largest on the horizon.

After several playings of the most important of the works, we beg to express particular partiality for the Boston Symphony's reading of two of the four Bach orchestral suites, the Second and Third, which RCA-Victor has added to its recent issues of four of the six Brandenburg Concertos performed by the same organization. We suppose the intention is to complete both sets eventually.

We consider that Serge Koussevitsky has a special talent for unveiling the clarities and perfection of Bachian forms and features, and that he is particularly apt at assigning just the right players, and the right number of them, to these chamber-orchestra works.

He doesn't argue with Bach about how many players the master wanted, but creates perfection with the number indicated on the scores. The B minor Suite is scored for flute, strings and basso continuo for the keyboard; the D major one for two oboes, three trumpets, tympani, strings and basso continuo.

Proportion and balance have been maintained throughout both suites (they come in one album), and the recordings are clear and luminous.

DALLAS, TEX.
NEWS

JUL 20

TANGLEWOOD, Mass., July 19.—"Idomeneo" by Mozart, called one of his greatest operas but hitherto unheard in this country, will be produced by the Berkshire Music Center with Boris Goldovsky, opera department head, as conductor and mis-en-scene by Richard Rychtarik. Performances will be Aug. 4 and 6 at the Theater-Concert Hall. The Music Center is the school of the Boston Symphony Orchestra in Tanglewood, the orchestra's summer home and site of the Berkshire Festivals.

WORCESTER, MASS.
TELEGRAM

JUL 20 1947

All-Mozart List From Tanglewood

An all-Mozart list will comprise the program for the second WORC-ABC broadcast from the Berkshire Music Festival Tuesday night.

The program will come from the theater-concert hall on the grounds in Tanglewood, Summer home of the Boston Symphony Orchestra. Dr. ~~Serge Koussevitz~~ky, conducting, has selected works without soloists.

MUSEMENTS

MOZART PROGRAM FOR TANGLEWOOD

Koussevitzky Conducts Part of His Orchestra for 4,000 Enthusiastic Listeners

Special to THE NEW YORK TIMES.

LENOX, Mass., July 20—An all-Mozart four-number program was presented this afternoon at Tanglewood before an audience of 2,600 persons by Dr. Serge Koussevitzky and a portion of his Boston Symphony Orchestra. Every seat in the theatre-concert hall had been sold weeks in advance, and the box office announced an overflow crowd of 1,400 on outside benches and the lawn. It was a perfect mid-summer afternoon.

The first selection was the Serenade in B flat major for wind instruments. The second was the Divertimento in B flat major for strings and two horns.

After the intermission the thirty-piece orchestra played the Symphony in E flat major, and for the final number the popular Symphony in C major ("Jupiter"), which literally "brought down the house." The maestro was recalled four times by his highly demonstrative friends.

Mozart is a favorite composer of Dr. Koussevitzky, and his works have been played often in recent years by him at Tanglewood. The beautiful compositions are especially appreciated in a concert hall like that at Tanglewood, the acoustics of which are perfect. The stage had been contracted since last week's Bach concerts.

Today's program will be repeated Tuesday evening, and on Thursday night the initial concert of the main festival will be given in the music shed, which already is sold out. Many hotels are filled to capacity throughout Berkshire, from Great Barrington to Williamstown.

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 20 1947

Born of humble parents in Tsarist Russia, Koussevitsky worked his way through a conservatory in Moscow, became a celebrated conductor in Russia, founded his own orchestra to bring symphonic music to thousands who had never heard it before, and eventually came to America as conductor of the famed Boston Symphony Orchestra. His life story is told by Moses Smith in ~~KOUSSEVITSKY~~.

JACKSONVILLE, FLA.
TIMES-UNION

JUL 20 1947

Out-of-town: Tanglewood, at Lenox, Mass., offers the Boston Symphony in the Berkshire ~~Festival, to August~~ 10; four "sing weeks," each a week and a half long, began early this month under the direction of the Trapp Family Singers at Stowe, Vt.; the Salzburg festivals are scheduled July 27 to August 31; the Edinburgh International Festival of Music and Drama runs from August 24 to September 13; the Saratoga Spa Music Festival will be held in September.

The Met's mezzo soprano Mona Paulee and her husband-pianist, Dean Holt, want new songs for their 1947-48 country-wide tour. The 12 best ones submitted to them at 200 West Fifty-seventh Street, New York, before September 1, will be incorporated in their programs next season and may be published in a Paulee album.

The closing date of the $500 Florence Mercur contest for an American piano concerto has been advanced to next January 31. Fourteen concerti have been submitted, and nearly 200 inquiries received at contest headquarters, care of Paul Burton, 246 Fifth Avenue, New York.

CINCINNATI, OHIO
ENQUIRER
JUL 20 1947

Tanglewood Makes Its Plans For Field Day In Recording

NEW YORK, JULY 19—(AP).

THE ~~BOSTON~~ Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music For All" field day at Tanglewood ~~July~~ 29, showing the latest advances in all forms of musical reproduction. The story will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center Scholarship Fund.

PROVIDENCE, R. I.
JOURNAL

JUL 21 1947

3000 AT LENOX CONCERT

Lenox, Mass., July 20.—(AP)—A crowd of 3000 turned out today to hear an all Mozart program by the Boston Symphony Orchestra under the direction of Dr. Serge Kousse~~vitzky in~~ the second of a series of Berkshire festival concerts at Tanglewood.

CINCINNATI, OHIO
ENQUIRER
JUL 21 1947

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OUT OF TOWN: Tanglewood, at Lenox, Mass., offers the Boston Symphony in the Berkshire ~~Festi~~val, to August 10; four "sing weeks," each a week and a half long, began early this month under the direction of the Trapp family singers at Stowe, Vt.; the Salzburg Festivals are scheduled July 27 to August 31; the Edinburgh International Festival of Music and drama runs from August 24 to September 13; the Saratoga Spa Music Festival will be held in September.

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n.y. Daily News — July 21 1947

Koussevitzky Isn't Raising Potatoes in the Berkshires

By ROBERT WAHLS

Take the Hutchinson River Parkway and the Merritt Parkway to U. S. Route 7. Follow Route 7 to Lenox, Mass., and 141 miles from Manhattan you'll find Tanglewood, site of the Berkshire Music Festival, where Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is NOT raising potatoes.

By way of welcoming 425 embryonic composers, vocalists and instrumentalists from 40 states and 14 foreign countries, George Judd, orchestra manager, reminded the youngsters that their professional careers would be a titanic battle between art and commercialism. "You'll find yourselves a commodity on the market," he said, "like potatoes."

Dr. Koussevitzky listened quietly to this sound advice from a veteran of the music wars and then added his own epilogue. "A commodity you may become," he purred, "but potatoes—nevaire!" And so the battle cry of this year's Summer school has become "Potatoes—nevaire!"

Tanglewood is a lovely 210-acre estate given to the Boston Symphony in 1936 by two Boston Brahmins, Mrs. Mary Aspinwall Tappan and Mrs. Andrew Hepburn. Designed as a hot weather haven for the orchestra, the early concerts were held in a huge side show tent pitched on the lawn.

Rain on the Roof.

During the first season's concerts Poobah Koussevitzky found himself competing with the roar of rain on the tent roof. Most of the thunderstorms sweeping down Tyringham Valley broke into crescendo over the tent, drowning even the most spirited all-Wagner concerts. In 1938 the 6,000-seat music shed was built. In it the Berkshire Music Festival will open Thursday with an expected overflow audience of 6,000 to 7,000 listening on the lawn.

Today Tanglewood, in addition to the shed where acoustics are perfect for listeneres within a city block's radius, has a Theatre Concert Hall for opera and small orchestra seating 1,200. There is also a small Chamber Music Hall holding 300. Your reporter caught a preliminary all-Bach afternoon in the concert hall last week. A crowd of about 1,500 picnicked on the grass and license plates in the parking lot indicated they had come from all over the East and Middle West.

The Center school for aspiring music makers, largely financed by the Festival, runs for six weeks, the last three are concurrent with the Festival winding up on Aug. 10. The students are hand picked and many of them, their tuition paid by scholarship, work at odd jobs to pay their board.

The aspiring Traubels, Toscaninis, and whatnot sweat out the Summer under such eminent taskmasters as conductors Koussevitzky, and Leonard Bernstein, choral trainers Robert Shaw and Hugh Ross, composers Aaron Copland and Arthur Honneger, and opera commentator Boris Goldovsky of the sibilant Met Opera intermission delivery.

Honegger Gets Star Billing.

This season's star attraction is probably 55-year-old August Arthur Honegger, the Swiss-French composer, on leave from Paris and the Montmartre. Old friend Koussevitzky drafted the composer of "Le Roi David" and "Pacific 231" for service at Tanglewood. There his particular pet is a course in advanced composition for nine students, four of them ex-GIs.

Like most Europeans, this chubby cheerful musician is gorging himself, this second visit to the U. S., on citrus fruits. He greeted a reporter recently with an old fashioned lemon squeezer in his hand. "We have had no fresh fruit in France," he said, "and I'm adding a lemon a day to my diet until I get up to 12 a day. Then I'll taper off. It's a cure." Honegger didn't say for what.

Although most of the Center's students are from New York and New England, some have come from Greece, Czechoslovakia, Norway, Sweden, Palestine, Australia, Canada and South America to justify Dr. Kossevitzky's contention that a musician doesn't have to go to Europe to get "finished."

Most of the girls are billeted at the Lenox School, an Episcopal prep school for boys during other seasons. The boys live for the most part at Tracy Hall, a red sandstone mansion of many turrets built in 1892 by George Hall Morgan, first cousin of the late J. P. Morgan. The ghosts of society dowagers would wince to see the double decker bunks which fill the once luxurious bedrooms. The dining room and library are a cafeteria. And lone pianos furnish the other salons, now rehearsal halls.

The Berkshire Music Center and its annual Festival are dreams come true for Serge Koussevitzky. He considers them America's long-delayed answer to the monopolies held by European festivals at Salzburg in Austria and Bayreuth, Germany. Plans for the future include expansion in all departments and perhaps an added drama festival.

Cupped in the Berkshires, Tanglewood is certainly worth a spot on your New England weekend or vacation schedule. And don't forget, picnic parties on the lawn are welcome. If Bach gives you indigestion—there's always Beethoven!

BSO Violinist To Play at Church Service

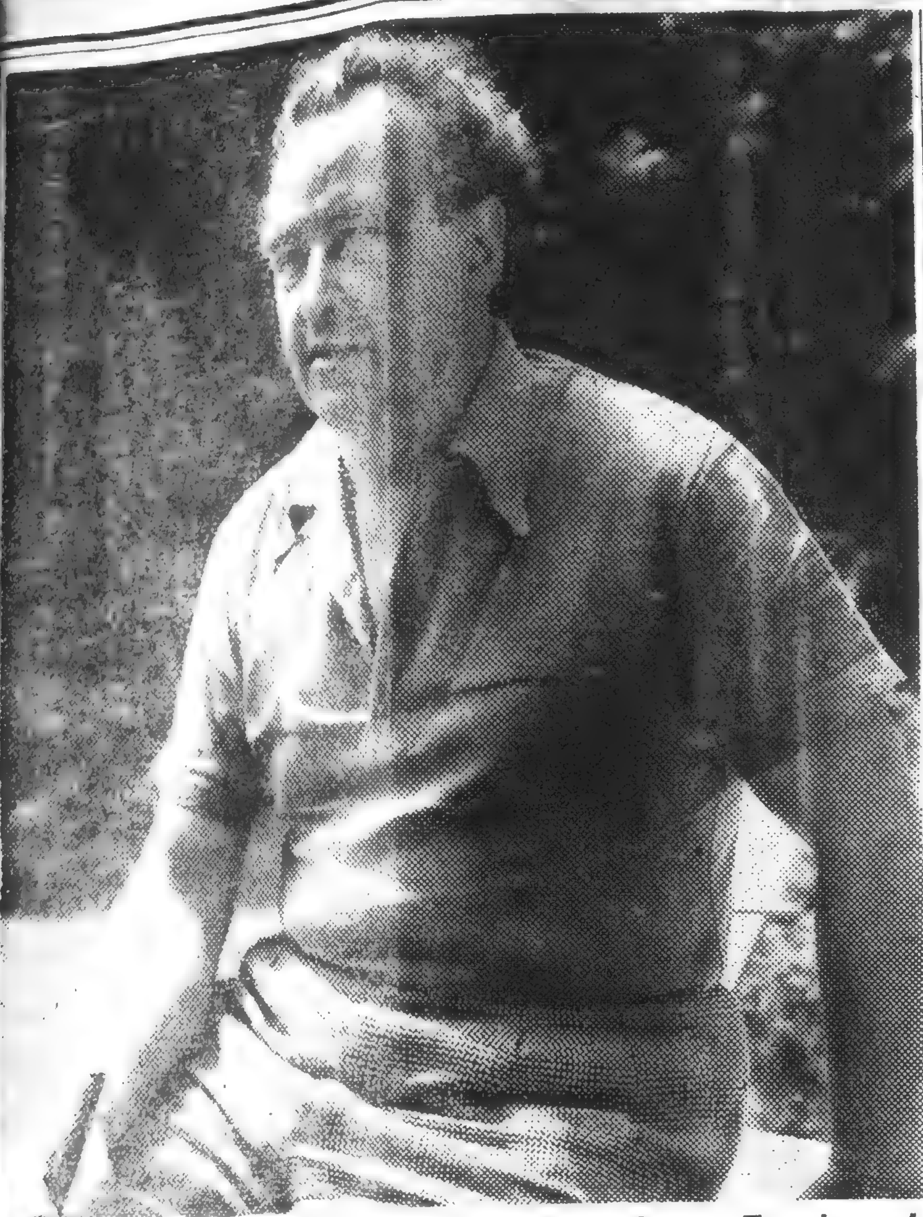
LENOX — Frank Zecchino, violinist of the Boston Symphony Orchestra, will be the soloist at the service of morning worship of the Church-on-the-Hill, Congregational, tomorrow at 11. He will play "Romance" by Wieniawski and "Andante" by Edward Lalo. He will be accompanied at the organ by Miss Harriett Parsons who will also play "Credo" by Hayden and "Cum Sancto" by Mozart. Mr. Zecchino began to study the violin with his father in Boston at the age of seven. Later he studied under Emmuel Ondricek. At the age of 11 he gave his first concert in Jordan Hall and at 15 was soloist with the Chicago Symphony. At 16 he gave a concert in Town Hall, New York City. He has also played as soloist with the Cincinnati Symphony Orchestra. He gave concerts and recitals until joining the Boston Symphony Orchestra last October. He is its youngest member. The pastor of the church, Rev. J. Herbert Owen, will preach at the morning worship on "The Unchanging Christ."

Laderoute at St. Ann's Tomorrow

LENOX—Joseph V. Laderoute of the Berkshire Music Center, Tanglewood, organist and soloist, will be assisted at the 8.30 and 10.30 masses at St. Ann's Church tomorrow by Walter Spolar, violinist, also of the Berkshire Music Center.

Mr. Laderoute was organist and soloist at St. Ann's last summer.

21 THE HARTFORD TIMES, MONDAY, JULY



ARTHUR HONEGGER, French composer who flew to Tanglewood from Paris, to teach composition at Berkshire Music Center. Series A of the Festival will open with his "Symphony for Strings" July 24.

ELEAZAR deCARVALHO, Brazilian conductor who studied at the Berkshire Music Center under Serge Koussevitzky last season, conducts the student orchestra as assistant to him in teaching conducting this season.

HUGH ROSS teaches choral conducting in the barn at Tanglewood.

All-Mozart Program Draws Tanglewood Crowd

More than 2,700 persons gathered at Tanglewood Sunday afternoon for an all-Mozart program in the Theater-Concert Hall. Of these about half found places on the surrounding lawns. It was a cool, bright day. Berkshire at its best.

I don't know of anywhere a person can go to hear such a composition as Mozart's Serenade in B flat for Wind Instruments except at this festival. It will never find place on a regular symphony program and your average chamber music concert cannot implement the piece. Here are required two oboes, two clarinets, four horns, two bassoons, a contrabassoon and two bassett horns, the latter parts taken on this occasion by bass clarinets.

And, of course, they have to be good. The very character of woodwinds, inclining by nature to staccato utterance and a sameness of timbre would make so long a work a complete bore unless expertly done. The quality of Sunday's performance was a joy to the most fastidious heart.

* * *

INTRINSICALLY, this serenade is not the best Mozart by any means. But that is the virtue of such a festival performance. It presents rather pedestrian compositions like this in contrast to such inspired pages as the B flat Divertimento for strings and two horns. This makes for discrimination and even Mozart calls for a discriminating ear.

Even with the "Jupiter" and the E flat Symphonies on the program, the divertimento was [illegible] the peak of this two-and-[illegible]-hour interlude of Mozart. The [illegible] was, in the vernacular, out of this world and Koussevitzky and his men were plainly [illegible] by their own interpretation. The moment which followed was as precious a moment as imagination can contrive.

It is a pleasure to hear the "Jupiter" performed by an orchestra [illegible] down to proper size. In spite of its nickname, there is really nothing Olympian about it; clarity and sparkle are a good deal more germane than force of numbers. Koussevitzky played it with 36 men.

The only heaven-storming episode was the finale which must be placed on a par with the previously mentioned slow movement of the Divertimento.

* * *

IT WAS IMPOSSIBLE to sit in that hall listening to such a program without a thought about the suggested orchestra of classical size for Hartford. Here we had two Mozart symphonies and two other large-scale works and all afternoon only forty players set foot on the platform.

It doesn't take 110 men for a symphony orchestra. What are we waiting for?

C. E. L.

HUDSON, N. Y., DAILY STAR, MONDAY, JULY 21, 1947.

FESTIVAL MOVIES TO FEATURE USE OF MUSIC IN FOUR NATIONS

The use of the music of four nations, the United States, France, Russia and England, will be represented in the program of motion pictures that will illustrate the use of original scores by important contemporary composers at the "music for all" field day at Tanglewood, July 29.

At least one reel will be shown from "Our Town," with music by Aaron Copland, assistant director of the Berkshire Music Center and holder of the Pulitzer Prize and Critics' Circle Award for his recent compositions. Mr Copland himself chose the closing scenes of the play as best representing his score for the Thornton Wilder drama.

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Ham & Pineapple

It was early in Tanglewood's season, and the sounds that came out of the Berkshire woods were more cacophonous than symphonic. In the vast Music Shed, a student orchestra was rehearsing; in a nook of the carefully pruned gardens, a student agonized in solitude with his French horn. Strolling amid these sights & sounds was a short chunk of a man with a square face and a wild mane, who looked like a composer. He was—he was also guest of honor at Serge Koussevitzky's Berkshire Music Festival. His name: Arthur Honegger.

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Robert W. Kelley

HONEGGER & TANGLEWOOD STUDENTS
Gastronomic dissonances.

TIME, JULY 21, 1947

MUSKEGON, MICH.
CHRONICLE

JUL 22 1947

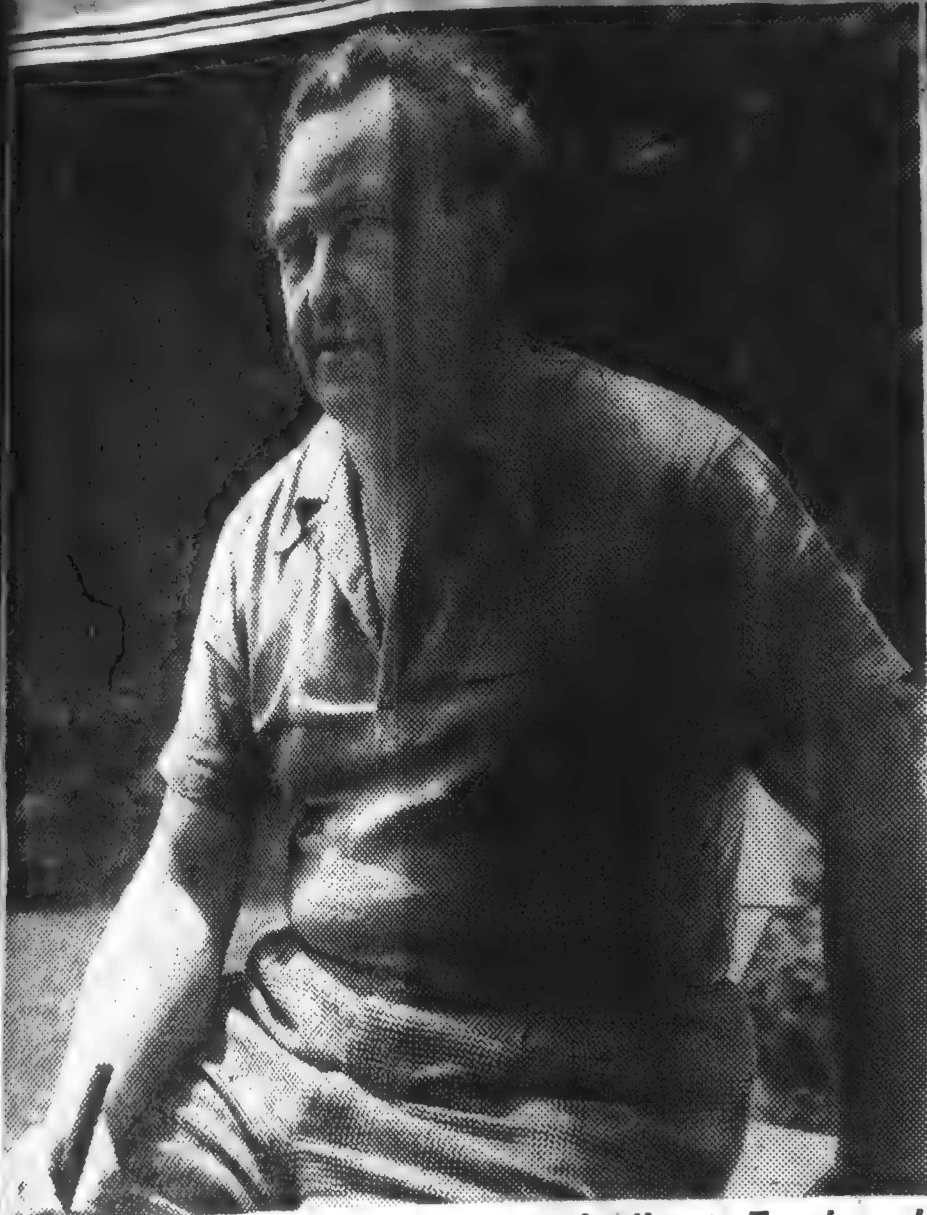
All-Mozart Program Aired

The Boston S[illegible] orchestra, in its se[illegible] from Tanglewood, M[illegible] all-Mozart [illegible] p. [illegible] WKBZ at [illegible] Koussevitzky [illegible] the se- [illegible] Symphony [illegible] the "Jupiter"

[illegible]

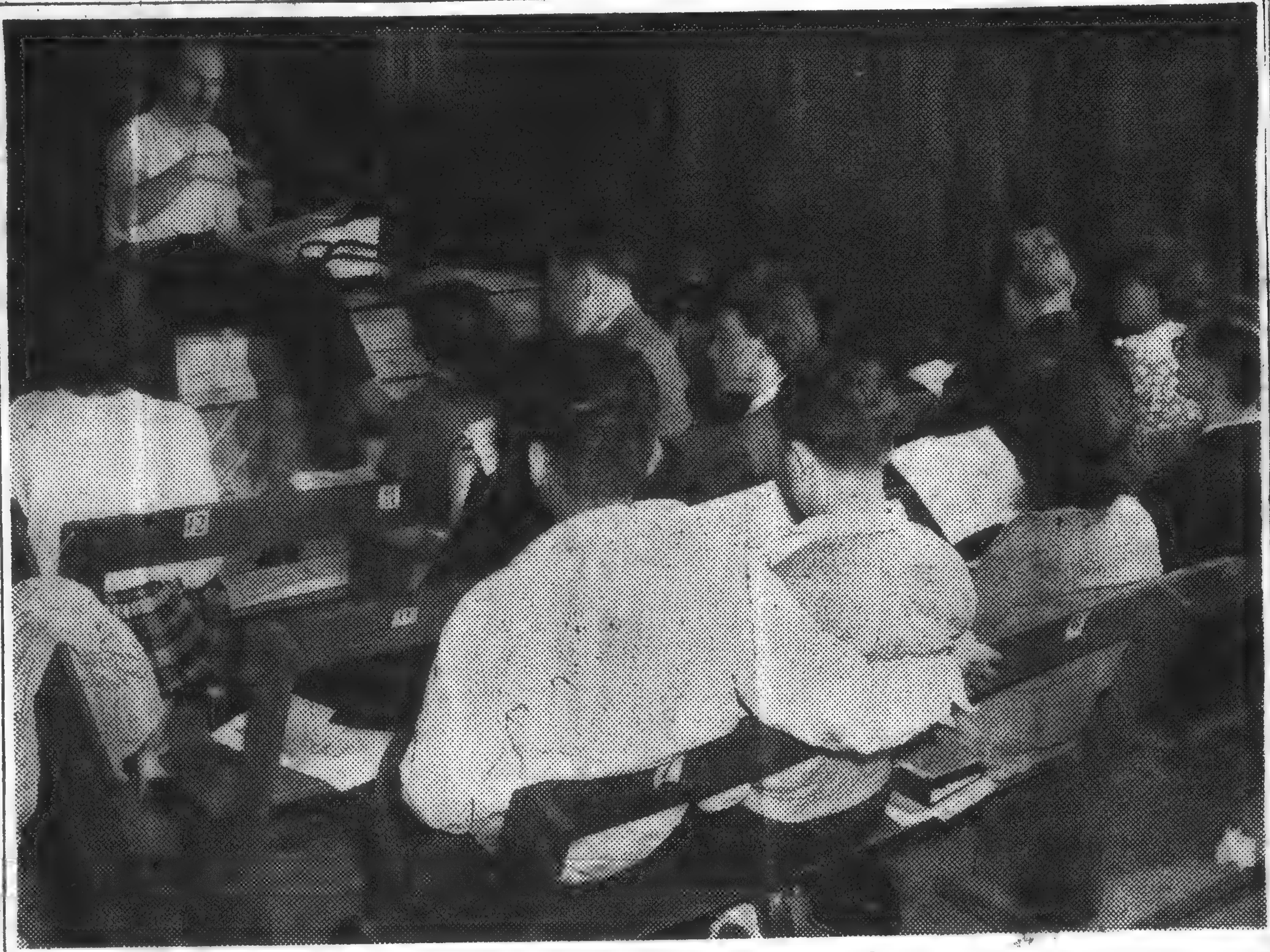
[illegible] WKBZ at 9:30 p. m.; the [illegible] Chicago Philharmonic in a program to include Brahm's Symphony No. 1 over WGN at 8:30 p. m. and a [illegible] session about the current [illegible] session in American Forum of the Air over Mutual at 8:30 p. m.

[40]



ARTHUR HONEGGER, French composer who flew to Tanglewood from Paris, to teach composition at Berkshire Music Center. Series A of the Festival will open with his "Symphony for Strings" July 24.

ELEAZAR deCARVALHO, Brazilian conductor who studied at the Berkshire Music Center under Serge Koussevitzky last season, conducts the student orchestra as assistant to him in teaching conducting this season.



HUGH ROSS teaches choral conducting in the barn at Tanglewood.

All-Mozart Program Draws Tanglewood Crowd

More than 2,700 persons gathered at Tanglewood Sunday afternoon for an all-Mozart program in the Theater-Concert Hall. Of these about half found places on the surrounding lawns. It was a cool, bright day, Berkshire at its best.

I don't know of anywhere a person can go to hear such a composition as Mozart's Serenade in B flat for Wind Instruments except at this festival. It will never find place on a regular symphony program and your average chamber music concert cannot implement the piece. Here are required two oboes, two clarinets, four horns, two bassoons, a contrabassoon and two bassett horns, the latter parts taken on this occasion by bass clarinets.

And, of course, they have to be good. The very character of woodwinds, inclining by nature to staccato utterance, and a sameness of timbre would make so long a work a complete bore unless expertly done. The quality of Sunday's performance was a joy to the most fastidious heart.

* * *

INTRINSICALLY, this serenade is not the best Mozart by any means. But that is the virtue of such a festival performance. It poses a rather pedestrian composition like this in contrast to such inspired pages as the B flat Divertimento for strings and two horns. This makes for discrimination and even Mozart calls for a discriminating ear.

Even with the "Jupiter" and the E flat Symphonies on the program, the divertimento was easily the peak of this two-and-a-half-hour interlude of Mozart. The Adagio was, in the vernacular, out of this world and Koussevitzky and his men were plainly exalted by their own interpretation. The minuet which followed was as precious a moment as imagination can contrive.

It is a pleasure to hear the "Jupiter" performed by an orchestra cut down to proper size. In spite of its nickname, there is really nothing Olympian about it; clarity and sparkle are a good deal more germane than force of numbers. Koussevitzky played it with 36 men.

The only heaven-storming episode was the finale which must be placed on a par with the previously mentioned slow movement of the Divertimento.

* * *

IT WAS IMPOSSIBLE to sit in that hall listening to such a program without a thought about the suggested orchestra of classical size for Hartford. Here we had two Mozart symphonies and two other large-scale works and all afternoon only forty players set foot on the platform.

It doesn't take 110 men for a symphony orchestra. What are we waiting for?

C. E. L.

HUDSON, N. Y., DAILY STAR, MONDAY, JULY 21, 1947.

FESTIVAL MOVIES TO FEATURE USE OF MUSIC IN FOUR NATIONS

The use of the music of four nations, the United States, France, Russia and England, will be represented in the program of motion pictures that will illustrate the use of original scores by important contemporary composers at the "music for all" field day at Tanglewood, July 29.

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MUSKEGON, MICH.
CHRONICLE

JUL 22 1947

All-Mozart Program Aired

The Boston Symphony orchestra, in its second [illegible] from Tanglewood, Mass., will offer an all-Mozart program over WKBZ at 8:30 p. m. Dr. Serge Kousevitzky will conduct the orchestra, the selections to include the "Jupiter Symphony."

Philip Barry's delightful comedy "Holiday" will be adapted for studio One over WBBM at 8:30 p. m.

Other highlights tonight will include Sara Ann McCabe, "The Red Mill" star, on Melody Lane over WBBM at 8 p. m.; Van Heflin in another adventure story over WMAQ, at 9 p. m.; Edmond Hockridge, Canadian baritone, in a new musical show over WKBZ at 9:30 p. m.; the Chicago Philharmonic in a program to include Brahm's "Symphony No. 1 over WGN at 8:30 p. m., and a discussion about the current congressional session on American Forum of the Air over Mutual at 8:30 p. m.

Ham & Pineapple

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Robert W. Kelley

HONEGGER & TANGLEWOOD STUDENTS
Gastronomic dissonances.

TIME, JULY 21, 1947

Tanglewood to Produce 'Idomeneo'

"Idomeneo," often described as one of the greatest operas by Mozart, but hitherto unheard in this country, will be produced at Tanglewood, in the Berkshire Hills of Western Massachusetts. The opera is being prepared by the Berkshire Music Center, the school of the Boston Symphony Orchestra in this the orchestra's summer home at Lenox where the Berkshire Festival, conducted by Serge Koussevitzky, will still be in progress. Boris Goldovsky, head of the opera department at the Berkshire Music Center, will direct and conduct the performance. The mis-en-scene will be by Richard Bychtarik.

* * *

THE OPERA will be performed twice, in the theater-concert hall at Tanglewood, on Monday and Wednesday evening, Aug. 4 and 6. Admission will be by invitation to the Friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780 for the Court Opera in Munich, in his 24th year. It is, in the opinion of Mozart authorities, his greatest "opera seria" or classical grand opera, and this opinion is borne out by Mozart's devotion to his task and his pride in the result as explained in his letters to his father at the time.

* * *

MR. GOLDOVSKY has brought the opera to performable length by omitting extraneous subplots in the original text of the Abbé Varesco, shortening the recitatives, and re-ordering scenes for the sake of dramatic continuity. In doing this he has scrupulously respected Mozart's score, and in cutting, has sacrificed none of its great moments. The part of Idamante, written for a castrato, has not been transposed, and will be sung by a soprano. The opera will be given in the original Italian.

LITTLE ROCK, ARK.
GAZETTE

7:30 p. m.: Dr. Serge Koussevitzky conducting the all-Mozart program on the second program from the Berkshire Music Festival.

SPRINGFIELD, MASS.
NEWS

JUL 22 1947

Mozart Concert At Tanglewood On Air Tonight

Sunday Afternoon's Program to Be Repeated in Concert Hall at 8.30

The all-Mozart [illegible] played Sunday afternoon at Tanglewood by members of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will be repeated this evening at 8.30. It will be [illegible] by the ABC network over [illegible] Sunday it was heard by an audience of 2,600, a record for the theater-concert hall, of whom 1,400 were seated on benches and the lawn surrounding the auditorium.

The program [illegible] the Serenade [illegible] Winds, "Jupiter" Symphony [illegible] Symphony [illegible] E Flat [illegible]

BATTLE CREEK, MICH.
ENQUIRER NEWS

JUL 22 1947

Music Festival Broadcast Will Feature Mozart

An all-Mozart list will comprise the program for the second ABC broadcast from the Berkshire Music Festival from 8:30 to 9:30 p. m. today over [illegible]. As in the previous broadcast, the program will come from the theater-concert hall at Tanglewood, Mass., summer home of the Boston Symphony orchestra. Dr Serge Koussevitzky, conducting, has selected works without soloists. The following week the broadcast will be heard from the larger Music Shed. For today's broadcast, Dr. Koussevitzky has chosen two Mozart numbers, Serenade in B flat major for wind instruments, Symphony in C major, No. 41.

LEWISTON, ME.
SUN

JUL 21 1947

Boston Symphony Orchestra To Play Music from the Movies At Field Day at Tanglewood

The most comprehensive program of motion pictures ever assembled to illustrate the use of original musical scores by important contemporary composers will be shown at the ~~Boston Symphony Orchestra~~ "Music for All" field day at Tanglewood Jul 29. Four nations, France, Russia, England, and the United States will be represented.

At least one reel each will be run from "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River," and "Henry V" with music of Aaron Copland and Arthur Honegger, who are on the faculty of the Berkshire Music Center at Tanglewood, Prokofieff, Shostakovitch, George Antheil, Virgil Thomson, and William Walton. The now historic Disney cartoon "Micky's Grand Opera" will be the curtain-raiser.

Prints for this special event for the benefit of the Berkshire Music Center are being loaned by United Artists Corporation, the Museum of Modern Art Film Library, and Paramount Pictures. Assembled under the title "Music in the Movies" the one-hour program will be screened at 7 P.M. in the Theatre-Concert Hall before the special concert and broadcast by the Boston Symphony Orchestra, Serge Koussevitzky conducting. For those who are unable to be accommodated at the first showing the program will be repeated at 11 P.M.

All of the pictures chosen have been outstanding hits and no selection was made on the basis of the music alone. Mr. Copland, holder of both the Pulitzer Prize and the Critics Circle Award for his recent compositions, himself chose the poignant closing scenes of "Our Town" as best representing his score for the Thornton Wilder drama. The sequence to be shown at Tanglewood begins in the cemetery of Grover's Corners and was made available by Paul Lazarus of United Artists.

A French film with Charles Boyer and Danielle Darrieux as the star-crossed Hapsburg lovers, "Mayerling" for more than ten years has been an acknowledged cinema masterpiece. The selected passage is the memorable carriage ride in which the Crown Prince Rudolf and the Baroness Vetsera tear through the night.

Two sections from "Alexander Nevsky" will be shown, first the beginning of the picture, where the medieval Russians mobilize to defend their homeland against the invading Teutonic knights, and the Battle on the Ice, the clash on a frozen lake which wrote one of the most stirring pages in Russian history. In both scenes Prokofieff made telling use not only of the orchestra but introduced a tremendous chorus as well.

"The Youth of Maxim" is the story of the 1905 revolution and is thinly veiled Soviet propaganda. Shostakovitch wrote very little original music for this sound track but made expert use of the workers songs of the period. A mild surprise for younger movie-goers comes when they hear a tune called "Danube Waves" which is a hit tune from "The Jolson Story." The same music, however, was played on the piano by Marlene Dietrich in a film which antedates "The Youth of Maxim" called "Dishonored."

When one remembers "The Plainsman" he usually thinks of the torture scene but the passage to be shown at Tanglewood will be quieter, the moment when Gary Cooper as Wild Bill Hickok shows his watch equipped with musical alarm to Jean Arthur (Calamity Jane). Antheil's score rated raves from the critics and it still holds up as some of the best written for films by music's confessed "bad boy." "The Plainsman" is by courtesy of Ben Washer, Paramount Pictures, Inc. For "The River," a government documentary film from the early days of the Roosevelt administration, Virgil Thomson begins with the hymn tune "How Firm a Foundation" and draws richly on American folk themes.

The finest orchestra and recording on the bill will be heard in William Walton's score for "Henry V" played by the London Symphony Orchestra. The excerpt from the Laurence Olivier's magnificent film of the Shakespeare play will be the Battle of Agincourt. The film is being shown at Tanglewood by special arrangement with Captain Harold Auten, the British producer's representative in the United States.

---

and the Divertimento for Strings and Horns.

The last of four weekly chamber music programs will be presented tomorrow evening at 8.15 by the Juilliard String Quartet of New York. The program includes the String Quartet No. 3 by William Schuman; two pieces for String Quartet by Aaron Copland; and Quartets by Wallingford Riegger and Harold Shapero. Mr. Shapero's piece will be given its first public performance.

Members of the group are Robert Mann, and Robert Koff, violins; Raphael Hillyer, viola and Arthur Winograd, violoncello. The event is open to Friends of the Berkshire Music Center.

The concert planned for Thursday afternoon by the chorus of department 5 has been cancelled, but an evening of opera, with orchestral accompaniment, has been added to the list of events for Sunday evening a .15.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 22 1947

MOZART PROGRAM:

An all-Mozart list will comprise the program for the second ABC broadcast from the Berkshire Music Festival at 8:30 tonight over WOKO.

As in the previous broadcast, the program will come from the theatre-concert hall on the grounds here Summer home of the Boston Symphony Orchestra. Dr. Serge Koussevitzky, conducting, ~~has selected works without~~ soloists. The following week the broadcast will be heard from the larger Music Shed.

For tonight's broadcast, Dr. Koussevitzky has chosen the following Mozart numbers, one in the smaller form and the other familiar to concertgoers: Serenade in B Flat major for wind instruments, Symphony in C Major, No. 41 (Jupiter).

SAN FRANCISCO, CALIF.
CHRONICLE

JUL 22

Music—An all-Mozart program is scheduled for presentation tonight by the Boston Symphony, under the direction of Dr. Serge Koussevitzky. The list includes the ~~"Jupiter" sym~~phony and "Serenade in B Flat Major for Wind Instruments" (KGO—9 p. m.).

WORCESTER, MASS.
GAZETTE

JUL 21 1947

2500 At Concert In Tanglewood

By Gazette Staff Correspondent

LENOX, July 21—The second concert of the Berkshire Music Festival drew an audience of 2500 to Tanglewood yesterday. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, played a program devoted entirely to music by Mozart.

The Theater-Concert Hall, second largest auditorium at this Summer home of the Boston Symphony, was jammed to capacity with 1200 listeners who came to this world-famed retreat from all parts of the country and abroad. Among them were many celebrities from the music, social, and professional worlds. Another 1300 auditors crowded near the entrances and sprawled about on blankets within hearing distance.

While this concert was not intended to test audience reaction to Mozart compared to the warm reception accorded the Bach program of a week ago, yesterday there was an unmistakable rise of enthusiasm.

The orchestra was again reduced to chamber music proportions and for the "Serenade in B-flat Major" was decreased to 13 wind instruments. The "Divertimento in B-flat" employed the services of a small string orchestra and two horns. A well-proportioned oorchestra of 40 was required for the "Symphony in E-flat Major, No. 26," and the "Symphony in C Major ("Jupiter") No. 41."

Thursday night the festival will transfer its activities to the Tanglewood Shed, which seats 6000 and is noted for its amazing acoustical properties. The program will include Honegger's "Symphony for Strings," Debussy's pictorial tone-poem "La Mer," and "Symphony No. 2," by Brahms.

Saturday night's program will be Samuel Barber's "A School for Scandal," Copland's "Symphony No. 3," and Berlioz' "Harold in Italy." Dr. Koussevitzky will conduct both concerts.

Sunday afternoonn, the following will be conducted by Leonard Bernstein "Symphony No. 7 in C Major," by Schubert, and Stravinsky's "Le Sacre du Printemps."

This week there will be extra-curriculum events by students from the Berkshire Music Center, beginning Tuesday afternoon. Concerts will be given by the student orchestra, chamber groups, and chorus. These daily events are open to friends of the Berkshire Music Center by invitation only.

Tickets may be obtained to attend the public rehearsal of the Boston Symphony in the Shed at 10 Saturday morning.

SPRINGFIELD, MASS.
NEWS

JUL 21 1947

Orchestra Gives Mozart Program at Tanglewood

Dr. Koussevitzky and Boston Symphony Accorded Ovation at Close of Concert That Included First and Last Symphonies

By W. HARLEY RUDKIN

In a program designed to show the glittering facets of an extra-ordinary musical personality, and the versatility of one of the world's top symphony orchestras, the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky yesterday afternoon treated the Tanglewood audience to a superb reading of four compositions of Wolfgang Amadeus Mozart.

Mozart wrote his first symphony when he was 17; his last at 32. Woven into this tragically short span was a richly colored variety of music that could only have been the product of an incomparable gift and titanic labor.

There is no use in trying to make points of comparison in yesterday's program, for each of the four compositions represented a new aspect of genius, and each received a masterful treatment at the hands of Dr. Koussevitzky and the orchestra's string and wind sections.

Serenade Opens Program

The afternoon began with the lovely and bewildering Serenade in B Flat Major for Wind Instruments; lovely as only perfection can be, and bewildering because of the tremendous variety of thematic propositions.

The "Serenade" employs two oboes, two bassett horns, two clarinets, who present the original theme, four horns, two bassoons and double bassoon.

Most moving of the five parts, is the graceful and lively Andantino, a theme with variations, and at the close of the final breezy "Rondo" yesterday's audience was all but on its feet, shouting "brava's," and cheering.

Next came the Divertimento in B Flat Major for Strings With Two Horns, which Dr. Koussevitzky delivered in brisk bravura fashion. This piece does not have the melodic strain of other Mozart divertimenti, and of the five movements, the Minuet is to me the most attractive.

The "Little Symphony" in E Flat Major, Mozart's first, opened the second half of the program. It is as true today as it was then, that most early, serious composition, whether music, painting or poetry, seems to underscore the tragic aspects of life. Gloom, pain, forebodings of death, intense preoccupation and introspection are quite typical and the young Mozart was no exception. It is only remarkable that the "Little Symphony" contains such passion of maturity, regardless of its content, and Dr. Koussevitzky gave it a grave and thoughtful exposition yesterday afternoon.

The C Major Symphony, styled the "Jupiter" brought the afternoon to a thundering close. The "Jupiter" was Mozart's fin de siecle, the crowning achievement of a glorious career; the challenge of a lofty spirit rising above a mean environment.

Yesterday's concert will be repeated in the theater and concert hall tomorrow evening at 8.30.

SPRINGFIELD, MASS.
MORNING UNION

JUL 21

MOZART CONCERT PLEASES THRONG AT TANGLEWOOD

Dr. Koussevitzky Is Recalled Four Times by Highly Appreciative Audience

By Willard M. Clark

Lenox, July 20 [illegible] Wolfgang Amadeus [illegible] by members of the Boston [illegible] Orchestra directed by [illegible] Koussevitzky, drew an [illegible] 2500 to Tanglewood [illegible] Eleven hundred [illegible] every seat in [illegible] building, while [illegible] lawns around the building [illegible] perfect day to hear [illegible] superbly played.

Appreciative Audience

Pierre Luboshutz and [illegible] inoff, two-piano [illegible] with the Springfield [illegible] season, sat next to [illegible] away, sat William P[illegible] violist, who also [illegible] symphony. It was an [illegible] included many [illegible] music but best of it, it was an [illegible] ence which came for the [illegible] sic itself.

They heard [illegible] from the [illegible] too young, [illegible] sied output of extraor[illegible] mazing in the [illegible] ideas, all testifying [illegible] scope of the com[illegible] invention.

Dr. Koussevitzky [illegible] He opened the program [illegible] table performance of [illegible] nade in B-flat major for W[illegible] struments." Seldom is one [illegible] to hear such virtuoso [illegible] soaring notes of [illegible] sweet competition from [illegible] well as less sweet [illegible] the planes which [illegible]

[illegible]

Second Part

[illegible]

RICHMOND, VA.
TIMES DISPATCH

An all-Mozart list w[illegible] the program for the s[illegible] broadcast from the B[illegible] sic Festival, 8:30 P. M. [illegible] Koussevitzky, conducting, ~~selected works without~~ so[illegible] has chosen the follow[illegible] numbers, one in the sm[illegible] and the other famili[illegible] goers: Serenade in B [illegible] for wind instruments, Symphony in C ma[illegible] piter), (K. 551).

CHICAGO,
TRIBUNE

JUL 22 19

Music Fes
at Tangle
Draws Cr

BY JUDITH

THOSE Chicagoans
summer homes
Pittsfield, Mass.,
taken houses in
for the season will find
bulging during the next
while the Berkshire m
is in full swing at his
wood, in Pittsfield. The
start Thursday, with th
concerts by the Boston
orchestra and a Moza
which many of the 425
the Berkshire Music cen
part. The average at
two Bach concerts in
Concert hall last week
and two Mozart program
Sunday and one planne
are sell-outs.

Next Saturday will
birthday of Dr. Serge K
conductor of the Boston
and he will conduct a
Barber, Copeland, and
night. Demonstrative ov
ences hail his every app
correspondent writes.

New Tanglewood b
clude a rehearsal stage,
for stagecraft, and a
cafeteria. Under cons
Hawthorne av. is a re
Hawthorne cottage whic
novelist occupied for tw
1850. The new building
site of the "Hawthor
which was burned in
building is being finan
American Federation o
t a reported cost of
will be dedicated next y

Other Pittsfield Ne

With its century old
wide stretches of lawn
he south across Lake
owards Monument m
Mount Everett, Tanglew
o thousands of visitors
ear after year. Willia
Tappan, Boston banke
hant, founded Tanglew
His granddaughter, M
Hopewell Hepburn of C
er aunt, the late Mar
Tappan, gave the prop
Boston Symphony orche

The Chicago Berkshir
rranging dinners and
ies for their friends, so
re coming especially f
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James Ward Thorne, M
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Mrs. James E. Baum of

Mrs. Welch Dickinson
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od fete.

Tanglewood to Produce 'Idomeneo'

"Idomeneo," often described as one of the greatest operas by Mozart, but hitherto unheard in this country, will be produced at Tanglewood, in the Berkshire Hills of Western Massachusetts. The opera is being prepared by the Berkshire Music Center, the school of the Boston Symphony Orchestra in this the orchestra's summer home at Lenox where the Berkshire Festival, conducted by Serge Koussevitzky, will still be in progress. Boris Goldovsky, head of the opera department at the Berkshire Music Center, will direct and conduct the performance. The mis-en-scene will be by Richard Bychtarik.

* * *

THE OPERA will be performed twice, in the theater-concert hall at Tanglewood, on Monday and Wednesday evening, Aug. 4 and 6. Admission will be by invitation to the Friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780 for the Court Opera in Munich, in his 24th year. It is, in the opinion of Mozart authorities, his greatest "opera seria" or classical grand opera, and this opinion is borne out by Mozart's devotion to his task and his pride in the result as explained in his letters to his father at the time.

* * *

MR. GOLDOVSKY has brought the opera to performable length by omitting extraneous subplots in the original text of the Abbé Varesco, shortening the recitatives, and re-ordering scenes for the sake of dramatic continuity. In doing this he has scrupulously respected Mozart's score, and in cutting, has sacrificed none of its great moments. The part of Idamante, written for a castrato, has not been transposed, and will be sung by a soprano. The opera will be given in the original Italian.

LITTLE ROCK, ARK.
GAZETTE

7:30 p. m.: Dr. Serge Koussevitzky conducting the all-Mozart program on the second program from the Berkshire Music Festival.

SPRINGFIELD, MASS.
NEWS

JUL 22 1947

Mozart Concert At Tanglewood On Air Tonight

Sunday Afternoon's Program to Be Repeated in Concert Hall at 8.30

The all-Mozart program played Sunday afternoon at Tanglewood by members of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will be repeated this evening at 8.30. It will be carried by the ABC network over a nation wide hook-up. Sunday it was heard by an audience of 2,600, a record for the theatre-concert hall, of whom 1,400 were seated on benches and the lawn surrounding the auditorium.

The program includes the Serenade for Winds, "Jupiter" Symphony in C Major, Symphony in E Flat Major and the Divertimento for Strings and Horns.

The last of four weekly chamber music programs will be presented tomorrow evening at 8.15 by the Juilliard String Quartet of New York. The program includes the String Quartet No. 3 by William Schuman; two pieces for String Quartet by Aaron Copland; and Quartets by Wallingford Riegger and Harold Shapero. Mr. Shapero's piece will be given its first public performance.

Members of the group are Robert Mann, and Robert Koff, violins; Raphael Hillyer, viola and Arthur Winograd, violoncello. The event is open to Friends of the Berkshire Music Center.

The concert planned for Thursday afternoon by the chorus of department 5 has been cancelled, but an evening of opera, with orchestral accompaniment, has been added to the list of events for Sunday evening at 8.15.

BATTLE CREEK, MICH.
ENQUIRER NEWS

JUL 22 1947

Music Festival Broadcast Will Feature Mozart

An all-Mozart list will comprise the program for the second ABC broadcast from the Berkshire Music Festival from 8:30 to 9:30 p. m. today over WELL. As in the previous broadcast, the program will come from the theater-concert hall at Tanglewood, Mass., summer home of the Boston Symphony orchestra. Dr. Serge Koussevitzky, conducting, has selected works without soloists. The following week the broadcast will be heard from the larger Music Shed. For today's broadcast, Dr. Koussevitzky has chosen two Mozart numbers, Serenade in B flat major for wind instruments, Symphony in C major, No. 41.

SAN FRANCISCO, CALIF.
CHRONICLE

JUL 22

Music—An all-Mozart program is scheduled for presentation tonight by the Boston Symphony, under the direction of Dr. Serge Koussevitzky. The list includes the "Jupiter" Symphony and "Serenade in B Flat Major for Wind Instruments" (KGO—9 p. m.).

LEWISTON, ME.
SUN

JUL 21 1947

Boston Symphony Orchestra To Play Music from the Movies At Field Day at Tanglewood

The most comprehensive program of motion pictures ever assembled to illustrate the use of original musical scores by important contemporary composers will be shown at the Boston Symphony Orchestra's "Music for All" field day at Tanglewood July 29. Four nations, France, Russia, England, and the United States will be represented.

At least one reel each will be run from "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River," and "Henry V" with music of Aaron Copland and Arthur Honegger, who are on the faculty of the Berkshire Music Center at Tanglewood, Prokofieff, Shostakovitch, George Antheil, Virgil Thomson, and William Walton. The now historic Disney cartoon "Micky's Grand Opera" will be the curtain-raiser.

Prints for this special event for the benefit of the Berkshire Music Center are being loaned by United Artists Corporation, the Museum of Modern Art Film Library, and Paramount Pictures. Assembled under the title "Music in the Movies," the one-hour program will be screened at 7 P.M. in the Theatre-Concert Hall before the special concert and broadcast by the Boston Symphony Orchestra, Serge Koussevitzky conducting. For those who are unable to be accommodated at the first showing the program will be repeated at 11 P.M.

All of the pictures chosen have been outstanding hits and no selection was made on the basis of the music alone. Mr. Copland, holder of both the Pulitzer Prize and the Critics Circle Award for his recent compositions, himself chose the poignant closing scenes of "Our Town" as best representing his score for the Thornton Wilder drama. The sequence to be shown at Tanglewood begins in the cemetery of Grover's Corners and was made available by Paul Lazarus of United Artists.

A French film with Charles Boyer and Danielle Darrieux as the star-crossed Hapsburg lovers, "Mayerling" for more than ten years has been an acknowledged cinema masterpiece. The selected passage is the memorable carriage ride in which the Crown Prince Rudolf and the Baroness Vetsera tear through the night.

Two sections from "Alexander Nevsky" will be shown, first the beginning of the picture, where the medieval Russians mobilize to defend their homeland against the invading Teutonic knights, and the Battle on the Ice, the clash on a frozen lake which wrote one of the most stirring pages in Russian history. In both scenes Prokofieff made telling use not only of the orchestra but introduced a tremendous chorus as well.

"The Youth of Maxim" is the story of the 1905 revolution and is thinly veiled Soviet propaganda. Shostakovitch wrote very little original music for this sound track but made expert use of the workers songs of the period. A mild surprise for younger movie-goers comes when they hear a tune called "Danube Waves" which is a hit tune from "The Jolson Story." The same music, however, was played on the piano by Marlene Dietrich in a film which antedates "The Youth of Maxim" called "Dishonored."

When one remembers "The Plainsman" he usually thinks of the torture scene but the passage to be shown at Tanglewood will be quieter, the moment when Gary Cooper as Wild Bill Hickok shows his watch equipped with musical alarm to Jean Arthur (Calamity Jane). Antheil's score rated raves from the critics and it still holds up as some of the best written for films by music's confessed "bad boy." "The Plainsman" is by courtesy of Ben Washer, Paramount Pictures, Inc. For "The River," a government documentary film from the early days of the Roosevelt administration, Virgil Thomson begins with the hymn tune "How Firm a Foundation" and draws richly on American folk themes.

The finest orchestra and recording on the bill will be heard in William Walton's score for "Henry V" played by the London Symphony Orchestra. The excerpt from the Laurence Olivier's magnificent film of the Shakespeare play will be the Battle of Agincourt. The film is being shown at Tanglewood by special arrangement with Captain Harold Auten, the British producer's representative in the United States.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 22 1947

MOZART PROGRAM:

An all-Mozart list will comprise the program for the second ABC broadcast from the Berkshire Music Festival at 8:30 tonight over WOKO.

As in the previous broadcast, the program will come from the theatre-concert hall on the grounds here. Summer home of the Boston Symphony Orchestra. Dr. Serge Koussevitzky, conducting, has selected works without soloists. The following week the broadcast will be heard from the larger Music Shed.

For tonight's broadcast, Dr. Koussevitzky has chosen the following Mozart numbers, one in the smaller form and the other familiar to concertgoers: Serenade in B Flat Major for wind instruments, Symphony in C Major, No. 41 (Jupiter).

SPRINGFIELD, MASS.
NEWS

JUL 21 1947

Orchestra Gives Mozart Program at Tanglewood

Dr. Koussevitzky and Boston Symphony Accorded Ovation at Close of Concert That Included First and Last Symphonies

By W. HARLEY RUDKIN

In a program designed to show the glittering facets of an extra-ordinary musical personality, and the versatility of one of the world's top symphony orchestras, the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky yesterday afternoon treated the Tanglewood audience to a superb reading of four compositions of Wolfgang Amadeus Mozart.

Mozart wrote his first symphony when he was 17; his last at 32. Woven into this tragically short span was a richly colored variety of music that could only have been the product of an incomparable gift and titanic labor.

There is no use in trying to make points of comparison in yesterday's program, for each of the four compositions represented a new aspect of genius, and each received a masterful treatment at the hands of Dr. Koussevitzky and the orchestra's string and wind sections.

Serenade Opens Program

The afternoon began with the lovely and bewildering Serenade in B Flat Major for Wind Instruments; lovely as only perfection can be, and bewildering because of the tremendous variety of thematic propositions.

The "Serenade" employs two oboes, two bassett horns, two clarinets, who present the original theme, four horns, two bassoons and double bassoon.

Most moving of the five parts, is the graceful and lively Andantino, a theme with variations, and at the close of the final breezy "Rondo" yesterday's audience was all but on its feet, shouting "brava's," and cheering.

Next came the Divertimento in B Flat Major for Strings With Two Horns, which Dr. Koussevitzky delivered in brisk bravura fashion. This piece does not have the melodic strain of other Mozart divertimenti, and of the five movements, the Minuet is to me the most attractive.

The "Little Symphony" in E Flat Major, Mozart's first, opened the second half of the program. It is as true today as it was then, that most early, serious composition, whether music, painting or poetry, seems to underscore the tragic aspects of life. Gloom, pain, forebodings of death, intense preoccupation and introspection are quite typical and the young Mozart was no exception. It is only remarkable that the "Little Symphony" contains such passion of maturity, regardless of its content, and Dr. Koussevitzky gave it a grave and thoughtful exposition yesterday afternoon.

The C Major Symphony, styled the "Jupiter" brought the afternoon to a thundering close. The "Jupiter" was Mozart's fin de siecle, the crowning achievement of a glorious career; the challenge of a lofty spirit rising above a mean environment.

Yesterday's concert will be repeated in the theater and concert hall tomorrow evening at 8.30.

WORCESTER, MASS.
GAZETTE

JUL 21 1947

2500 At Concert In Tanglewood

By Gazette Staff Correspondent

LENOX, July 21—The second concert of the Berkshire Music Festival drew an audience of 2500 to Tanglewood yesterday. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, played a program devoted entirely to music by Mozart.

The Theater-Concert Hall, second largest auditorium at this Summer home of the Boston Symphony, was jammed to capacity with 1200 listeners who came to this world-famed retreat from all parts of the country and abroad. Among them were many celebrities from the music, social, and professional worlds. Another 1300 auditors crowded near the entrances and sprawled about on blankets within hearing distance.

While this concert was not intended to test audience reaction to Mozart compared to the warm reception accorded the Bach program of a week ago, yesterday there was an unmistakable rise of enthusiasm.

The orchestra was again reduced to chamber music proportions and for the "Serenade in B-flat Major" was decreased to 13 wind instruments. The "Divertimento in B-flat" employed the services of a small string orchestra and two horns. A well-proportioned oorchestra of 40 was required for the "Symphony in E-flat Major, No. 26," and the "Symphony in C Major ("Jupiter") No. 41."

Thursday night the festival will transfer its activities to the Tanglewood Shed, which seats 6000 and is noted for its amazing acoustical properties. The program will include Honegger's "Symphony for Strings," Debussy's pictorial tone-poem "La Mer," and "Symphony No. 2," by Brahms.

Saturday night's program will be Samuel Barber's "A School for Scandal," Copland's "Symphony No. 3," and Berlioz' "Harold in Italy." Dr. Koussevitzky will conduct both concerts.

Sunday afternoonn, the following will be conducted by Leonard Bernstein "Symphony No. 7 in C Major," by Schubert, and Stravinsky's "Le Sacre du Printemps."

This week there will be extra-curriculum events by students from the Berkshire Music Center, beginning Tuesday afternoon. Concerts will be given by the student orchestra, chamber groups, and chorus. These daily events are open to friends of the Berkshire Music Center by invitation only.

Tickets may be obtained to attend the public rehearsal of the Boston Symphony in the Shed at 10 Saturday morning.

SPRINGFIELD, MASS.
MORNING UNION

JUL 21 1947

MOZART CONCERT PLEASES THRONG AT TANGLEWOOD

Dr. Koussevitzky Is Recalled Four Times by Highly Appreciative Audience

By Willard M. Clark

Lenox, July 20 Th[illegible] Wolfgang Amadeus Moza[illegible] by members of the Boston S[illegible] Orchestra directed by D[illegible] Koussevitzky, drew an audience [illegible] 2500 to Tanglewood this [illegible] Eleven hundred persons [illegible] every seat in the con[illegible] building, while the rest occ[illegible] lawns around the building. It w[illegible] perfect day to hear sublime m[illegible] superbly played.

Appreciative Audience

Pierre Luboshutz and Genia Nemenoff, two-piano duo, who played with the Springfield Symphony [illegible] season, sat next to us, while [illegible] away, sat William Primrose, the violaist, who also appeared with the symphony. It was an audience which included many names important in music but best of it, it was an audience which came for the sake of music itself.

They heard great music. It was music from the pen of one who died too young, but left the world a musical output of extraordinary quality, amazing in the originality of [illegible] ideas, all testifying to the [illegible] scope of the composer's [illegible] invention.

Dr. Koussevittzky was in fine form. He opened the program with a delectable performance of the "Serenade in B-flat major for Wind Instruments." Seldom is one privileged to hear such virtuoso playing. The soaring notes of the [illegible] sweet competition from the [illegible] as well as less sweet competition from the planes which circled the ground-

[illegible]

Next came [illegible] B-flat major [illegible] and strings." This [illegible] entirely [illegible] less virtuoso [illegible] could one find [illegible] equal that of the B[illegible] The performance was [illegible] flawless exposition [illegible]

Second Portion

The second portion [illegible] first and [illegible] namely the "Symphony [illegible] major" written when M[illegible] years old, and the [illegible] in C Ma[illegible]

[illegible]

RICHMOND, VA.
TIMES DISPATCH

An all-Mozart list will comprise the program for the second ABC broadcast from the Berkshire Music Festival, 8:30 P. M. Dr. Serge Koussevitzky, conducting has selected works without soloists. He has chosen the following Mozart numbers, one in the smaller form and the other familiar to concert-goers: Serenade in B flat major (K. 361) for wind instruments, Symphony in C major, No. 41 (Jupiter), (K. 551).

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CHICAGO,
TRIBUNE

JUL 22 19

Music Fes
at Tangle
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BY JUDITH

THOSE Chicagoans
summer homes
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bulging during the next
while the Berkshire m
is in full swing at his
wood, in Pittsfield. The
start Thursday, with th
concerts by the Boston
orchestra and a Moza
which many of the 425
the Berkshire Music cen
part. The average at
two Bach concerts in
Concert hall last week
and two Mozart program
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are sell-outs.

Next Saturday will
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and he will conduct a
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New Tanglewood b
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Other Pittsfield Ne

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ELD, MASS.
G UNION

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CONCERT
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d M. Clark

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CHICAGO, ILL.
TRIBUNE

22 1947

Music Festival at Tanglewood Draws Crowds

BY JUDITH CASS

THOSE Chicagoans who have summer homes in or near Pittsfield, Mass., or who have taken houses in that vicinity for the season will find their walls bulging during the next three weeks while the Berkshire music festival is in full swing at historic Tanglewood in Pittsfield. The festival will start Thursday with the first of 10 concerts by the Boston Symphony orchestra and a Mozart opera, in which many of the 125 students at the Berkshire Music center will take part. The average attendance at two Bach concerts in the Theater-Concert hall last week was 2,000, and two Mozart programs, one held Sunday and one planned for today, are sellouts.

Next Saturday will be the 73d birthday of Dr. Serge Koussevitzky, conductor of the Boston Symphony, and he will conduct a program of Barber, Copeland, and Berlioz that night. Demonstrative overflow audiences hail his every appearance, our correspondent writes.

New Tanglewood buildings include a rehearsal stage, a workshop for stagecraft, and a kitchen and cafeteria. Under construction in Hawthorne av. is a replica of the Hawthorne cottage which the Salem novelist occupied for two years from 1850. The new building is on the site of the "Hawthorne Shrine," which was burned in 1890. The building is being financed by the American Federation of Musicians at a reported cost of $12,000 and will be dedicated next year.

Other Pittsfield News

With its century old trees and its wide stretches of lawn and view to the south across Lake Mahkeenac towards Monument mountain and Mount Everett, Tanglewood appeals to thousands of visitors who return year after year. William Aspinwall Tappan, Boston banker and merchant, founded Tanglewood in 1849. His granddaughter, Mrs. Andrew Hopewell Hepburn of Concord, and her aunt, the late Mary Aspinwall Tappan, gave the property to the Boston Symphony orchestra in 1938.

The Chicago Berkshire groups are arranging dinners and cocktail parties for their friends, some of whom are coming especially for the festival, while others will go on to the coast.

Staying with Mrs. Donald F. McPherson at historic Court Hill in Pittsfield will be Mr. and Mrs. Richard D. Bokum, Mr. and Mrs. Freeman Hinckley, Mr. and Mrs. Walter B. Wolf, Mrs. Walter R. Kirk, Mrs. Charles B. Goodspeed, Mr. and Mrs. Philip Wyman of Madeira, O.; Mrs. Logan G. Thomson of Cincinnati; Mr. and Mrs. Thomas Reath of Chestnut Hill, Pa.; Mr. and Mrs. Earl L. Tinker [Frances McKee] of New York, and Leander McCormick Goodhart of Washington.

Mrs. John L. Senior is having as guests at High Wick, Lenox, Mrs. James Ward Thorne, Mrs. Alden B. Swift, Mrs. Gustavus F. Swift, and Mrs. James E. Baum of Palm Beach.

Mrs. Welch Dickinson will give a supper party at her Stockbridge summer home Sunday night after the Tanglewood concert for her house party guests, who will include Mr. and Mrs. John W. Rogers of Evanston and Mr. and Mrs. Ernst von Ammon of Winnetka.

Mr. and Mrs. William Felton Barrett will [illegible] a lot of entertaining during the festival. Their house guests at Sky farm North Egremont will include Mrs. Giovanni Cardelli, Mrs. Francis King of South Hartford, N. Y., onetime president of the Garden Club of America; Mrs. Harold McBixby of St. Louis, Mr. and Mrs. Lyman Bliss, and Mr. and Mrs. [illegible] Hones Curtiss of [illegible], Mass.

Mrs. Clarence M. Warden, president of the Philadelphia Academy of Vocal Arts, and Mr. Warden, who have taken a villa at Lenox for the season, were guests of honor at a recent dinner given by Mr. and Mrs. Barrett. Others present included Mrs. George O. Forbes of Rockford and her sister, Mrs. Harold Irving Pratt of New York; Col. James P. Robinson, U. S. A., retired, and Mrs. Robinson of Washington; Mr. and Mrs. W[illegible] Richard Eaton, and Mr. and Mrs. William A. Berridge of New York.

Mrs. Clyde Mitchell Carr is at Red Lion inn, Stockbridge for the Tanglewood fete.

CHICAGO TEL.
NEWS

JUL 22 1947

BY SAM LESNER.

The usual order of sponsoring on radio something you're trying to sell has been reversed in St. Louis by house hunters who have turned to sponsoring 15-minute radio programs in a desperate effort to find living quarters.

A spokesman for Radio Station WIL said the 15-minute segments on the all-night record shows are restricted to 300 words giving the sponsor's type of business, the size of his family, his qualifications as a tenant and his housing requirements. He is identified only by his telephone number.

Timing of the program, late Saturday night into the early Sunday morning hours was chosen to reach a diversified audience that could be expected to be in good spirits and "perhaps a little on the sentimental side," the station's spokesman explained.

If anything, the programs should throw a new light on much maligned landlords who can show a "sentimental side."

* * *

SPEAKING of the telephone, there's a 20-minute opera bouffe about that sometimes diabolical instrument and the CBS Symphony will air it on Aug. 10.

"The Medium," Gian-Carlo Menotti's new American opera will be given its first radio performance with "The Telephone," which is also a Menotti contribution to opera theater. The original Broadway cast will be heard in "The Medium."

* * *

BOSTON SYMPHONY, Serge Koussevitzky conducting, offers an all-Mozart program tonight from the Berkshire Music Festival at Tanglewood, Mass. Jupiter Symphony is included, WLS, 7:30 p.m.

Movie music, incidentally, will be featured at the Berkshire Festival next week, preceding the regular concert.

At least one reel each will be run from "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River," and "Henry V," to illustrate the use of original musical scores by important contemporary composers.

We have no news as to whether this portion of the program will be broadcast but this is the sort of programming that would delight television set owners, if we had nation-wide television hookups.

One good deed deserves another. While radio and the Boston Symphony are paying their respects to film music next Tuesday, M-G-M will be shooting "The Story of Tanglewood" on the spot.

* * *

TELEVISION set owners can see a demonstration of plastic restorations for veterans and civilians on WBKB, tonight at 8:20. . . . Arthur Godfrey's "Talent Scouts" program goes commercial Friday night, WBBM, 8:30 p.m. No change in format.

"Arthur's Place," also a Friday night show on CBS (WBBM, 8:00 p.m.), has hauled in the "welcome guests" mat. Extroverts among Arthur's staff and regular customers will get the funny lines.

Letters

Discrimination

To the Editor of THE EAGLE:—

I just want to bring to your attention an unfortunate occurrence here, and perhaps with some air and light on the subject it will be cleared up.

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KATHARINE B. CREER.
P.O. Box 633,
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KINGSTON, N. Y.
FREEMAN

JUL 22 1947

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[42]

WORCESTER, MASS.
TELEGRAM

JUL 21 1947

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IELD, MASS.
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CHICAGO, ILL.
TRIBUNE
22 1947

Music Festival at Tanglewood Draws Crowds

BY JUDITH CASS

THOSE Chicagoans who have summer homes in or near Pittsfield, Mass., or who have taken houses in that vicinity for the season will find their walls bulging during the next three weeks while the Berkshire music festival is in full swing at historic Tanglewood, in Pittsfield. The festival will start Thursday, with the first of 10 concerts by the Boston Symphony orchestra and a Mozart opera, in which many of the 125 students at the Berkshire Music center will take part. The average attendance at two Bach concerts in the Theater-Concert hall last week was 2,000, and two Mozart programs, one held Sunday and one planned for today are sell-outs.

Next Saturday will be the 73d birthday of Dr. Serge Koussevitzky, conductor of the Boston Symphony, and he will conduct a program of Barber, Copeland, and Berlioz that night. Demonstrative overflow audiences hail his every appearance, our correspondent writes.

New Tanglewood buildings include a rehearsal stage, a workshop for stagecraft, and a kitchen and cafeteria. Under construction in Hawthorne av. is a replica of the Hawthorne cottage which the Salem novelist occupied for two years from 1850. The new building is on the site of the "Hawthorne Shrine," which was burned in 1890. The building is being financed by the American Federation of Musicians at a reported cost of $12,000 and will be dedicated next year.

Other Pittsfield News

With its century old trees and its wide stretches of lawn and view to the south across Lake Mahkeenac towards Monument mountain and Mount Everett, Tanglewood appeals to thousands of visitors who return year after year. William Aspinwall Tappan, Boston banker and merchant, founded Tanglewood in 1849. His granddaughter, Mrs. Andrew Hopewell Hepburn of Concord, and her aunt, the late Mary Aspinwall Tappan, gave the property to the Boston Symphony orchestra in 1938.

The Chicago Berkshire groups are arranging dinners and cocktail parties for their friends, some of whom are coming especially for the festival, while others will go on to the coast.

Staying with Mrs. Donald F. McPherson at historic Court Hill in Pittsfield will be Mr. and Mrs. Richard D. Bokum, Mr. and Mrs. Freeman Hinckley, Mr. and Mrs. Walter B. Wolf, Mrs. Walter R. Kirk, Mrs. Charles B. Goodspeed, Mr. and Mrs. Philip Wyman of Madeira, O.; Mrs. Logan G. Thomson of Cincinnati; Mr. and Mrs. Thomas Reath of Chestnut Hill, Pa.; Mr. and Mrs. Earl L. Tinker [Frances McKee] of New York, and Leander McCormick Goodhart of Washington.

Mrs. John L. Senior is having as guests at High Wick, Lenox, Mrs. James Ward Thorne, Mrs. Alden B. Swift, Mrs. Gustavus F. Swift, and Mrs. James F. Baum of Palm Beach.

Mrs. Welch Dickinson will give a supper party at her Stockbridge summer home Sunday night after the Tanglewood concert for her house party guests, who will include Mr. and Mrs. John W. Rogers of Evanston and Mr. and Mrs. Ernst von Ammon of Winnetka.

Mr. and Mrs. William Felton Barrett will do a lot of entertaining during the festival. Their house guests at Sky farm, North Egremont, will include Mrs. Giovanni Cardelli, Mrs. Francis King of South Hartford, N. Y., onetime president of the Garden Club of America; Miss Harold McBixby of St. Louis; Mr. and Mrs. Lyman Bliss, and Mr. and Mrs. Frederic Haines Curtiss of Charles River, Mass.

Mrs. Clarence V. Warden, president of the Philadelphia Academy of Vocal Arts, and Mr. Warden, who have taken a villa at Lenox for the season, were guests of honor at a recent dinner given by Mr. and Mrs. Barrett. Others present included Mrs. George O. Forbes of Rockford and her sister, Mrs. Harold Irving Pratt of New York; Col. James P. Robinson, U. S. A., retired, and Mrs. Robinson of Washington; Mr. and Mrs. Walter Prichard Eaton, and Mr. and Mrs. William A. Berridge of New York.

Mrs. Clyde Mitchell Carr is at Red Lion inn, Stockbridge, for the Tanglewood fete.

CHICAGO TEL.
NEWS

JUL 22 1947

BY SAM LESNER.

The usual order of sponsoring on radio something you're trying to sell has been reversed in St. Louis by house hunters who have turned to sponsoring 15-minute radio programs in a desperate effort to find living quarters.

A spokesman for Radio Station WIL said the 15-minute segments on the all-night record shows are restricted to 300 words giving the sponsor's type of business, the size of his family, his qualifications as a tenant and his housing requirements. He is identified only by his telephone number.

Timing of the program, late Saturday night into the early Sunday morning hours was chosen to reach a diversified audience that could be expected to be in good spirits and "perhaps a little on the sentimental side," the station's spokesman explained.

If anything, the programs should throw a new light on much maligned landlords who can show a "sentimental side."

* * *

SPEAKING of the telephone, there's a 20-minute opera bouffe about that sometimes diabolical instrument and the CBS Symphony will air it on Aug. 10.

"The Medium," Gian-Carlo Menotti's new American opera will be given its first radio performance with "The Telephone," which is also a Menotti contribution to opera theater. The original Broadway cast will be heard in "The Medium."

* * *

BOSTON SYMPHONY, Serge Koussevitzky conducting, offers an all-Mozart program tonight from the Berkshire Music Festival at Tanglewood, Mass. Jupiter Symphony is included, WLS, 7:30 p.m.

Movie music, incidentally, will be featured at the Berkshire Festival next week, preceding the regular concert.

At least one reel each will be run from "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River," and "Henry V," to illustrate the use of original musical scores by important contemporary composers.

We have no news as to whether this portion of the program will be broadcast but this is the sort of programming that would delight television set owners, if we had nation-wide television hookups.

One good deed deserves another. While radio and the Boston Symphony are paying their respects to film music next Tuesday, M-G-M will be shooting "The Story of Tanglewood" on the spot.

* * *

TELEVISION set owners can see a demonstration of plastic restorations for veterans and civilians on WBKB, tonight at 8:20. . . . Arthur Godfrey's "Talent Scouts" program goes commercial Friday night, WBBM, 8:30 p.m. No change in format.

"Arthur's Place," also a Friday night show on CBS (WBBM, 8:00 p.m.), has hauled in the "welcome guests" mat. Extroverts among Arthur's staff and regular customers will get the funny lines. This change of policy cancels Beatrice Kay's scheduled guest appearance on Friday's broadcast.

I just want to bring to your attention an unfortunate occurrence here, and perhaps with some air and light on the subject it will be cleared up.

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tsfield, Massachusetts. Wednesday, July 23, 19

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Bernstein To Conduct At Festival Sunday

Dr. Koussevitzky's Former Pupil To Be First Guest Conductor at Tanglewood—Concert Series Opens Tomorrow

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will open its 10th subscription season tomorrow night at Tanglewood.

Other Conductors

This year, for the first time since the Boston Orchestra came to the Berkshires, there will be guest conductors. Dr. Koussevitzky has invited Leonard Bernstein, his former pupil and now assistant in teaching conducting at the Berkshire Music Center, to occupy the podium for the concert on Sunday, July 27, and on Thursday, Aug. 7, for the opening of the last series. On Saturday, Aug. 9, Robert Shaw, choral leader, will conduct.

Bernstein, who is a native New Englander, having been born in Lawrence 29 years ago, is a graduate of Harvard. He studied two years at the Curtis Institute, Philadelphia, conducting under Fritz Reiner, orchestration under Randall Thompson and piano under Isabella Verengerova. Last winter he was guest conductor at Symphony Hall for three weeks and led the orchestra on a week's tour of the East, including New York City, where he was the first guest conductor of the orchestra for a full program in Carnegie Hall.

In the spring he conducted in Palestine, Prague, Brussels, Paris and Holland. A student of conducting under Dr. Koussevitzky in 1940 and 1941, he returned to Tanglewood in 1942 to assist him in teaching, as he has for the past two seasons. He led the orchestra for the American premiere of "Peter Grimes" at Tanglewood last August.

The Festival proper will include 10 concerts—on Thursday and Saturday evenings and Sundav afternoons for the next three week ends, and an extra program at 7.30 Aug. 5, to complete the Beethoven cycle with the Eighth and Ninth Symphonies.

Field Day July 29

Not included in the regular series, but an important part of the Festival picture will be the "music for all" field day on Tuesday, July 29, when with a concert by the Boston Symphony Orchestra, conducted by Dr. Koussevitzky, there will be films showing the use of contemporary music, especially written for the movies, the taking of a film of the audience, and the turning of the Shed into a broadcasting station. In a portion of the program called, "The March of Fidelity," actual playing by the orchestra will be contrasted with the playing of recordings made by it at different periods within the past 25 years, and ending with a hitherto unheard recording on a machine about to be placed on the market. The proceeds of the event will be used for the benefit of the Berkshire Music Center.

Another feature of the season will be the first performance in

Tanglewood
Continued on Second Page

Tanglewood

America of the rarely heard ope by Mozart, "Idomoneo," on Aug. and 6 by students of the Center.

Few seats remain in the Sh seating 6000. The second seri has been sold out for weeks. Lar audiences are expected to list from the lawn, depending for th size upon the weather. The a vance sale far exceeds that of a other year.

The housing problem is acu especially for the coming week en Hundreds have written to ask f help in securing accommodatio These inquiries have been referr to the Berkshire Hills Conferen Information booths which ha been set up for the occasion Great Barrington, Lee and Stoc bridge report brisk business, a in Lee, at least, vacancies are r ported.

More than 60 music editors a critics have made reservations f tomorrow evening, representi nearly as many newspapers a magazines, and including Vir Thomson of the New York Hera Tribune, who will lecture befo Aaron Copland's class in compo tion at the school tomorrow afte noon, Ross Parmenter of the Ne York Times, Francis Perkins the Herald Tribune and Alfr Frankenstein of the San Francis Chronicle.

Many famous persons in music literary, philanthropic and soc fields are expected from all ov the country. A party of 40 is co ing from Toronto, Canada, a members of the personnel of least four embassies in Washin ton.

SCHENECTADY, N. Y.
GAZETTE

JUL 22 1947

Of Music and Musicians

Tanglewood, the Mecca of music lovers, is opening its gates on Thursday for the first of the Berkshire Festival concerts in the big shed. Then the entire Boston Symphony will play works by Honegger, Debussy and Brahms. Tonight Serge Koussevitzky will conduct a chamber orchestra in a repeat all-Mozart program in the theater-concert hall.

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It would be impossible to plan a program that would be more satisfying or one that would give the hearer a clearer conception of the magnitude of the genius of Mozart. The program will be played tonight beginning at 8:15 o'clock.

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Other programs this week will be Saturday evening and Sunday afternoon. The program for Saturday includes Overture, "School for Scandal," Barber; Symphony number 3, Copland; and Berlioz' "Harold in Italy," Symphony with viola solo played by William Primrose. The Sunday concert will be conducted by Leonard Bernstein and will include the Schubert "Symphony in C major, number 7 and the Stravinsky "Le Sacre du Printemps."

The opera department of the Berkshire Music Center has announced that its major activity this year will be the American premiere of Mozart's opera, "Idomeneo." It will be given on the evenings of Aug. 4 and 6 in the theater-concert hall at Tanglewood and admission will be by invitation to Friends of the Berkshire Music Center. The performance will be directed and conducted by Boris Goldovsky; sets will be designed by Richard Rychtark. The orchestra and singers will be made up of pupils of the Berkshire Music Center.

The opera was called Mozart, "Idomeneo, King of Crete" and was written in 1780. It has been given only occasional performances in Europe owing to its length and the absence of printed parts. Since no parts exist in America, a full set is being copied for the Tanglewood production. Mr. Goldovsky has edited the score, preserving all the important scenes. The opera will be sung in the original Italian.

Harvard University Press at Cambridge, Mass., has announced that "Music and Criticism," a symposium, will be published this fall. Orders for the book (which will cost $5) should be sent to the Press at 38 Quincy street. The book will include the nine papers presented at the symposium at Harvard on May 1, 2 and 3 under the sponsorship of the department of music at Harvard university. The papers were given by Archibald T. Davison, E. M. Forster, Roger Sessions, Edgar Wind, Olga Samaroff-Stokowski, Virgil Thomson, Otto Kinkeldey, Paul H. Lang and Huntington Cairns.

Tanglewood

Jul 24

Concert Today

The student orchestra of Department 5 will play in the Shed at 4.30.

Tonight at 8.15

The first Festival concert of the subscription season by the Boston Symphony Orchestra, Serge Koussevitzky conducting, at 8.15.

Carvalho To Conduct Tomorrow

The student orchestra of Department 2 will play the following program in the Festival Shed at 8.15:

Overture in C, The Consecration of the House .... Beethoven
Irving Fine, conducting.
Serenade for flute, harp and strings, Hanson
Lois Schaefer, flutist.
Mary Stemm, harpist.
Hary John Brown, conducting.
Symphony in three movements. .Stravinsky
(Third movement.)
Gerard Samuel, conducting.
Concerto in B flat for violoncello and orchestra .... Boccherini
(Three movements.)
Aldo Parisot, cellist.
Eleazar deCarvalho, conducting.
Death and Transfiguration ...... Strauss
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OSTON POST, WEDNE

7/23

SCREEN GOSSIP

BY PRUNELLA HALL

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RADIO & TELEVISION WEEKLY
NEW YORK, N. Y.

JUL 23 1947

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AT BERKSHIRE FESTIVAL

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RCA Victor's first custom-made radio-phonograph instrument, named "The Berkshire," will make its world's debut at Tanglewood, Mass. on July 29 in conjunction with the Berkshire Festival. Dr. Serge Koussevitzky and the Boston Symphony Orchestra will present a "New Horizons in Music" program during the premiere of this instrument. This concert will demonstrate the most recent achievements in music reproduction, and will be attended by officials of the Radio Corp. of America.

As a feature of the introduction of "The Berkshire," and also for the first time for any reproducing instrument anywhere, this receiver will match its capabilities for tone fidelity and range against those of a full symphony orchestra in concert.

A limited edition of these sets will be offered exclusively on a subscription basis to benefit the scholarship fund of the Berkshire Music Center. Dr. Koussevitzky has heard "The Berkshire" and finds it "unprecedented in the fidelity of its performance."

SPRINGFIELD, MASS.
NEWS

JUL 23 1947

Next Week to Be Very Busy At Berkshire Music Festival

Three Concerts Slated for Sunday; 'Music for All. Tuesday Evening; Beethoven Cycle Starts Thursday

Starting with three concerts on Sunday, including the third of the subscription series for the Berkshire Festival, next week promises to be a busy one at Tanglewood. It will include the special concert at the "Music for All" field day on Tuesday, for the benefit of the Berkshire Music Center, and the opening of the Beethoven cycle Thursday evening the 31st.

Following the opening Festival concert for series A tomorrow evening, when Serge Koussevitsky will conduct the Boston Symphony Orchestra in Honegger's "Symphony for Strings", Debussy's "The Sea" and Brahms' "Symphony No. 2", and the Saturday program, when the music director will conduct Barber's Overture, "School for Scandal", Copland's "Symphony No. 3" and Berlioz' "Harold in Italy" Symphony, with viola solo by William Primrose, Leonard Bernstein will take the baton Sunday afternoon, to be the guest conductor at Tanglewood, leading the orchestra in Mozart's Overture to "The M Flute", Stravinsky's "Le Sa Printemps" and Schubert's phony in C major".

Sunday morning, the chambe sic group will give a concert and the evening the opera departm present scenes from operas, with chestral accompaniment, an even listed in the calendar. Monday noon at 4.30 the orchestra and of department 5 will give a co and Wednesday evening orche students of the Berkshire Music ter will present an all-Stravin chamber concert.

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The 6th and 7th symphonies and concerto will be played Sunday af noon, August 3, Joseph Battista, s loist, and the cycle will close with extra concert Tuesday evening, A gust 5 at 7.30, with the 8th and symphonies. The soloists will Miss Frances Yeend, soprano; M Eunice Alberts, contralto; Jam Pease, bass; and David Lloyd, ten

The student orchestra will play the shed Friday evening and Saturd morning the BSO rehearsal will open to the public for the benef the pension fund. Friends of th Berkshire Music Center are invi to all student concerts. Admission opera scenes will be by invitation.

The "field day" on the 29th start at 7 with the showing of from French, Russian, English American films, including Town", "Mayerling", "Alexander N sky", "The Youth of Maxim", Plainsman", "The River" and "He V", to illustrate the use of m especially written by contempo composers. During a special conc by the Boston Symphony Orches movies will be made of the audie who will see how a concert is br cast over ABC's coast-to-coast n work.

[43]

tsfield, Massachusetts, Wednesday, July 23, 19

IN SPOTLIGHT: At the invitation of his former instructor, Dr. Koussevitzky, conductor of the Boston Symphony Orchestra, Leonard Bernstein will occupy the podium in the Music Shed at the Berkshire Symphonic Festival on Sunday afternoon and Thursday evening, Aug. 7.

Eagle

Bernstein To Conduct At Festival Sunday

Dr. Koussevitzky's Former Pupil To Be First Guest Conductor at Tanglewood—Concert Series Opens Tomorrow

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will open its 10th subscription season tomorrow night at Tanglewood.

Other Conductors

This year, for the first time since the Boston Orchestra came to the Berkshires, there will be guest conductors. Dr. Koussevitzky has invited Leonard Bernstein, his former pupil and now assistant in teaching conducting at the Berkshire Music Center, to occupy the podium for the concert on Sunday, July 27, and on Thursday, Aug. 7, for the opening of the last series. On Saturday, Aug. 9, Robert Shaw, choral leader, will conduct.

Bernstein, who is a native New Englander, having been born in Lawrence 29 years ago, is a graduate of Harvard. He studied two years at the Curtis Institute, Philadelphia, conducting under Fritz Reiner, orchestration under Randall Thompson and piano under Isabella Verengerova. Last winter he was guest conductor at Symphony Hall for three weeks and led the orchestra on a week's tour of the East, including New York City, where he was the first guest conductor of the orchestra for a full program in Carnegie Hall.

In the spring he conducted in Palestine, Prague, Brussels, Paris and Holland. A student of conducting under Dr. Koussevitzky in 1940 and 1941, he returned to Tanglewood in 1942 to assist him in teaching, as he has for the past two seasons. He led the orchestra for the American premiere of "Peter Grimes" at Tanglewood last August.

The Festival proper will include 10 concerts—on Thursday and Saturday evenings and Sunday afternoons for the next three week ends, and an extra program at 7.30 Aug. 5, to complete the Beethoven cycle with the Eighth and Ninth Symphonies.

Field Day July 29

Not included in the regular series, but an important part of the Festival picture will be the "music for all" field day on Tuesday, July 29, when with a concert by the Boston Symphony Orchestra, conducted by Dr. Koussevitzky, there will be films showing the use of contemporary music, especially written for the movies, the taking of a film of the audience, and the turning of the Shed into a broadcasting station. In a portion of the program called, "The March of Fidelity," actual playing by the orchestra will be contrasted with the playing of recordings made by it at different periods within the past 25 years, and ending with a hitherto unheard recording on a machine about to be placed on the market. The proceeds of the event will be used for the benefit of the Berkshire Music Center.

Another feature of the season will be the first performance in

Tanglewood
Continued on Second Page

Tanglewood

America of the rarely heard ope
by Mozart, "Idomoneo," on Aug.
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These inquiries have been referr
to the Berkshire Hills Conferenc
Information booths which ha
been set up for the occasion
Great Barrington, Lee and Stoc
bridge report brisk business, a
in Lee, at least, vacancies are r
ported.

More than 60 music editors a
critics have made reservations f
tomorrow evening, representi
nearly as many newspapers a
magazines, and including Vir
Thomson of the New York Hera
Tribune, who will lecture befo
Aaron Copland's class in compo
tion at the school tomorrow afte
noon, Ross Parmenter of the Ne
York Times, Francis Perkins
the Herald Tribune and Alfr
Frankenstein of the San Francis
Chronicle.

Many famous persons in music
literary, philanthropic and soc
fields are expected from all ov
the country. A party of 40 is co
ing from Toronto, Canada, a
members of the personnel of
least four embassies in Washin
ton.

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[43]

INFORMATION OBSCURED

CINCINNATI, OHIO
ENQUIRER

SHOW MIRROR

by E. B. Radcliffe

The Enquirer's Theater Editor

ovie Music Given Concert Display n Koussevitzky Tanglewood Program

Movie music is being given special recognition next Tuesday in the [illegible] where Dr. Serge Koussevitzky and the Boston Symphony [illegible] compiled a special program of screen music to pre- [illegible] Tanglewood concert with radio, screen, and record- [illegible]

[illegible] screen music will be present- [illegible] from pictures for [illegible] background. The [illegible] in the Tanglewood [illegible] the concert in the [illegible] concert will give [illegible] opportunity to see the [illegible] take part in [illegible] called "The Story [illegible]anglewood" and duplicate per- [illegible]ance of the orchestra's best- [illegible] recordings.

E PROGRAM of movies will rate the use of original musi- scores by important contem- composers. Four nations, ce, Russia, England and the d States will be represented. least one reel each will be run "Our Town," "Mayerling," ander Nevsky," "The Youth axim," "The Plainsman," "The ," and "Henry V" with music aron pland and Arthur gger who are on the faculty Berkshire Music Center at lewood, Prokofieff, Shostako- George Antheil, Virgil Thom- and William Walton. The his- Disney cartoon, "Micky's

Movie Timetable

ALBEE: 10:15, 12:21, 2:27, 4:33, 6:39, 8:45, Preview.
PALACE: 10:12, 12:10, 2:08, 4:06, 6:04, 8:02, 10.
CAPITOL: 10:29, 12:53, 3:17, 5:31, 7:45, 9:59.
GRAND: 10:28, 12:23, 2:18, 4:13, 6:08, 8:02, 10.
KEITH'S: 10:20, 12:20, 2:20, 4:20, 6:20, 8:20, 10:20.
SHUBERT: 10, 12:02, 2:04, 4:06, 6:08, 8:10, 10:12.
LYRIC: 10:29, 12:24, 2:19, 4:14, 6:09, 8:04, 10.

Grand Opera," will be the curtain-raiser.

Prints for this special event for the benefit of the Berkshire Music Center are being loaned by United Artists Corporation, the Museum of Modern Art Film Library and Paramount Pictures.

* * *

ALL of the pictures chosen have been outstanding hits and no selection was made on the basis of the music alone. Copland, holder of both Pulitzer Prize and the Critics Circle Award for his recent compositions, himself chose the poignant closing scenes of "Our Town" as best representing his score for the Thornton Wilder drama. The sequence to [illegible] at Tangle-

ood begins in the cemetery of rover's Corners and was made vailable by Paul Lazarus of United rtists.

A French film with Charles Boyer nd Danielle Darrieux as the starrossed Hapsburg lovers, "Mayer-ing" for more than 10 years has een an acknowledged cinema masterpiece. The selected passage is he memorable carriage ride in hich the Crown Prince Rudolf nd the Baroness Vetsera tear rough the night.

Two sections from "Alexander evsky" will be shown, first the eginning of the picture where the edieval Russians mobilize to de-nd their homeland against the in-ading Teutonic knights, and the attle on the Ice, the clash on a ozen lake which wrote one of the ost stirring pages in Russian his-ry. In both scenes Prokofieff ade telling use not only of the chestra but introduced a tre-endous chorus as well.

"The Youth of Maxim" is the ory of the 1905 revolution and is inly veiled Soviet propaganda. ostakovitch wrote very little iginal music for this sound track t made expert use of the work-, songs of the period. A mild rprise for younger movie-goers mes when they hear a tune called anube Waves," which is a hit e from "The Jolson Story." The me music, however, was played the piano by Marlene Dietrich a film which antedates "The uth of Maxim" called "Dishon-d."

hen one remembers "The insman," he usually thinks of torture scene, but the passage e shown at Tanglewood will be

quieter, the moment when Gary Cooper as Wild Bill Hickok shows his watch equipped with musical alarm to Jean Arthur (Calamity Jane). Antheil's score rated raves from the critics and it still holds up as some of the best written for films by music's confessed "bad boy." "The Plainsman" is by courtesy of Ben Washer, Paramount Pictures, Inc. For "The River," a government documentary film, Virgil Thomson begins with the hymn tune "How Firm a Foundation" and draws richly on American folk themes.

William Walton's score for "Henry V," played by the London Symphony Orchestra, offers excerpt from the Battle of Agincourt. The film is being shown at the Tanglewood by special arrangement with Captain Harold Auten, the British producer's representative in the United States.

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kshire Festival Open Thursday

[illegible] Berks[illegible] Fes[illegible] [illegible] night, 10 [illegible] beginning [illegible] program Sun- [illegible] was re- [illegible] Serge [illegible] members [illegible] Boston Symphony Orches- [illegible] for Winds [illegible] major [illegible] Strings and [illegible] students [illegible] Music Center [illegible] Berkshire [illegible] on Tuesday [illegible] orches- [illegible] the [illegible] con- [illegible] Boston Or- [illegible] be followed on [illegible] afternoon by a choral [illegible] by members of the same [illegible]partment and Friday evening [illegible] symphony concert in the

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Festival shed by department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening the Juilliard String Quartet of New York played a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

The first concert of series A of the Festival on Thursday evening, when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with a "Symphony for Strings" by Arthur Honegger, who flew from Paris last week to teach composition at the school. It will include "The Sea", Three Orchestral Sketches by Debussey and Brahms' 2nd Symphony. The Saturday evening program will consist of Barber's Overture, "School for Scandal", Copland's Symphony No. 3 and Berlioz's "Harold in Italy" Symphony, with a viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27 at 3:30, conducted by Leonard Bernstein, with the following program: Mozart's "Overture, 'The Magic Flute'"; Stravinsky, "Le Sacre du Printemps"; Schubert's Symphony in C Major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office three hours before each concert.

KINGSTON, N. Y.
LEADER

JUL 23 1947

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MILWAUKEE WIS
JOURNAL

JUL 24 1947

Boston Orchestra Won't Visit City

The Boston symphony orchestra, it was disclosed Thursday, will not come to Milwaukee this season because there is no available place of suitable size for the orchestra to play.

The Auditorium, where the Boston organization, under Serge Koussevitzky, has played for the last two years to soldout houses, has been engaged for Dec. 6 and Dec. 7 by the International institute. The Boston orchestra makes its annual tour in December and could come to Milwaukee only Dec. 6. Under auspices of the Arion Musical club, the orchestra has made its annual concert one of the leading events of the musical season.

The Auditorium management explained that the Dec. 6 date could not be made available to the Arion club because the International institute, with its annual "fair," takes over practically the entire building for two full days.

The Arion club Thursday announced its series of concerts at the Auditorium for the coming season as follows: Rise Stevens, mezzo soprano, Nov. 7; Yehudi Menuhin, violinist, Jan. 29; Yolanda Petris, soprano, Feb. 21; the Arions' presentation of the Bach B Minor Mass, Apr. 4, and Artur Rubinstein, pianist, Apr. 20. In addition, the club will present Serge Jaroff's Don Cossacks choir Dec. 4, its annual "Messiah concert Dec. 16 and its junior spring concert May 22.

NEW YORK CITY, N. Y.
VILLAGER

JUL 24 1947

Mr. Bernstein Conducts

The Musical Festival at the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass., reaches its height this week, with well-known Villager, Leonard Bernstein, conducting the Boston Symphony Orchestra Sunday afternoon. Mr. Bernstein follows Dr. Serge Koussevitzky to the podium, the latter conducting tonight's first concert of the first regular subscription series.

Sunday afternoon's concert in the famous Music Shed will open with the overture to "The Magic Flute" by Mozart. It will be followed by Stravinsky's "Le Sacre du Printemps," and conclude with Schubert's Symphony No. 7, in C Major.

Mr. Bernstein, who was originally discovered as a pupil of Dr. Koussevitzky, will again conduct on Thursday evening, Aug. 7, in the Festival's series C.

The local conductor will be back in the Village in the Fall, to prepare for his third season at the head of his own New York City Symphony. Prior to going to Tanglewood for the Summer season, he returned from a concert tour of the Near East and Europe.

NEW YORK, N. Y.
TIMES

JUL 24 1947

LENOX FETE TO OPEN

Berkshire Festival Series Starts Tonight—Koussevitzky Leads

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will present the opening concert in the first regular series of the Berkshire Festival at Tanglewood, Lenox, Mass., tonight at 8:15.

The program will include Honegger's "Symphony for Strings," Debussy's "La Mer" and the Second symphony of Brahms. Further concerts on Saturday night and Sunday afternoon will complete the week-end series. There will be two more series.

NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 24 1947

Music

U. S. a Natural Home For a U. N. of Music

By LOUIS BIANCOLLI.

With America's top summer festival getting under way at Tanglewood, some thought ought to be directed now to a super-Tanglewood, a kind of United Nations of Music.

So many global parleys are going on here that it may now be the time to sponsor a world pact of music. There could be no harm in saying what must be said with music.

To date, international music festivals have been an almost strictly European monopoly. Smaller editions of world reunions of musicians have been held here, but nothing on the Continental scale.

With the Berkshire Festival bulking larger each season, ways of converting it into a world symphonic league should be studied. So far it has been a New England observance, with few worldwide features.

Berkshire Dream.

Of course, Serge Koussevitzky's dream was some day to transform the Berkshire hillock into a Parnassus of the arts where musicians from all lands might bring their best wares.

That dream is still far short of fulfillment, though progress toward it may come overnight once the Boston batonist decides that what this country needs is a bigger and better Salzburg.

Though beaten and battered, Europe wasn't long in hitting its old festival stride again. Symphonic reunions are again the order of the day, and money is spent freely on summer seasons.

Of course travel is no real problem with Prague or Vienna as festival conters, that is, for countries on the Continent. It is no hardship there to round up 20 nations in a tabernacle of close harmony.

Handicaps Here.

Both distance and lack of tradition have acted against the growth of world music centers here. This, despite the fact that no country has played host to so many international concert artists.

Possibly a beginning might be made with an annual music festival on a hemisphere basis—a Pan-American Tanglewood, with ample scope for the variety of Indo-Hispanic styles.

This need not be the kind of random harvest we have been getting at Carnegie and elsewhere. Well planned programs with top notch artists and conductors from below the border would be on the agenda.

From there it ought to be an easy leap to building the festival on a world plan. Some sort of competition should be worked in, to keep home talent on the alert, besides promote healthy rivalry all around.

Programs might be planned on an even basis of classics and moderns. That is, concessions should be made to both camps. The three B's need not hog the repertory. Time enough for that in the winter.

Jog World Talent.

For, while the stress belongs on summer nourishment for music-hungry fans, other aims should not be lost sight of. Chief of them, perhaps, is the stimulus to world talent.

The better the facilities for hearing music, the greater the incentive for writing it. Moreover, festivals tend to encourage governments to sponsor home talent as a matter of pride. Musicians can always use that kind of help.

Then, there is the added attraction of bringing the least contentious elements of all lands together in a yearly round of peaceful endeavor. They might even show the way to improved world understanding.

Harmony, after all, began as a term of music.

BARRE, VT.
TIMES

JUL 24 1947

As We Live

By Gail Hood Helmer

New England Characteristics. Simplicity and practicality are claimed by the register of motor vehicles [illegible] Rhode Island, Mr. Lussier, to be the cause of Rhode Island reaching the goal of the lowest traffic [illegible] in the nation. Five steps [illegible] given as essential and these are [illegible] sound common [illegible] not confined to New England.

1. Appoint local safety committee to work with the state committee.
2. Inaugurate a drivers' training course [illegible].
3. Install safety features in new highway construction.
4. Establish minimum standards for driver licensing.
5. Provide courses in safe motor operation in secondary schools.

Mr. Lussier explains that three things are also needed—hard work, constant vigilance and a spirit of cooperation among all segments of the state's citizens.

Music For All field day will be given by the Boston Symphony Orchestra at Tanglewood on July 29, showing the latest forms of musical reproduction. The program will cover radio, television and motion pictures and will conclude with a special concert by the Orchestra. Prominent people in the musical world are giving time and talent to make this festival a big success.

Fair Weather Is Promised For Opening at Tanglewood

Jul 24

With fair weather that promises to last through the evening, a large audience is expected for the opening concert of the subscription season of the Berkshire Festival at Tanglewood tonight.

The Boston Symphony Orchestra members who have just finished a successful season on the Esplanade in Boston have joined Serge Koussevitzky, music director, the members on the faculty at the Berkshire Music Center and those who have been spending the summer in other places, to rehearse for the 11 concerts that they will play between now and Aug. 10.

During rehearsals the grounds at Tanglewood are closed to visitors, excepting on Saturday mornings, when the public may attend for the benefit of the orchestra's pension fund. Rehearsals start at 10 and continue until about 1.

First Series Program

Programs for the first series of concerts follow:

Tonight at 8.15

Symphony for Strings........ Honegger
The Sea, three orchestral sketches, Debussy
Symphony No. 2 in D major .. Brahms

Saturday Evening, July 26, at 8.15

Overture, School for Scandal .. Barber
Symphony No. 3 .... Copland
Harold in Italy, symphony with viola solo .... Berlioz
Soloist, William Primrose.

Sunday Afternoon, July 27, at 3.30

Leonard Bernstein, conducting.
Overture, the Magic Flute .... Mozart
Le Sacre du Printemps .... Stravinsky
Symphony in C major [illegible]

[44]

INFORMATION OBSCURED

N. ADAMS, MASS.
TRANSCRIPT

JUL 24 1947

Symphonic Festival Concerts Begin at Tanglewood Tonight

Boston Symphony Orchestra Under Serge Koussevitzky's Direction, to Present Works of Honegger, Debussy and Brahms in Opening Program of First Series of 1947 Season—Opening Will Follow Four Musical Appetizers of Preliminary Concerts—Thousands of Music Lovers Are Expected.

After four musical appetizers in the form of concerts by smaller groups earlier this month, the annual Berkshire Symphonic festival presented by the famed Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky will attain its true grandeur this evening when the first of the series of nine major concerts will be given at the Tanglewood music shed in Lenox.

Opening Program

The opening of the festival proper, which in the past has attracted audiences of as many as 12,000, including genuine music lovers and those lured by the pageantry of the festival, will feature the "Symphony for Strings," by the Swiss composer, Honegger, who is at Tanglewood in person this summer, the three orchestral sketches by Debussy titled "The Sea" and the Symphony No. 2 in D major by Brahms.

These three offerings will comprise the first concert in Series A, which will be followed Saturday evening by a concert of the works of contemporay composers, Berlioz' "Harold in Italy" symphony with William Primrose as viola soloist, and Symphony No. 3, by Aaron Copland, assistant director at the Berkshire Music center.

The third concert in Series A will take place Sunday afternoon, with Leonard Bernstein conducting and will consist of such contrasting works as Schubert's Symphony in C major, No. 7, and "Le Sacre du Printemps," by Stravinsky.

Series "B" Concerts

Series B, beginning Thursday evening, July 31, and continuing Saturday evening, Aug. 2, and Sunday afternoon, Aug. 3, as well as an "extra" concert Tuesday evening, Aug. 5, will consist of a Beethoven cycle. The first program in this series will include the Symphony No. 1 in C major, Symphony No. 2 in D major, and Symphony No. 3 ("Eroica"), while the second of the series will offer the Symphony No. 4 in B flat major, piano concerto No. 5 in E flat major from "Emperor," with Jacob Lateiner as soloist, and the Symphony No. 5 in C minor.

The Sunday afternoon concert in Series B will include the Symphony No. 6 ("Pastorale"), piano concerto No. 4 in G major, with Joseph Battista as soloist, and Symphony No. 7 in A major. Heard at the "extra" concert will be the Symphony No. 8 in F major and Symphony No. 9, with the final chorus of Schiller's "Ode to Joy."

Series C Programs

Series C, the final group in the 1947 festival, will open Thursday evening, Aug. 7, with Leonard Bernstein conducting and Ruth Posselt as soloist, when the audience will hear Haydn's Symphony in B flat, No. 102, Hindemith's Violin concerto, and Schumann's Symphony No. 2 in C major. On Saturday evening, Aug. 9, Robert Shaw will conduct the orchestra in a program which will include Mozart's "Requiem," Poulenc's "Chorus," and the "Symphony of Psalms" by Stravinsky.

The festival will close Sunday afternoon, Aug. 10, with Martinu's Concerto Grosso for chamber orchestra, with two pianos, the "Pavane" and "Bolero" of Ravel, and the Symphony No. 4 in F major, by Tchaikovsky.

"Music For All" Program

Next Tuesday evening, in the interval between the Series A and Series B concerts, the Boston orchestra under Dr. Koussevitzky's baton will appear in the novel "Music for All' program which has been added as another extra feature this year.

It will start at 7 o'clock in the concert-theater hall with excerpts from several recent films demonstrating the contributions of contemporary composers to the motion picture medium of musical expression. At 8.30 o'clock the Boston orchestra, playing in the shed, will perform Vivaldi Concerto for orchestra with organ in D minor, Tchaikovsky's Piano Concerto No. 1 with Ella Goldstein as soloist, and Berlioz' "Roman Carnival" overture. The first two selections will comprise the orchestra's regular Tuesday evening coast-to-coast broadcast which the shed audience will witness. During the third, the orchestra and the audience will be filmed in Tanglewood feature to be released by one of the major studios. After this will be presented "The March of Musical Fidelity" during which recordings made by the orchestra over a period of several years will be played along with the latest recording on one of the new model phonographs named the Berkshire in honor of Tanglewood to demonstrate the progress made in recording and reproducing techniques and equipment. The films will be repeated at 11 o'clock for late-comers.

NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 25 1947

Misses Own Big Show

By the Associated Press.

LENOX, Mass., July 25.—Although composer Arthur Honegger came here from Europe especially to hear Dr. Serge Koussevitzky conduct his "Symphony for Strings," illness kept him from the Boston Symphony Orchestra's performance in the Tanglewood music shed last night.

Tribune. Jul 25

NEW YORK

Berkshire Festival

Koussevitzky Leads Boston Symphony at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 24.—The Berkshire Music Festival entered its most intense stage tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in the first of nine subscription concerts in the music shed at Tanglewood.

The program began with the "Symphony for Strings" by Arthur Honegger, a member of this summer's faculty of the Berkshire Music Center at Tanglewood. This work was introduced to America by the Boston Symphony last December under Charles Muench, but has not yet been heard in New York. This novelty was followed by familiar music, Debussy's "La Mer" and Brahms's "Second Symphony."

Good weather prefaced tonight's performance, and, as in pre-war summers and last summer, when the full scale festivals at Tanglewood were resumed, many listened to the music on the grounds outside the spacious music shed, in addition to the capacity audience under its roof. The officially estimated attendance was 7,000. Still larger audiences are expected for the week-end concerts Saturday night under Dr. Koussevitzky and Sunday afternoon under Leonard Bernstein.

Tonight's concert was the fifth of the 1947 festival which has offered a Bach and a Mozart program each played twice during the past fortnight, but the first to be played by the complete Boston Symphony which, besides the regular subscription programs, will give two extra concerts on the next two Tuesday evenings. The present festival in the tenth according to the official reckoning, not counting the 1942 series, when students of the Berkshire Music Center gave the programs, or the concerts given by a part of the Boston Symphony under Dr. Koussevitzky in 1944 and 1945. The only war-time summer in which there was no musical activity at Tanglewood was 1943.

TAUNTON, MASS.
GAZETTE

JUL 25 1947

Guest Conductor For Tanglewood

LENOX, Mass., July 25 (AP)—For the first time in history, a guest conductor will lead the famed Boston Symphony orchestra next Sunday at the Tanglewood Music Shed.

He is 29 year old Leonard Bernstein, composer-conductor and former pupil of Dr. Serge Koussevitzky, the regular conductor.

The orchestra opened its first program of the Berkshire Symphonic Music Festival last night before about 7,000 persons.

Tanglewood

Concert Tonight

A symphony concert by the orchestra of Department 2, conducted by members of Serge Koussevitzky's conducting class and his assistant in teaching, Eleazar deCarvalho, will be held tonight in the Festival Shed at 8.15. The program will include a Beethoven Overture, Hanson Serenade, a Stravinsky symphony, a cello concerto by Boccherini and will conclude with Strauss' "Death and Transfiguration."

Public Rehearsal

Tomorrow morning at 10 the public is invited to a rehearsal by the Boston Symphony Orchestra for the benefit of the pension fund.

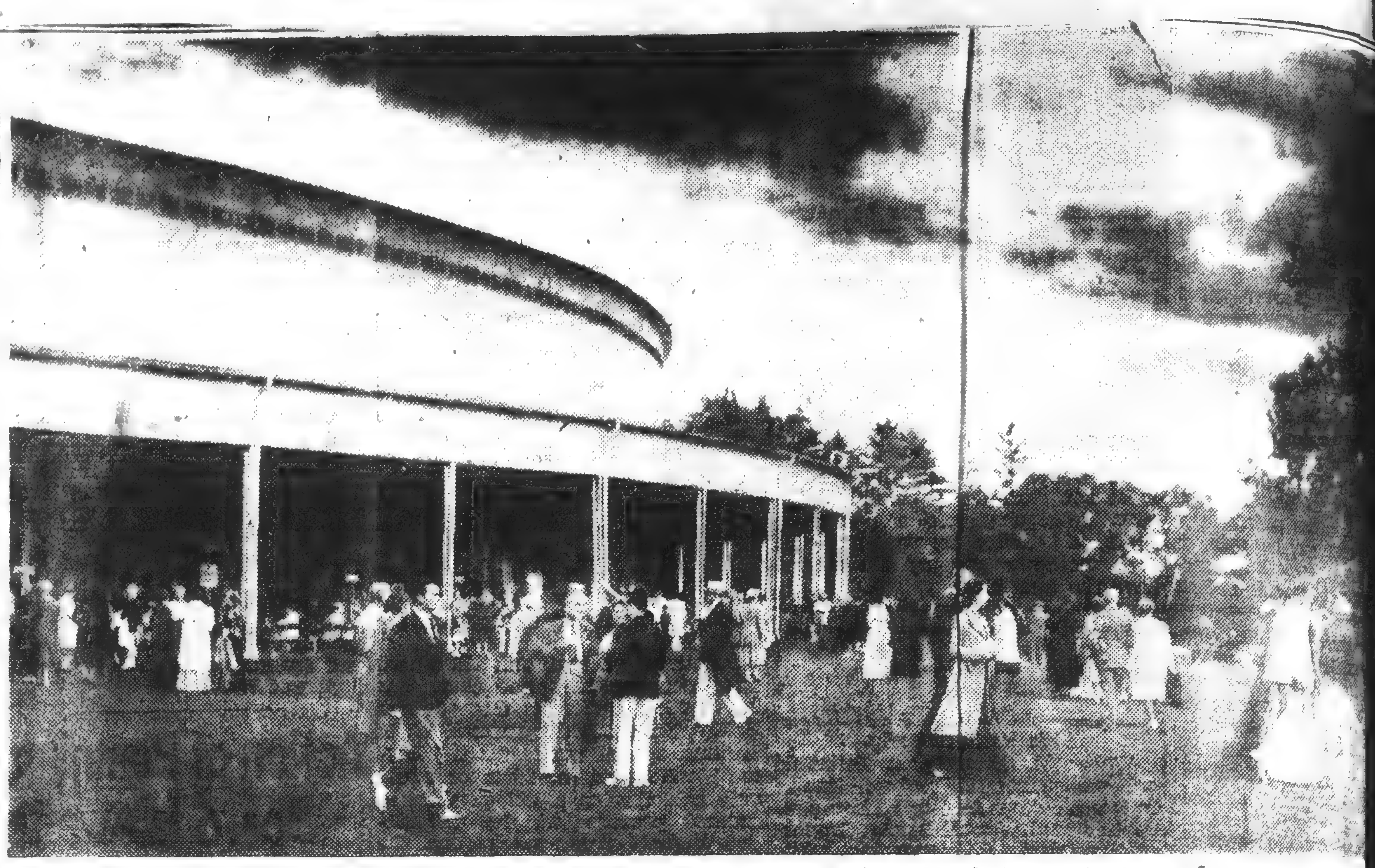
Next Festival Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will play the second program of the subscription season tomorrow night at 8.15.

Sunday Morning Concert

The chamber music group, under the direction of William Primrose will play the following program Sunday morning at 10.30:

Three Pieces .... Hindemith
Sonata .... Poulen
Sonata .... Hindemit
On Wenlock Edge .... Vaughan William
David Lloyd, tenor soloist.



TANGLEWOOD SCENE— Photo taken in a previous season shows part of one of the evening-concert crowds at the hug at Tanglewood, Lenox, where the Boston Symphony Orchestra will present this evening the fi the 1947 Berkshire Symphonic Festival.

Berkshire County Eagl

ttsfield, Massachusetts. Friday, July 25, 1947.

CONDUCTS TONIGHT: Eleazar de Carvalho, 32-year-old Brazilian conductor-co conduct a student orchestra in the Shed at Tanglewood tonight at 8.15. Carvalho, direct orchestra at rehearsal for tonight's program, is one of Dr. Serge Koussevitzky's assistants conducting at the Berkshire Music Center. At the close of the Festival he will go to Brazil concerts in Rio de Janeiro.

Audience of 7000 Hears First Tanglewood Concert

Great Shed in Berkshires Filled as Koussevitzky Conducts Boston Symphony

By Willard M. Clark

Tanglewood, July 24—A moonlit night and the promise of music superbly performed drew an audience of 7000 persons to Tanglewood tonight to hear the first in the series of Berkshire Festival concerts. Once again, the great shed was filled to capacity, while more than 100 persons were seated outside. The concert opened in traditional manner, as Dr. Koussevitzky strode onto the platform, his orchestra rose and, after a bit of hesitantcy, the audience followed suit. The greeting was enthusiastic and prolonged.

For the opening number, Dr. Koussevitzky chose to play the "Symphony for Strings" by Honegger. This work was first performed in this country in 1946. It is a powerful work, filled with strange harmonies and intriguing rythms. Written during the war in Paris, one felt that in it Honegger breathed his defiance against forces which, turned his beloved city into a wraith. These passages of rebellion alternated with passages of nostalgic beauty, music which came from a sorrowing heart. The final was superb in its indomitaible will, ending with as glorious a peal of liberation as was

Continued on Page 16

Audience of 7000

Continued from Page 1

ever penned. In this the horns do[illegible] with the first violins [illegible] chorale of surpassing pow[illegible]

There is little which [illegible] to what has been written [illegible] of the Koussevitzky readin[illegible] bussy's "The Sea." It is [illegible] tour de force, unequalled by [illegible] conductor in this country [illegible] the world. With the mig[illegible] of the Boston Symphony [illegible] mand, Dr. Koussevitzky [illegible] the Debussyian colors, [illegible] rhythms and the constan[illegible] mood. It was a memo[illegible] one of the most rewardin[illegible] the literature.

The closing work [illegible] Second Symphony. O[illegible] phonies by Brahms, [illegible] most sweetly upon [illegible] easily digested at a [illegible] Once again, one could [illegible] at the penetration of [illegible] the virtuosity of the pe[illegible] emotional qualities of th[illegible] in evidence and the [illegible] rugged quality was not [illegible] emotionalism.

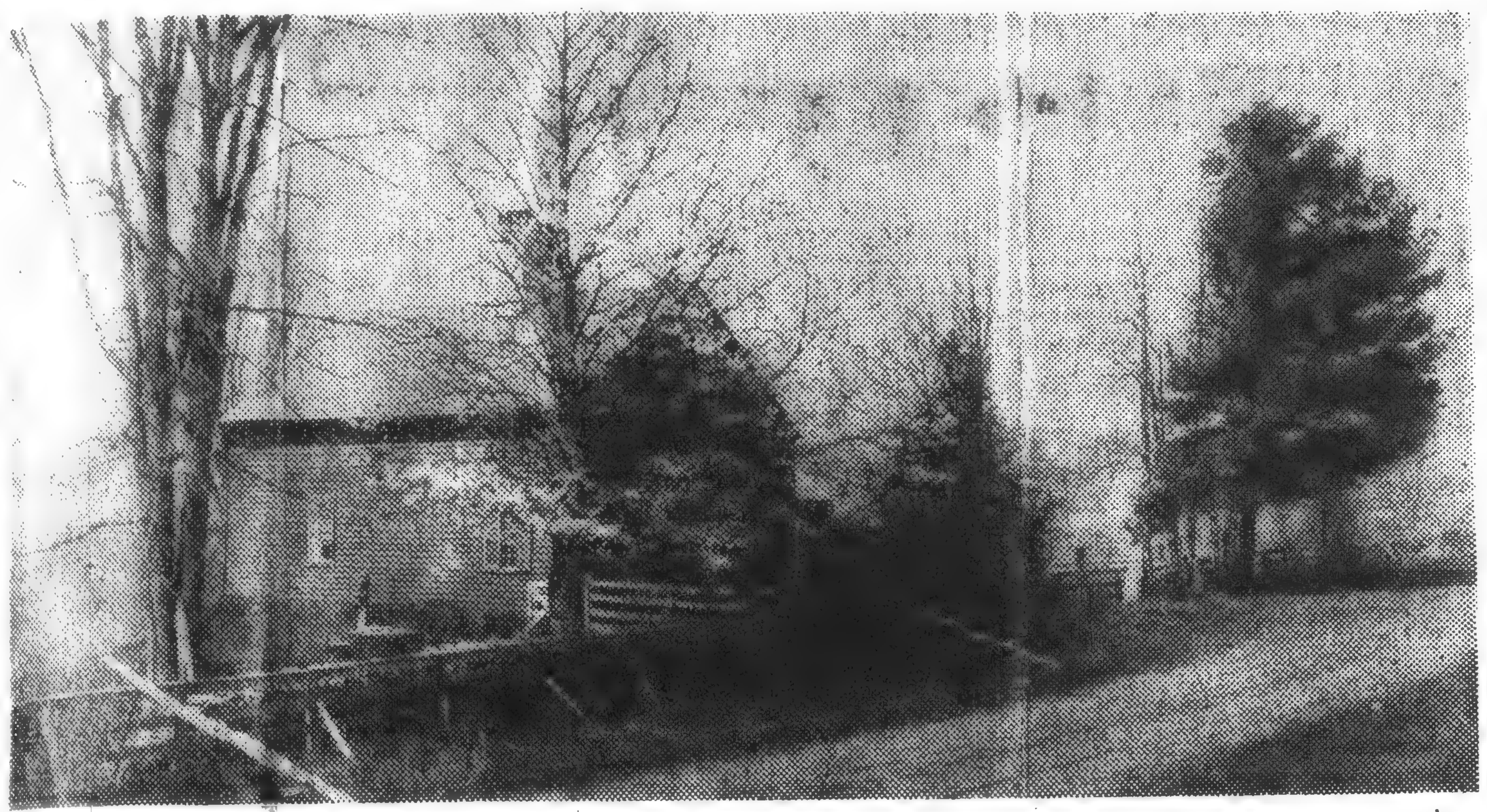
The second concert [illegible] "A" will be given Saturday [illegible] program will include the [illegible] "School for Scandal" by Sam[illegible] ber; Coplan's Third Symph[illegible] "Harold in Italy" by Berl[illegible] William Primrose as viol[illegible]

[45]

INFORMATION OBSCURED

-The Berkshire Evening Eagle, Thursday, July 24, 1947

wthorne's 'Little Red House' at Lenox Is Being Restored



The "Little Red House" as it appeared when Hawthorne lived in Lenox from 1850 to 1851. The structure burned to the ground in 1890 and is being restored to its original appearance.

hor's Home
House Studios
Tanglewood

OHN G. W. MAHANNA

gh he had no ear for mu- [illegible] declared [illegible] while living [illegible] that he couldn't [illegible] between "Hail Colum- [illegible] "Yankee Doodle," the [illegible] of Nathaniel Hawthorne [illegible] the Berkshire [illegible] by the restoration [illegible] Little Red House" where [illegible] from 1850 to 1851. [illegible] to me- [illegible] and abhorred making pil- [illegible] to the shrines of depart- [illegible] ness, but Hawthorne [illegible] be remembered.

a year before the out- [illegible] World War II, Mrs. Guy [illegible] Gannett of Portland, [illegible] ted Tanglewood. At that [illegible] was president of the Na- [illegible] ederation of Music Clubs, [illegible] something should be done [illegible] a shrine to the author [illegible] ught some of his most out- [illegible] works at Tanglewood. [illegible] ing over the grounds she [illegible] on the site of the house [illegible] awthorne lived from May, [illegible] Nov. 21, 1851. The build- [illegible] destroyed by fire June 22, [illegible] August, 1929, the late [illegible] Field Bishop of Lenox [illegible] monument on the site of [illegible] od and the historical [illegible] speech was made by the [illegible] an H. Ballard, librarian [illegible] erkshire Athenaeum in

15,000

annett conferred with Dr. [illegible] ussevitzky, founder of the [illegible] Music Center, to obtain [illegible] oval for the restoration [illegible] Little Red House." It [illegible] ntil this year that Mrs. [illegible] now a past president of [illegible] ation, was able to launch [illegible] t to restore the building. [illegible] hen completed, will cost [illegible] ,000. Contractor Harold [illegible] Lenox is doing the work [illegible] to have the exterior [illegible] before the end of the [illegible] Symphonic Festival next

use is being built on the [illegible] foundations. A fireplace [illegible] original brick from the [illegible] the structure. Like the original it will be el-shaped, constructed close to the ground, of clapboards like any New England farmhouse and painted barn red. On the outside it will look like the original house.

The inside will be quite different. The main part will be divided into two studios, with a fireplace in each, and separated by a soundproof partition. In the ell there will be a reception or practice room, two powder rooms and a kitchenette. The old stone wall and the original well, which still contains water, will be restored.

Lenox Has Changed

Lenox today is taking on the appearance of a "proving ground" for musicians, but when Hawthorne came to the Berkshires in 1850 the town was known as the "jungle of literary lions" and the star of his literary fame had just come into notice.

Politics drove Hawthorne to Lenox. With the advent of Gen. Zachary Taylor to the Presidency in 1848, Hawthorne was removed from his office in the Salem Custom House. He then started to write his book, "The Scarlet Letter," which appeared the following spring.

Just prior to his removal from office Hawthorne had talked of moving to the Berkshires and, according to his son, Julian, it was just by chance that "The Scarlet Letter" was not written in Lenox. He was impoverished upon arrival. Recognition and remuneration from his book were slow in coming.

After the Hawthornes had been here for about a year a change of fortune came to them. Checks began to overmaster bills. Longfellow, Holmes, Melville and Fanny Kemble visited Hawthorne with tokens of appreciation and Hawthorne took heart again and wrote at Tanglewood "The House of Seven Gables." After that he finished in the incredibly short space of five weeks, "The Wonder Book." In 1851 he also edited and wrote the preface for a third edition of the "Twice Told Tales."

"Tanglewood Tales," a supplement to "The Wonder Book," although not published until 1853, was evidently thought out in Lenox.

Hawthorne came to Lenox with his wife, and daughter Una, and son, Julian. While in Lenox their daughter, Rose, was born.

Describes View

Once in describing the view from Tanglewood, Hawthorne said, "There is a glen between this house and the lake through which winds a little brook with pools, and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees, so that it is all a dense shadow of obscurity. Beyond the lake is Monument Mountain looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods; and beyond Monument the dome of Taconic whose round head is more distinct than ever in winter when its snow patches are visible but which generally is a dark blue unvaried mountain top."

The scenery about his property so fascinated Hawthorne that he once said "I cannot write in the presence of that view."

From 1850 to 1851 Hawthorne's house was a hive of literary industry. He was 46 years old when he arrived to find the town bustling with lawyers because it was the county seat.

His son, Julian, reported in one of his writings that Hawthorne was so shy when he first moved to Lenox that "one day while walking to the Post Office he leaped over a stone wall to avoid meeting some of the villagers."

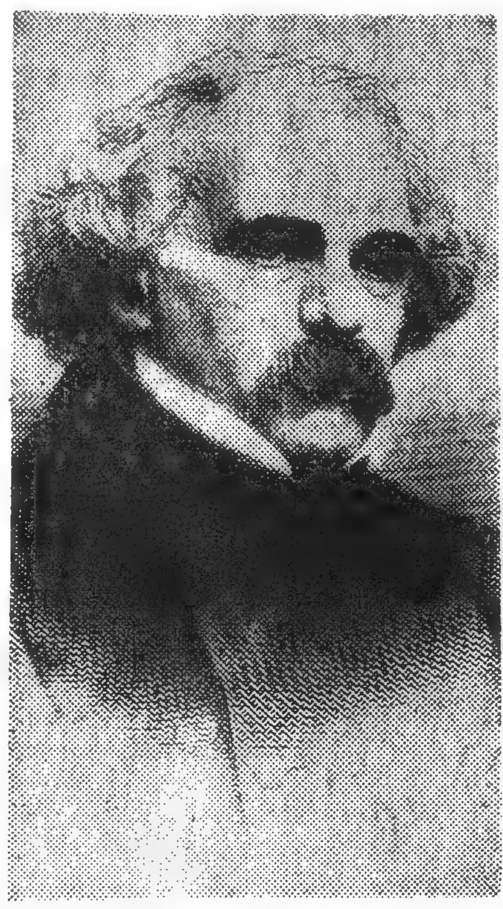
Household Economy

In one of Mrs. Hawthorne's letters to her mother she wrote of her household economy. The Hawthornes paid three cents a quart for the best of milk, 14 cents for butter, 11 and 12 cents for eggs, two shillings for a bushel of potaties, 6 cents a pound for veal and 9 cents a pound for beef.

When Hawthorne lived in the Berkshires he never wore a beard, according to books written by his son, and "he was without a mustache until his 55th year."

The Berkshire winters were too rough for the Hawthornes and they left Lenox in 1851. He died May 18, 1864 at Plymouth, N.H.

DR. SERGE KOUSSEVITZKY, founder of the Berkshire Music Center and Mrs. Guy P. Gannett of Portland, Me., past president of the National Federation of Music Clubs, who is heading the group in charge of the restoration of Hawthorne's house, inspect a memorial at the site on Hawthorne Street which was erected in 1929 by the late Cortlandt Field Bishop of Lenox.



NATHANIEL HAWTHORNE, from an old engraving made when he grew a mustache after leaving Lenox.

[46]

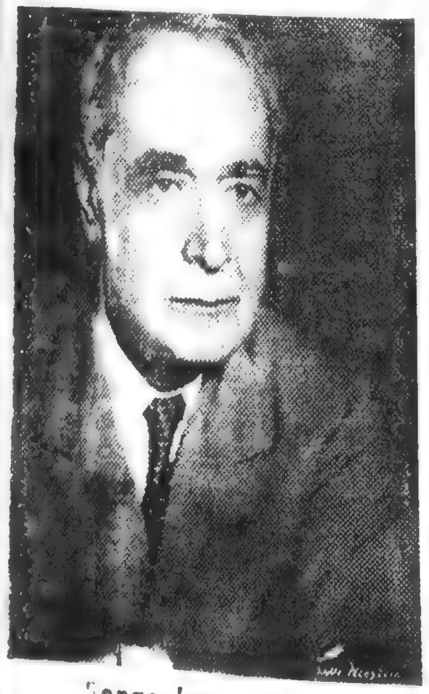
Friday, July 25, 1947

Berkshire Music Festival

Mozart-Programm

Tanglewood, im Juli.

A. H. Die für die ersten Bach- und Mozart-Programme angesetz- [illegible] Wiederholungen haben den



Serge Koussevitzky

[illegible] ner nur so weit [illegible] sich um den 1200 [illegible] fassenden Theatersaal [illegible] 1400 Hörer mit dem [illegible] im Grase begnügen muss- [illegible] Da [illegible] Tanglewood Flug- [illegible] unbekannte zivi- [illegible] mehr [illegible] Anlage eines [illegible] der für [illegible] Klangverteilung [illegible] Mozart konnte noch [illegible] den Kampf mit [illegible] Materie aufnehmen. [illegible] *B-Dur* für Blasinstrumente (K. 361) und das *Divertimento* B-Dur für Streicher und zwei Hörner (K. 287) waren die [illegible] während die kurze *Symphonie* Es-Dur (K. 184) und die *Jupiter-Symphonie* (K. 551) [illegible] annehmen: durch Mangel [illegible] Proben, besonders in den [illegible] nicht die Ton- [illegible] Durchsichtigkeit hatten, [illegible] zu den Vorzügen gerade der Boston [illegible] gehören. Anscheinend selbst nicht befriedigt, begann *Serge Koussevitzky* nervös die Konturen [illegible] zu überzeichnen. Dass aber [illegible] einer nicht vollendeten Darstellung bei diesem trefflichen Orchester und diesem grossen Dirigenten immer noch vieles bleibt, was erinnerungswürdig ist, bedarf nicht der Hervorhebung. Es war diesmal vorzugsweise in den erfüllten langsamen Sätzen zu finden.

Aus dem Musikleben

Stadium-Konzerte

Helen Traubel singt am Donnerstag, 24. Juli, Bruchstücke aus den Musikdramen von Wagner. Hans Schwieger dirigiert. Am Sonnabend, 26. Juli, spielt Ruggiero Ricci das Violinkonzert D-Dur von Paganini. Dirigent: Paul Lavalle.

"Tote Saison" in Town Hall

Die Direktion von Town Hall zeigt für den September bereits 27 Solistenkonzerte an.

Salzburger Festspiele

Die vom 27. Juli bis zum 31. August abgehaltenen Festspiele bestehen aus vielen Konzerten, in denen Edwin Fischer, Vaclav Talich, Wilhelm Furtwängler, John Barbirolli, Otto Klemperer, Charles Münch, Ernest Ansermet und Hans Knappertsbusch dirigieren. Als Solisten sind angesetzt: Edwin Fischer und Yehudi Menuhin, der in dem von Furtwängler geleiteten Konzert spielt. In den sechs von Joseph Messner geleiteten Domkonzerten werden Werke von Bach, Mozart, Verdi, Palestrina, Haydn und Bruckner aufgeführt. An den von Otto Klemperer, Joseph Krips, Hans Knappertsbusch und Karl Böhm dirigierten Opernabenden, an denen Lothar Wallerstein, Günther Rennert und Oscar Fritz Schuh als Spielleiter tätig sind, werden "Dantons Tod" von Gottfried Einem als Uraufführung, ausserdem "Cosi Fan Tutte', "Die Hochzeit des Figaro" von Mozart und "Arabella" von Richard Strauss gegeben. Als Schauspiele sind "Jedermann" von Hofmannsthal unter der Regie von He-

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OBE—FRIDAY, JULY 25, 1947

Berkshire Festival Opens 10th Season at Tanglewood

By CYRUS DURGIN

LENOX, July 24—The 10th season of the Berkshire Festival by the Boston Symphony Orchestra began here in the music shed at Tanglewood tonight. An audience of 6500 persons, 5500 in the shed and another 1000 on the lawns, heard Serge Koussevitzky conduct Honegger's Symphony for String Orchestra, the symphonic sketches "The Sea," by Debussy, and Brahms Second Symphony.

The weather was cool and clear, free from humidity and from the intermittent thunder showers that on occasions have punctured the music on opening nights in the past. The estate of Tanglewood, with its rolling green lawns, majestic trees and broad view of Lake Mankeenac, never looked lovelier.

Although there have been two sets of chamber music concerts in the theatre concert hall, and quite a lot of activity on the part of students of the Berkshire Musi Center, the festival may correctly be said to have opened with a concert by the full numbers of the Boston Symphony Orchestra. Everything else is really preliminary. The "big show" does not begin until the whole orchestra, part of which has been playing on the Charles River Esplanade, is reunited under the baton of the man who has given these festivals their far flung fame, Serge Koussevitzky.

Honegger Absent, Ill

Due to illness, Composer Arthur Honegger was unable to hear the performance of his symphony, and to share in the applause which followed. Mr. Honegger, having flown here from Europe a few weeks ago, has been teaching at the Berkshire Music Center, and is said quickly to have become a very popular member of the center faculty.

So far as one may judge, he would have rejoiced at his music and its performance tonight. The music, composed in Paris under the Nazi occupation in 1941, and introduced to the United States by Charles Muench and the Boston Symphony last December, is of thoroughly modern aspect. That is not to say it is overly dissonant, eccentric or forbidding. It is anything but that, and another hearing simply reinforces one's first feeling of pleasure.

This symphony is solidly built, of effective ideas, and superbly written for strings. To be sure, the constant sound of strings alone may become a little monotonous, and the added color supplied by the single trumpet in the chorale of the finale brings a quick new interest. Nevertheles, Honegger's work seems destined to live. A certain uneasiness, perhaps you might say disquiet, pervades it, even in the comparatively relaxed and melodic slow movement.

"Sea" Koussevitzky Triumph

As for "The Sea," that amazing capturing of the moods of glassy, then tossing, water, and finally of the turbulence of huge waves and blasting wind, that was again a Koussevitzky triumph. I have heard him interpret this piece time and again, and always it arouses wonderment, both at the consistency of the way he does it, and at the marvelous polish of detail, the fine touches of rhythm and accent and, above all, the surging vitality and passion of his reading. This is as close as you can get to the sea and its varying aspects without being on—or in—it.

Among the distinguished personages in the audience tonight were Sir Alexander Cadogan, British representative to the U.N., and Lady Cadogan; Mr. and Mrs. Archibald MacLeish, James Phinney Baxter, president of Williams College; John Nicholas Brown, assistant secretary of the Navy, and Mrs. Brown; Dr. Hamilton Holt, president of Rollins College, and Mrs. Holt; Mr. and Mrs John Shepard Jr., and William H Vanderbilt, former governor of Rhode Island, and Mrs. Vanderbilt.

The festival will continue Saturday evening, when Serge Koussevitzky will present Samuel Barber's overture, "The School for Scandal;" the Third Symphony by Aaron Copland, and Berlioz "Harold in Italy," with William Primrose as viola soloist. The series of the festival will be concluded Sunday afternoon, with Leonard Bernstein assuming the baton for Mozart's overture to "The Magic Flute;" "The Rite of Spring," by Stravinsky and the "Great" C Major Symphony by Schubert.

NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 25 1947

First Guest Conductor To Lead Symphony

LENOX, July 25 (AP) — For the first time in history, a guest conductor will lead the famed Boston Symphony Orchestra next Sunday at the Tanglewood Music Shed.

He is 29-year-old Leonard Bernstein, composer-conductor and former pupil of Dr. Serge Koussevitzky, the regular conductor. The orchestra opened its first program of the Berkshire Symphonic Music Festival last night before about 7,000 persons.

MILWAUKEE WIS.
JOURNAL

JUL 25 1947

No Hall for Great Orchestra

Disclosure that the Boston symphony orchestra will not play in Milwaukee this season for lack of a suitable hall again calls attention to the city's urgent need for the auditorium planned as part of the Memorial Center.

The Boston symphony has been heard these last few years, always by packed houses, in the Milwaukee Auditorium. However, when the orchestra makes its annual midwestern tour this December, the big hall will not be available at the only time possible for a visit. The Auditorium has made previous commitments that cannot be changed.

Last April a similar situation arose and the Metropolitan opera company could not be accommodated at the Auditorium. Consequently the world's greatest opera company was forced to bypass Milwaukee and go, instead, to some other city. This fall the world's greatest orchestra, as many believe it to be, will be forced to do the same thing.

The truth is that the Milwaukee Auditorium has long been recognized as inadequate for either concerts or opera, but for all these years we have had to make it do. If now the country's finest attractions are to be denied the city because even these unsatisfactory facilities are not available—well, then the situation is getting close to hopeless.

Some will say that there is no great loss in the cancellation of only two musical events. Only a few thousands of our people, the thoughtless will say, are thereby cheated.

In point of fact, the entire city suffers, and more than can be measured, if only in the matter of prestige. We have been languidly sliding into the status of a whistle stop and it's high time we halted the decline.

Friday, July 25, 1947

Berkshire Music Festival

Mozart-Programm

Tanglewood, im Juli.

A. H. Die für die ersten Bach- und Mozart-Programme angesetzten Wiederholungen haben den

Serge Koussevitzky

Strom der Besucher nur so weit abgelenkt, dass sich um den 1200 Personen fassenden Theatersaal diesmal "nur" 1400 Hörer mit dem Lagern im Grase begnügen mussten. Da auch in Tanglewood Flugzeuge leider keine unbekannte zivilisatorische Erscheinung mehr sind, so wäre die Anlage eines Lautsprechers geboten, der für eine gerechtere Klangverteilung Sorge trägt. Mozart konnte noch weniger als Bach den Kampf mit der lärmenden Materie aufnehmen.

Die *Serenade B-Dur* für Blasinrümente (K. 361) und das *Divermento* B-Dur für Streicher und vei Hörner (K. 287) waren die stlichen Ereignisse, während die urze *Symphonie* Es-Dur (K. 184) nd die *"Jupiter-Symphonie* (K. 1), man darf annehmen: durch fangel an Proben, besonders in ten ersten Violinen nicht die Tonschönheit und Durchsichtigkeit hatten, die zu den Vorzügen gerade der Bostoner gehören. Anscheinend selbst nicht befriedigt, begann *Serge Koussevitzky* nervös die Konturen zu überzeichnen. Dass aber selbst in einer nicht vollendeten Darstellung bei diesem trefflichen Orchester und diesem grossen Dirigenten immer noch vieles bleibt, was erinnerungswürdig ist, bedarf nicht der Hervorhebung. Es war diesmal vorzugsweise in den erfüllten langsamen Sätzen zu finden.

ATTLEBORO, MASS.
SUN

JUL 25 1947

Guest Conductor For First Time

LENOX (AP)—For the first time in history, a guest conductor will lead the famed Boston Symphony Orchestra next Sunday at the Tanglewood music shed.

He is 29 year old Leonard Bernstein, composer-conductor and former pupil of Dr. Serge Koussevitzky, the regular conductor.

The orchestra opened its first program of the Berkshire Symphonic Music Festival last night before about 7000 persons.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 25 1947

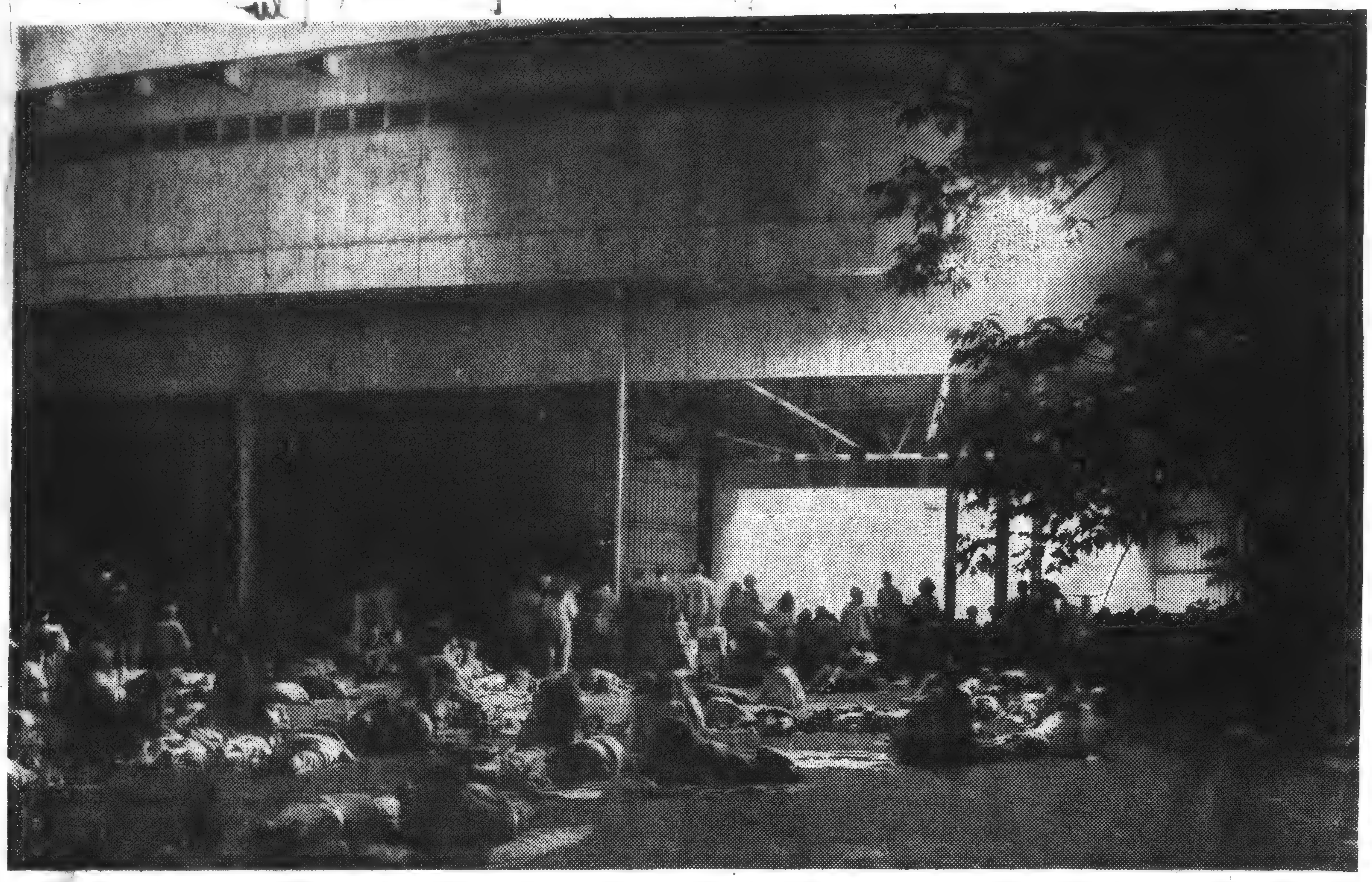
TANGLEWOOD HAS 7,000, BERNSTEIN TO CONDUCT

LENOX, Mass., (AP) — For the first time in history, a guest conductor will lead the famed Boston Symphony orchestra next Sunday [illegible] Tanglewood Music Shed.

He is 29 year old Leonard Bernstein, composer-conductor and former pupil of Dr. Serge Koussevitzky, the regular conductor.

The orchestra opened its first program of the Berkshire Symphonic Music Festival last night before about 7,000 persons.

Audience of 7000 Turns Out at Tanglewood For Season's First Concert in Music Shed



THE FESTIVAL OPENS ITS 10TH SEASON: This is a small and horizontal section of the 7000 who poured into Tanglewood last evening for the opening of the 10th season of the Berkshire Symphonic Festival in the huge Shed. A warm and starry night welcomed the crowd which heard Dr. Serge Koussevitzky and the Boston Symphony Orchestra in the first of the major programs in the 1947 series.

By JAY C. ROSENFELD

The Boston Symphony Orchestra played the third program of the 10th Berkshire Festival and the first of the season in the Shed at Tanglewood last night to an overflowing and gala audience of 7000. There had been two previous programs but they had been played by a reduced orchestra in the Theatre-Concert Hall, but this program was the first in which the complete resources of the famous orchestra were employed.

Koussevitzky Courageous

Dr. Serge Koussevitzky, the famed musical director of the orchestra, displayed great courage and keen musical instinct in choosing and arranging the program. He devoted the first half to two examples of the best in French musical thought of the past two generations, playing them in reverse chronological order, starting with the symphony for strings of Arthur Honegger and going on to Debussy's "La Mer."

Honegger's work has a stark and sombre character, but under the galvanic impulse of the Boston orchestra's unsurpassed leader, the powerful and ponderous nature of the music was penetrated with an intensity which gave it extraordinary impressiveness. A slow introduction reiterates an ordinary droning idiom, first by a solo viola, then by the section tutti, until by mere repetition it accumulates a telling effect. The slow movement is a lyric masterpiece. Written in Paris during the German occupation, it betrays the oppressed spirit of the French but with the poetic remoteness which has identified some of the best French music. Koussevitzky demanded savage energy from the strings at times, particularly in the passages allotted to the celli in their least favorable registers, but without the stimulation of the conductor, it seemed likely that it would not have met with the acclaim it won from the rapt audience. Honegger is professor of composition at the Berkshire Music Center, the school which is so inextricably attached to these Festival concerts. It was a genuine pity that illness prevented him from being present to hear and see and acknowledge the approval his work evoked.

Audience Arrives Early

Under clear, cool skies the huge audience started arriving early. Encouraged by the management, picnic parties had chosen favorable spots under the trees and on the lawns, and were still enjoying the relaxation and their food when the main legions began to arrive attired in more soigne dress. The air was crystal clear, and encouraged an alertness which was apparent during the whole program.

The Debussy is a conceded personal triumph of the Boston conductor. Taking every advantage of the almost limitless possibilities of his virtuoso orchestra, Koussevitzky played upon them with a well-disciplined fantasy and a rich imagination, catching and conveying the ephemeral character of the French spirt with unique fidelity. Koussevitzky has been conceded

Arthur Honegger
Continued on Second Page

BRIDGEPORT, CONN.
POST

JUL 25 1947

7,000 Hear Symphony at Tanglewood

Serge Koussevitsky and the weatherman cooperated last night to repay Waterburians who made the two-hour drive through shadowy Berkshire hills to Tanglewood for the third program of the Boston Symphony's 1947 Music Festival.

His conducting relaxed and cool, Dr. Koussevitsky set a comfortable pattern for the 7,000 listeners roofed under the famed Shed or sprawling in more informal enjoyment of the pastoral program, on blankets spread on Tanglewood lawns.

The first of the festival's three Thursday night concerts introduced to Tanglewood audiences the melancholy rhythms of Arthur Honegger's "Symphony for Strings." This, according to program notes, embodies "much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The early dramatic virility expressed by Honegger in "King David" and "Pacific 231" is subdued into almost impressionistic lyricism traceable to Debussy on one extreme and Ravel on the other.

Honegger, turning for the summer from composing to teaching at the festival's Tanglewood school, should, however, have no complaints on the interpretation drawn out by Dr. Koussevitsky.

The balance of the program offered two works standard on the summer symphony repertoire, Debussy's "La Mer," and Brahms' melodic Symphony No. 2.

Debussy's harmonic ruminations were turned last night into a suddenly startling reflection of the sea pictures from Rimsky-Korsakov's "Scheherezade." It was a strange variation on the customarily vague, soft overlays of the Debussy tone poem, and perhaps, I hope, only a temporary one.

The Brahms D-major Symphony, easiest to listen to of that composer's four symphonic works, gave the Boston Symphony full scope for its lush orchestral treatment.

The festival programs turn tomorrow to more contemporary composers, presenting Barber's "School for Scandal" overture and Copeland's Third Symphony, retreating to the last century only for the Berlioz "Harold in Italy" symphony.

Leonard Bernstein, young Harvard-schooled protege of Dr. Koussevitsky, will conduct the Sunday afternoon concert of music by Schubert and Stravinsky.

FZ

Koussevitzky To Be 73 Years Old Tomorrow

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood will observe his 73d birthday tomorrow.

Dr. Koussevitzky was born in Russia, July 26, 1874. He has been the conductor of the Boston orchestra since 1924, Dr. Koussevitzky established in memory of his wife, the Koussevtizky Music Foundation Inc., to assist composers and to further the development of musical culture in 1942.

NEW HAVEN, CONN.
REGISTER

JUL 25 1947

Guest Conductor To Lead Hub Symphony Orchestra

Lenox, Mass., July 25—(AP)—For the first time in history, a guest conductor will lead the famed Boston Symphony Orchestra next Sunday at the Tanglewood music shed.

He is 29-year-old Leonard Bernstein, composer-conductor and former pupil of Dr. Serge Koussevitzky, the regular conductor.

The orchestra opened its first program of the Berkshire Symphonic Music Festival last night before about 7,000 persons.

GREENSBURG, PA.
TRIBUNE

JUL 25 1947

The World of Music

NEW YORK (U.P.)—Mozart's opèra "Idoheneo" will be performed for the first time in America by the Behkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his 24th year. It is considered by some of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for Tanglewood production.

American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music Festival, which opens at Saratoga Springs, N. Y., on Sept. 6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed. "Why not take a little time out and glorify American culture Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a music culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music [illegible] a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial— especially that by Americans. Audiences are said to shy from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all-American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

NEW YORK, N. Y.
JOURNAL AMERICAN

JUL 25 1947

Music Lovers Throng Festival

By MILES KASTENDIECK

LENOX, Mass., July 25.—Serge Koussevitzky's special brand of Tanglewood magic electrified 7,000 people here tonight. The noted director of the Boston Symphony orchestra conducted as one inspired. The orchestra responded dramatically. The first of the three symphonic week-ends of the tenth Berkshire Festival thus opened with a flood of tonal splendor.

That this concert led off with a contemporary work carries its o n significance. Honegger's symphony for strings, first heard in Boston last December under Muench, has yet to be given in New York. It is a striking work, for this is Honegger in a definitely communicative mood. What he has to say reflects his feelings in Paris in 1941 when the work was completed.

Consciously or unconsciously he has expressed the undercurrents of those days, though there is no program note to that effect. The brooding, the foreboding, the anguish, the poignancy and the tenacity of this music is unmistakable. It springs from strong emotions and it kindles them in the listener.

* * *

Master at Work

All three movements reveal a master technician at work. His keen intelligence has shown itself in fascinating ways, from the one viola solo in the first part to the amazing complexity of rhythms in the last. The score is typically Honegger in its locomotive style, its extreme busyness, and its use of dissonance. It cries out for more than just strings and gets its liberation in the entrance of the brasses in the final movement.

Debussy's "La Mer" and the Brahms second symphony are Koussevitzky war horses. In the expansive atmosphere of the Tanglewood music shed, these works received more rousing performances than ever were heard in Carnegie Hall. The audience's enthusiasm knew no bounds.

BERKSHIRE FESTIVAL IN FINE DEBUT

Open Program With Work of French Composer

BY WARREN STOREY SMITH

PITTSFIELD, July 24—The [illegible] Berkshire festival at Tanglewood, near Lenox, summer home of the Boston Symphony Orchestra, opened this evening under ideal weather conditions with some 7200 persons in attendance.

OPENING NUMBER

In honor of Arthur Honegger, distinguished French composer, who this year joined the faculty of the Berkshire Music Centre, Dr. Koussevitzky's program had as its opening number his Symphony for Strings. Debussy's "The Sea" and the Second Symphony of Brahms were the other numbers.

While this was the first time this season that the full orchestra had performed in the huge music shed, it was not actually the first concert, since a small group of Symphony men under Dr. Koussevitzky had already presented and repeated two programs in the theatre concert hall, one of them devoted to the music of Bach, the other to that of Mozart.

These came under the head of extra concerts and helped take care of the scheduled weekly broadcast on Tuesday evenings. There will be others but in them the full orchestra will participate.

More Subtle

The Honegger Symphony was introduced to Boston and the United States last season by Charles Muench. That of this evening was the first performance under Dr. Koussevitzky's direction. As always with contemporary music, he grasped and released the spirit and essence of the score. And if such comparison can be made the performance seemed slightly more subtle and more sensitive than that under Mr. Muench.

In that it was composed in Paris during the German occupation—the score bears the date October, 1941—this may be called a war symphony. [illegible] fanciful interpretation [illegible] might say that the first movement expresses the resentment of the French. The second, a sense of oppression and the vigorous finale the hope of liberation. As in Boston, the entrance of a trumpet doubling the first violins in the chorale with which the symphony concludes was both startling and striking.

Until this symphony was disclosed to us we had gone for some time in Boston without hearing Mr. Honegger's music. Unlike his colleagues Milhaud and Poulenc he never descends to a popular idom but maintains a certain austerity. However, the finale of this particular work is genuinely exciting and the other two movements are in their various ways engrossing.

Others on Program

Incidentally, the first reminds you at times of Mr. Honneger's most celebrated composition, the locomotive piece, "Pacific 231." To judge from the success of the symphony both with the Symphony Hall audiences and with that of this evening, it is likely to remain in the repertory.

The other numbers on this program were also heard in Boston last season though it was Bruno Walter not Dr. Koussevitzky who then conducted the Brahams Second. Both conductors are eloquent

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 25 1947

Berkshire Festival

Koussevitzky Leads Boston Symphony at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 24.—The Berkshire Music Festival entered its most intense stage tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in the first of nine subscription concerts in the music shed at Tanglewood.

The program began with the "Symphony for Strings" by Arthur Honegger, a member of this summer's faculty of the Berkshire Music Center at Tanglewood. This work was introduced to America by the Boston Symphony last December under Charles Muench, but has not yet been heard in New York. This novelty was followed by familiar music, Debussy's "La Mer" and Brahms's "Second Symphony."

Good weather prefaced tonight's performance, and, as in pre-war summers and last summer, when the full scale festivals at Tanglewood were resumed, many listened to the music on the grounds outside the spacious music shed, in addition to the capacity audience under its roof. The officially estimated attendance was 7,000. Still larger audiences are expected for the week-end concerts Saturday night under Dr. Koussevitzky and Sunday afternoon under Leonard Bernstein.

Tonight's concert was the fifth of the 1947 festival which has offered a Bach and a Mozart program each played twice during the past fortnight, but the first to be played by the complete Boston Symphony which, besides the regular subscription programs, will give two extra concerts on the next two Tuesday evenings. The present festival in the tenth according to the official reckoning, not counting the 1942 series, when students of the Berkshire Music Center gave the programs, or the concerts given by a part of the Boston Symphony under Dr. Koussevitzky in 1944 and 1945. The only war-time summer in which there was no musical activity at Tanglewood was 1943.

SPRINGFIELD, MASS.
MORNING UNION

JUL 25 1947

Audience of 7000 Hears First Tanglewood Concert

Great Shed in Berkshires Filled as Koussevitzky Conducts Boston Symphony

By Willard M. Clark

Tanglewood, July 24—A moonlit night and the promise of music superbly performed drew an audience of 7000 persons to Tanglewood tonight to hear the first in the series of Berkshire Festival concerts. Once again, the great shed was filled to capacity, while more than 100 persons were seated outside. The concert opened in traditional manner, as Dr. Koussevitzky strode onto the platform, his orchestra rose and, after a bit of hesitantcy, the audience followed suit. The greeting was enthusiastic and prolonged.

For the opening number, Dr. Koussevitzky chose to play the "Symphony for Strings" by Honegger. This work was first performed in this country in 1946. It is a powerful work, filled with strange harmonies and intriguing rythms. Written during the war in Paris, one felt that in it Honegger breathed his defiance against forces which turned his beloved city into a wraith. These passages of rebellion alternated with passages of nostalgic beauty, music which came from a sorrowing heart. The final was superb in its indomitable will, ending with as glorious a peal of liberation as was ever penned. In this the horns doubled with the first violins to produce chorale of surpassing power.

There is little which can be added to what has been written in the past of the Koussevitzky reading of Debussy's "The Sea." It is a veritable tour de force, unequalled by any other conductor in this country and perhaps the world. With the mighty resources of the Boston Symphony at his command, Dr. Koussevitzky revelled in the Debussyian colors, the surge of rhythms and the constant changes of mood. It was a memorable reading of one of the most rewarding scores in the literature.

The closing work was Brahms' Second Symphony. Of the four symphonies by Brahms, the second falls most sweetly upon the ear, is most easily digested at a single hearing. Once again, one could only marvel at the penetration of the reading and the virtuosity of the performance. The emotional qualities of the score were in evidence and the predominating rugged quality was not lost in the emotionalism.

The second concert of this series "A" will be given Saturday night. The program will include the overture to "School for Scandal" by Samuel Barber; Coplan's Third Symphony, and "Harold in Italy" by Berlioz with William Primrose as viola soloist.

He followed the Honegger composition with his famous interpretation, though it is never precisely the same interpretation, of Debussy's "La Mer." It is conducting of such glamor that, as conducting pure and simple, by a conductor and an orchestra of supreme virtuosity, it is irresistible. There is the glowing, shimmering orchestra, which, through long years of association, the conductor has at hair-trigger control, and there is the irredescent music of Debussy. The listener is intoxicated by the splendor of the experience.

The admirably balanced and contrasted program ended with another of the interpretations that has deservedly found a special place in the esteem of these festival audiences—that of the mellow wisdom and the nature poetry of the Brahms D Major Symphony, particularly apropos of the hills and forests that flank the music shed at Tanglewood.

HARTFORD, CONN.
COURANT

JUL 25 1947

Tanglewood Hears First Honegger

'Symphony for String,' Tops Program With Debussy and Brahms

BY T. H. PARKER.

Tanglewood, Lenox, Mass., July 24.—The tenth season of the Berkshire Music Festival really got under way here tonight on the old stamping grounds at Tanglewood. During the last fortnight, Dr. Serge Koussevitseky and the Boston Symphony Orchestra had provided a preliminary round or two of Bach and Mozart, but to most devotees, the festival means the three Thursday week-end concerts, and they turned out a moderate 7000 strong this evening to launch the main events once more.

This opening event was an affable affair, no more, no less. With the exception of Arthur Honegger's "Symphony for Strings" being done here for the first time, it consisted of hackneyed music in a serenely buccolic setting.

The weather was elegant, the evening so cool that the mosquitos went about with shawls over their shoulders. The great pines framing the music shed rose up almost artificially like a mammoth stage setting and persons camping on the lawn hugged for Calliope, for Venus and for warmth.

First Honegger.

The concert got underway with considerable promptness to unveil locally the French composer, Honegger. None of his work had been done previously at Tanglewood. The item offered, the "Symphony for Strings," bears the legend, "Paris, October 1941," according to the program notes, and "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The import of these words seemed a little vague to this deponent, but there was nothing new or unusual about the music it referred to. In essence, Mr Honegger seems very little farther along than he was in 191 and "Le Chant de Nigamon." Tw movements of the symphony, th First and Second, are Mr. Hon gger's customary misery drenched stanzas, while the last hich somehow seems to sens hat "here come the United State Iarines" and everything's goin o be hunky-dory, not to say mag ifique, is just the obverse of th ame dish. The texture of th ork is again elaborate and com lex, the temperature largely He raic, the style hand-wringing i retchedness and frenetic i ope.

But the greatest disappoint ent to this courier is that Mr Ionegger still makes his way long supported on the one hand y Debussy and Ravel and on the ther by Stravinsky, with the lyr cism of the first two and the vi lence of the second. It is not the rogress of a creative composer dvancing on his own two feet. he whole symphony seems highly lerative in form and hollow in ontent.

The rest of the program was levoted to Debussy, "LaMer" and Brahms "Second Symphony," a ery ho-hum menu to steady cus omers of Dr. Koussevitsky and he Boston, or to habitues of any oncert hall, for that matter. What with the four Brahms Symphonies having been performed 15 times in the not too extensive history of the Berkshire Festival, to meet up with a sixteenth offering was hardly stimulating. Nor was it to be expected that the thrice-familiar Debussy work would be greeted with the enthusiastic "Thalassa! Thalassa!" raised by Xenophon's troops on sighting the sea.

Dr. Koussevitsky carried "la Mer" to an enormously splashy climax which seemed to excite the audience considerably, though actually the effect was garish. The final apopletic outburst of brass failed to make up for the continual lack of finese up to that point. There is no virture to making Debussy sound like Rimsky-Korsakov. Certainly it was not the magnificently onomotapoetic reading which Dr. Koussevitsky has brought to "La Mer" for many happy years.

The Brahms was given with the Boston's customary full-blown opulence. All during the evening, the orchestra played with a kind of erratic brilliance, a little more theatric than poised or polished, pretty much a piece with the temper of the conductor himself.

NEW YORK, N. Y.
TIMES
JUL 25 1947

WORK BY HONEGGER IS PLAYED AT LENOX

Premiere of 'Symphony for Strings' Marks First of Programs in Berkshire Festival

By OLIN DOWNES
Special to The New York Times.

LENOX, Mass., July 24 —The first concert of the Boston Symphony series of the Berkshire Music Festival was given tonight in the Music Shed, Dr. Koussevitzky conducting, with an audience which far outnumbered the seating capacity of the outdoor auditorium and heard the first festival performance of Honegger's "Symphony for Strings" as the beginning of the program.

This symphony, composed in Paris in 1941 during the German occupation, is a work of extraordinary workmanship and feeling. Mr. Honegger, who habitually jests and who does not carry his heart on his sleeve, told the writer that people were mistaken who read into his final movement, with the entrance of the solo trumpet in its concluding measures, an effect of defiance.

"I simply decided," he said, "that, as the score stood, the melody carried by the first violins would be over-balanced by the other voices, so I strengthened the part of the violins with the first trumpet—the best instrument, I think, for doubling, under such circumstances."

Unable to Attend Concert

Mr. Honegger, unfortunately confined to his bed here and therefore unable to attend the concert, added that his French colleagues had found the earlier movements of the symphony rather somber, "but then, the time in Paris was not too cheerful."

The which Mr. Honegger may tell, if he pleases, to his grandmother. The symphony is written with intense emotion, at the same time stark and powerful to a degree in the carrying through of the ideas. The evolution of a very simple, germinal motive for the violas at the beginning procedes not only in markedly organic, but very dramatic fashion. Melodic and rhythmical unfoldments of this theme predominate in the opening movement, unmistakably expressive as well as constructive purposes.

It can properly be said that a listener need not be particularly interested in the machinery of a composition, and that he is concerned, first and last, with what it says. But in this work admiration for its structure mingles with the thrill communicated by its emotional content. It is tragical music, rising at times to pitch of extreme tension and not the less eloquent for the dissonance of its counterpoint and its frequently polyharmonic method.

The slow movement, in the lyrical vein, continues to unfold melodic elements contained in the opening idea richly developed, this in wholly new ways, and with figuration and given to the low strings a la Passacaglia.

But, again, one thinks past the masterly means employed to the poignancy of the expression. As for the finale, whether Mr. Honegger wishes to "blague" about it or not; whether, even, he is sincere in his blithe statement that is has nothing to do with such an idea, it is in fact music of extraordinary defiance. Nor has the immensely effective entrance of the trumpet, at the end, any less than the effect of the chorale of the resolute warrior. Incidentally, this motive, as finally given to the trumpet, has the sensation, with all the modern counterpoint placed against it, of a simple, solemn, major key chorale in the old Lutheran spirit.

A Koussevitzky Evening

The music is couched in such truly heroic terms with such a complete absence of sentimentalism, or selfconscious "theatre," that it rings like the truest steel, with a most refreshing masculinity. It is of emotional realities. We consider it the strongest score of Mr. Honegger, and the one the most stripped to essentials that we have heard from him, far deeper in meaning and the most terse and concentrated of his symphonic writings.

Doubtless the masterly performance given by Koussevitzky and the orchestra had much to do with its effect. A superb score was unfolded magisterially. One can add to this that it was a Koussevitzky evening.

continued

Hartford Times JUL 25 1947

Brilliant Artistry at Tanglewood

By CARL E. LINDSTROM

YOU WANT a Monet to paint the summer night picture at Tanglewood for you:

The canvas is very dark with a red moon brooding low at first quarter. Under the inverted scallop shell which is the big pavilion all the light radiates from the hinge where the stage seats a white-jacketed hundred men bending low over their instruments. A cone of light, bluish with cigarette smoke, picks out the white-jacketed gnomish leader who bends even more intently over his Debussy. Even in the dark you can see that the stippled dabs of color in a dressy audience is orchestral in its prismatic variety. Outside the oak foliage filters a high lone arc light.

And your music of course, is Parisian Honegger, DeBussy's La Mer and a very Frenchified Brahms Second Symphony.

* * *

IT WAS the late W. J. Henderson who once wrote that all music is romantic, and I never heard his point better made than at last night's concert. Whether the piece was something acidulously up-to-date, like Honegger's Third Smphony for Strings, or the whole-tone impressionism in the lush sea rhapsody of the incomparable musicien francaise or the forthright diatonism of Brahms, the music was all warm-hearted and glowing under Koussevitzky's genius for expression. It was full of sentiment and spoke plainly.

Such a thought probably would not please Honegger at all for he was in his day a high priest of the unsentimental — whether that was to be called abstraction, realism or any other term to signify rebellion against romantic reaction. He became famous with his noisy and amusing and unfeeling locomotive piece.

But he is older now and hence cannot escape the infection of nostalgia, if only for the good old days of the revolution. At any rate I found his symphony very sentimental, pleasingly so. It was prevailingly pessimistic, freely dissonant as to background but persistently uttering ripe, voluptuous themes in solo, now by the viola, then by the cello and by a battery of 10 basses giving out with a rich vibrato.

The moods were in turn pensive, truculent, resolute. After three movements spoken entirely by the string choir the effect of a blazing trumpet doubling the first violins on the final page was electrifying.

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KOUSSEVITZKY does Brahms like nobody else. The D major Symphony lost all trace of formalism and became a great fantasia. It was completely improvisational with the interpreter creating his effects measure by measure. Here is a conductor who cannot resist the challenging palette of so phenomenal an orchestra as the Boston Symphony which he has lived with and perfected over so many years. He plays upon it con amore, eleciting in strange tints those sonorities which the score calls for and cherishing in reserve the infinitude of those untapped which must await their turn.

All this is somehow foreign to Brahms, and yet Koussevitzky's Brahms is unforgettable. You come to want it that way and, as far as the Second Symphony is concerned, this has almost come to be a theme song of Tanglewood.

Debussy, of course, deliberately asked for this play of timbres in "The Sea." He gave his technical genius free rein and our master orchestra picked up the license with uninhibited virtuosity. For sheer brilliance, this performance ranked with anything heard under the Hawthorne pines.

NEW YORK, N. Y.
SUN
JUL 26 1947

Series B of the Berkshire Festival will occupy three concerts, beginning on Thursday evening. All of the music will be by Beethoven, including the first seven symphonies, the fourth concerto, played by Joseph Lateiner, and the "Emperor" Concerto, played by Joseph Battista. The eighth and ninth symphonies will be given on Tuesday, August 5.

NEW YORK, N. Y.
TIMES
JUL 26 1947

GIFTS TO KOUSSEVITZKY

Receives 150-Year-Old Violin and 'Cello, 100, for Birthday

Serge Koussevitzky will receive two valuable musical instruments today, on the occasion of his birthday. The instruments, a violin and a 'cello, are the gifts of Constance Keene, pianist, and Abram Chasins, pianist-composer, both of whom have been heard as soloists with the Boston Symphony Orchestra at the Berkshire Music Festival.

The violin is a 150-year-old Leeb and the 'cello was made 100 years ago by Hemming. They will be the first instruments in the Tanglewood Instrument Collection, intended for the use of Berkshire Music Center students who either have no instruments of their own or whose instruments are inferior.

Events at Tanglewood

In the third week of the Berkshire Music Center, several concerts will be given at Tanglewood.

This morning at 10:30 the chamber music group will give a concert. In the afternoon at 3:30, with Luboshutz and Nemenoff, duo-pianists, as guest artists in two concertos, Serge Koussevitzky will conduct members of the Boston Symphony in an all-Bach program, in the Theatre-Concert Hall, with a second performance Tuesday evening at 8:15. Tuesday afternoon at 4:30, in the Theatre-Concert Hall, there will be a program by a student orchestra and chorus.

Wednesday evening at 8:15 the Berkshire Woodwind Ensemble, composed of members of the Boston Symphony Orchestra, will play the last of a weekly series of three chamber music concerts presented to the Center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The program will include the Sinfonia Concertante Quartet by Mozart; the first performance of the Fantasy Quintet dedicated by Emil Kornsand to Mrs. Coolidge; "La Cheminee du Roi Rene," by Milhud; Rapsodie, by Honegger; and Sextet, Op. 39 by Hill.

The chorus of department 5 will sing Thursday afternoon at 4:30 and at 8:15 opera scenes will be performed. On Friday evening the school orchestra, led by students of conducting and by members of the faculty will give its third weekly concert in the Festival shed.

The Boston Symphony Orchestra, Serge Koussevitzy conducting, will give a special concert in the Music Shed Tuesday evening, July 29. Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist, an orchestral concerto with organ in D Minor by Vivaldi, Berlioz' "Roman Carnival" Overture, the Introduction to Act 3 of "Lohengrin" Beethoven's Overture to "Egmont," and excerpts from Ravel's "Daphnis and Chloe" Second Suite, and Prokofieff's "The Love for Three Oranges."

This event will be called "Music for All" and will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public—the phonograph, the radio, and motion pictures. Tanglewood will be equipped to demonstrate the orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonographic recordings made by the organization at various times with the direct playing of the same music by the orchestra itself.

THE BOSTON HERALD,

7000 AT TANGLEWOOD FOR FESTIVAL CONCERT

By ALEXANDER WILLIAMS

TANGLEWOOD, July 24—Favored by perfect weather the main part of the 10th Berkshire Festival opened tonight with about 7000 in attendance. This is in no sense a record, and the weekend attendance will almost certainly see half as many again thronging the Shed and the lawns outside.

But it was an audience which greeted Serge Koussevitzky on his appearance by standing and applauding, and which listened to a program of music by Honegger, Debussy and Brahms with rapt attention.

The program listed this as the third in the current Berkshire Festival, which means that the four concerts devoted to Bach and Mozart in preceding weeks in the much smaller shed were rated as part of the Festival; but for the vast public the opening of this famous series was this evening.

Conducting the full Boston Symphony Orchestra, Dr. Koussevitzky opened his program with the Symphony for Strings by the eminent Franco-Swiss composer, Arthur Honegger. Bostonians heard this composition with respectful acclaim last winter when Charles Muench conducted our orchestra in it, the first American performance. Mr. Honegger is here in Tanglewood, on the faculty of the Berkshire Music Center; but if he was in the audience last night he did not come forward or arise to acknowledge the applause, which was prolonged obviously with the hope of seeing him.

Honegger's symphony was written in France in the dark days of 1941, and to a very large extent it reflects the mood of bitterness and despair which at that time afflicted all loyal Frenchmen. Only with the chorale in the finale and the dramatic entrance of the trumpet in a work otherwise scored exclusively for strings is there sounded a note of hope or defiance or both.

Otherwise a sense of bleakness and bitter revolt pervades the work. This is not written in criticism of an unusually profound score, one which we all in Boston felt was exceptional last January when we first heart it. It is said merely in the nature of a warning that the public will not find in this symphony the characteristic cheerful vigor with which we so often associate the composer. Vigor there is, in the middle of the first movement for instance, but it is a driving restlessness not joyous exuberance.

With the reservation that the symphony was written in a period of despair, and bearing this in mind while listening to it, I find it on a second hearing a distinctly moving work. The slow movement in particular is one of remarkable poignancy. To nd a modern counterpart I would go to the slow movement in Prokofieff's Fifth Symphony for a comparably eloquent expression of grief. The audience received the symphony respectfully, though the strength of the applause may have been largely due to the conclusion.

Dr. Koussevitzky followed this unfamiliar work with one of the show pieces with which he and the Boston Symphony have had so much success. Time was when Debussy's La Mer would not have been considered a show piece. rather would it have been called obscure; and perhaps it is not quite fair to the poetic beauty of Debussy's musical conception of the sea so to describe it. Nevertheless Dr. Koussevitzky and the orchestra have so brilliantly interpreted it and it has become so much a part of our repertoire that the term is not too inapt. I have sometimes heard it even more eloquently set forth than it was last night, but the performance was still a remarkable one and drew forth loud acclaim from the audience.

An even more familiar work in symphonic literature brought this opening concert to a close, namely, Brahms' Second Symphony in D Major. Nothing more need be said at this time about it, save to note that it concluded an admirably built program and served to send the audience away in just the right mood to anticipate the further musical delights of the festival, even though all the programs may not equal this.

NEW YORK, N. Y.
WORLD-TELEGRAM
JUL 25 1947

Music

Koussevitsky Opens Berkshire Festival

By ROBERT BAGAR.

LENOX, Mass., July 25.—The 10th season of the Berkshire Symphonic Festival opened last night at the music shed in Tanglewood with the expected capacity audience and the enthusiasm and general to-do which would naturally accompany the second postwar inaugural.

With Serge Koussevitzky—restless of arms and hands as a petrouchka—to lead the Boston Symphony Orchestra, the festival got under way auspiciously.

The program, for this first concert of the series, offered a symphony for strings by Arthur Honegger which had been first performed in this country by the same orchestra in Boston. New York has not yet heard it, and it is not a long guess that it will some day be heard in Gotham.

This symphony for strings seems to me to call for a more varied instrumentation. All that Honegger has poured into it—at least to my thinking—does not come through with the force and richness of sound it seeks in the playing of stringed instruments. It is a beautifully written work, however, as intelligently planned as anything of Honegger's. It moves along with refinement and grace despite the fact that the strings occasionally scream in emotional fervors far above their capacities.

HARTFORD, CONN.
TIMES
JUL 25 1947

Brilliant Artistry at Tanglewood

By CARL E. LINDSTROM

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The canvas is very dark with a red moon brooding low at first quarter. Under the inverted scallop shell which is the big pavilion all the light radiates from the hinge where the stage seats a white-jacketed hundred men bending low over their instruments. A cone of light, bluish with cigarette smoke, picks out the white-jacketed gnomish leader who bends even more intently over his Debussy. Even in the dark you can see that the stippled dabs of color in a dressy audience is orchestral in its prismatic variety. Outside the oak foliage filters a high lone arc light.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 26 1947

Tanglewood

Tonight

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will play the second concert in the subscription season tonight at 8.15. William Primrose will be the viola soloist in Berlioz' "Harold in Italy" Symphony. The program will include Barber's Overture "School for Scandal" and Symphony No. 3 by Aaron Copland, teacher of composition and assistant director of the Berkshire Music Center, who will be present. The concert will start at 8.15.

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community picnic.

'See Yourself' in Television To Be Featured Tuesday

July 26

A "see yourself" television set in full operation will be one of the features of the "music for all" field day at Tanglewood Tuesday evening.

Patrons of the event, a benefit for the Berkshire Music Center, will be invited to pass before the cameras in the library of the school between 6.15 and 8.15, to see themselves televised. Among those who will make their television debut will be Serge Koussevitzky, who will conduct the special concert and broadcast at 8.30 in the Festival Shed.

RCA has transported more than five tons of television equipment from their laboratories at Camden to Tanglewood in connection with their introduction of the Berkshire, which marks their entry into the custom-made radio-phonograph field.

At the private demonstration of the instrument there will be "man-on-the-street" interviews with students of the Berkshire Music Center over portable equipment at various points of the Tanglewood grounds.

After Tuesday, when the Berkshire will be on display at the Lenox Brotherhood, until the end of the Festival season on Aug. 10, there will be daily televised performances by members of the opera department at the center.

TANGLEWOOD CHORAL GROUP: Alfred Patterson of Cambridge, a student of choral conducting under Hugh Ross (at left) of the choral conducting department at the Berkshire Music Center, rehearses a madrigal in one of the new studios at Tanglewood. Classes meet regularly in this chamber music hall with one side open toward the Tanglewood gardens.

Tanglewood

Picture Guide Issued

A "1947 Picture Guide of Tanglewood, the Berkshire Music Festival," published by Miss Ruth Orkin, free-lance photographer, was issued in the county today. The guide gives a written and pictorial summary of the Berkshire Music Festival and the Music Center.

Juilliard Quartet Tonight

A chamber music concert will be given tonight in the theatre-concert hall by the Juilliard Quartet, who will play string quartets by Schuman, Copland, Riegger and Shapero.

Symphony Tomorrow

Although a concert planned for tomorrow at 4.30 by the orchestra and chorus of Department 5 has been canceled, a program by the orchestra has been substituted, including Brahms' "Tragic" overture; the first movement of Mozart's concerto for piano and orchestra with William Johnson of New York, soloist; the first movement of Tchaikovsky's concerto for violin and orchestra, with Kenneth Gordon of New York, soloist; and the first movement of Franck's symphony in G minor. Richard Burgin, associate director of the Boston Symphony Orchestra and head of the department, will conduct the Franck symphony; Gerard Samuel, the first three numbers.

1500 at Concert

An audience of 1500, again extending beyond the walls of the theatre-concert hall, heard the second performance of the all-Mozart program last evening.

Famous Teacher Here

Madame Isabella Verengerova, teacher of piano at the Curtis Institute, Philadelphia, is in Lenox for the Festival. She taught Leonard Bernstein, who will conduct two of the concerts, Lukas Foss, pianist with the Boston Symphony Orchestra, and Joseph Battista, soloist in Beethoven's fourth piano concerto on Sunday, Aug. 3.

MAMARONECK, N. Y.
TIMES

JUL [illegible] 1947

TO THE BERKSHIRES

Miss Nancy Immerman, daughter of Mr. and Mrs. Harry Immerman of New Rochelle, formerly of Larchmont, will spend the weekend of Aug. 2 at the Berkshire Music Center.

MONTREAL, CANADA
GAZETTE

JUL 26 1947

Berkshire Music Festival: Koussevitzky conducting; Ella Goldstein [illegible] Concerto in D minor for [illegible] and orchestra (Vivaldi, transcribed for piano by Siloti); Concerto No. 1 for piano and orchestra [illegible] **Tuesday** [illegible] 8.30 [illegible] over CBC and CFCF

WORCESTER, MASS.
TELEGRAM

JUL 25 1947

Weekend Concert Series Opens at Tanglewood

By RAYMOND MORIN

LENOX, Friday—The long-anticipated first series of weekend concerts was opened last night at beautiful Tanglewood in the Berkshires before a throng of 7000.

Having completed two appetizing Sunday concerts in the theater concert hall, devoted to music of Bach and Mozart, Serge Koussevitzky and the full forces of the Boston Symphony took up residence in the yawning expanses of the shed for the 12 concerts that remain.

Three Works Performed

Last night's concert advanced the musical calendar by approximately one century. The three works performed were Honegger's "Symphony for Strings" (dated 1941); Debussy's "La Mer," and "Symphony No. 2 in D. Major," by Joannes Brahms.

For those of us who have been thriving on the quiet dignity and suave elegance of Bach and Mozart, the transition to Honegger was rather startling.

When Honegger's macabre oratorio "King David" was performed at the Worcester Festival a few years ago, Albert Stoessel remarked to the chorus that it would one day consider this one of its important accomplishments. He meant this as a reassurance that the music of Honegger would come into its own, which it has.

Glorious Work

The "Symphony for Strings" is not in the same category with the locomotive effects of his "Pacific 231" or the gridiron tactics of "Rugby." It is built of the same polytonal ingredients as "King David," with a solid classic foundation. In brief, it is a glorious work in the modern idiom. It begins with an eerie solo in the violas to a shimmering background from the other instruments. There is a stern interruption from the lower strings, building to a climax, and then embarking on a series of moods of deep intensity.

The Boston Symphony strings, being what they are, made magnificent music of the "Adagio Mesto." They set forth the melody with startling beauty, bringing it to a powerful climax and subsiding. The final movement resumed the chattering background, with assertive themes piercing through, and finally climaxed by solo trumpet.

Gripping Piece of Music

Debussy's "La Mer" was not only a spicy earful of sound but a gripping piece of music. Koussevitzky made it so by raising it above a wave by wave description of the sea. The second and third movements, depicting the quiet and turbulent motion of gigantic waves, was as graphic as the most torrential scene from Rimsky's "Scheherazade." However, the Debussy score was made into a rich tonal tapestry without undue significance to the storm pictures.

There is no implication that this was not realistic music but rather that the shattering climaxes and heavy orchestral effects were but part of the work's beauty. There was as much emotional impact, of its sort, in the first movement, "From Dawn to Midday on the Sea," as in the hard-hitting sequences that followed.

Brahms Contribution

The festival's sole Brahms contribution was last night's "Symphony No. 2 in D Major," which was performed here last year when most of Brahms' important orchestral works were played in a series of three concerts.

On Saturday night, the program bows to the moderns with Samuel Barber's overture, "The School for Scandal," and Aaron Coplan's "Symphony No. 3." The program will be completed with the Eberlioz neglected symphony, "Harold in Italy." William Primrose will be viola soloist.

HANOVER, PA.
SUN

JUL 26 1947

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a special concert in the Music Shed at Tanglewood, Lenox, Mass., on Tuesday evening, July 29. Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist, an orchestral concerto with organ in D minor by Vivaldi, Berlioz' "Roman Carnival" Overture, the Introduction to Act Three of "Lohengrin," Beethoven's Overture to "Egmont," and excerpts from Ravel's "Daphnis and Chloe" second suite, and Prokofieff's "The Love for Three Oranges."

This event will be called "Music for All" and will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public — the phonograph, the radio, and motion pictures. Tanglewood will be equipped to demonstrate the Orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonographic recordings made by the organization at various times with the direct playing of the same music by the Orchestra itself.

The first portion of the program by the full Boston Symphony Orchestra under Dr. Koussevitzky will be broadcast (8:30 to 9:30 E. D. S. T.) on the American Broadcasting Company coast-to-coast network. He will conduct Berlioz' Overture "The Roman Carnival" while the motion pictures are made of the listening audience. The remainder of the program is called "The March of Fidelity," and will be devoted to a comparison of Victor phonograph records and the Orchestral in actual performance.

Palestinian To Be Soloist At Tanglewood

Eagle [illegible]

Ella Goldstein

Ella Goldstein, 20-year-old Palestinian, will be the soloist with the Boston Symphony Orchestra, Serge Koussevitzky conducting, for the concert that will be a part of the "New Horizons in Music" program Tuesday evening at Tanglewood. She will play in the Tchaikovsky's Concerto No. 1, for piano.

Born in Harbin, China, Miss Goldstein played in her first concert at the age of five, touring China and Japan until she settled in Tel-Aviv, Palestine, when she was 11. Her father was Professor Uriel Goldstein, a violinist-conductor and president of three conservatories, and her mother, who was her first teacher, was a concert pianist.

At the age of 12 she went to Holland to study at the Amsterdam Academy of Music, playing with leading Dutch orchestras and visiting orchestras. Prevented in 1940 by the war from accepting an invitation to play in France, England and Belgium, she left for Palestine, on the Patria, the last ship to leave for the Holy Land before the fall of France. She has played 200 concerts with the Palestine Symphony Orchestra, toured Egypt for four seasons and in 1944 made a successful nine-month tour of South Africa. She is a student this summer at the Berkshire Music Center.

She speaks six languages and has a repertoire of 26 piano concertos and 20 recital programs.

SPRINGFIELD, MASS.
EVENING UNION

JUL 26 1947

Celebrities Among Thousands At First Tanglewood Concert

Boston Symphony Begins Annual Series; Second and Third Concerts Tonight and Tomorrow

Lenox, July 25 — Leonard Bernstein, brilliant young conductor, who is becoming well known to hearers of symphonic music on the radio, takes over the podium at Tanglewood Sunday afternoon to conduct the third in the first series of Boston Symphony Orchestra concerts in this Berkshire center. The program, which to many listeners may well prove to be the high spot of the 1947 series, will be composed of the Overture to "The Magic Flute," by Mozart; Stravinsky's "Sacre du Printemps," which only a short time back, as music history goes, set the musical world by its ears, and Schubert's Symphony in C Major, No. 7, the grandest of Schubert's compositions.

Koussevitzky Saturday Night

Serge Koussevitzky will lead his orchestra Saturday night, in the second concert in Series A, in a program consisting of the Overture to "The School for Scandal," by Barber; Symphony No. 3 by Aaron Copland, the American now firmly established as one of the world's leading contemporary composers, and Berlioz' symphony, "Harold in Italy," a work seldom heard. Viola soloist with the orchestra in this work will be William Primrose, who has been heard several times in this area, including an appearance recently with the Springfield Symphony Orchestra.

Beautiful Setting

While Tanglewood musical activities have been in full swing for most of this month, the major attraction for most people—the concert series by the full orchestra—opened Friday night under perfect conditions with the usual huge atendance. More than 7000 persons filled the great Music Shed and overflowed over the wide green lawns.

Strangers here for the first time marveled at the beauty of Tanglewood and declared the setting is perfect for one of the world's greatest music festivals.

Dr. Koussevitzky had a special escort in the grounds of which Ward E. Gaston has been the superintendent for 17 years. A detail of state police, with Lt. Warner F. Eaton of Northampton in command, directed state highway traffic. He was assisted by Cpl. D. F. Murphy of Lee with Lenox and Stockbridge police in charge of the ground. Experienced in handling Tanglewood crowds they did a fine job.

About 40 newspapers and magazines were represented the opening night and the enlarged press quarters were greatly appreciated.

Noticed Friday night in the box section were former Gov. William H. Vanderbilt of Rhode Island and Mrs. Vanderbilt, who motored down from Cricket Creek Farm, South Williamstown; Mr. and Mrs. Archibald MacLeish, who came over from Conway; Sir Arthur and Lady Salter of London, who were with Dr. and Mrs. Walter W. Palmer of Tyringham; Sir Alexander and Lady Cadogan of London, Mrs. Frederick S. Coolidge, Mrs. Henry Sloane Coffin, Mr. and Mrs. Lowell Thomas, Mr. and Mrs. John Nicholas Brown of Newport, Mrs. Horace Dodge, Mrs. Edward S. Harkness, President James Phinney Baxter, 3d, of Williams College and Mrs. Baxter, Mr. and Mrs. Walter Hoving, Mrs. John Barry Ryan, President Hamilton Holt of Rollins College, Fla., and Mrs. Holt, former ambassador to Brazil, Adolf A. Berle Jr., and Mrs. Berle, Prof. Philip Marshall Brown and Mrs. Brown of South Williamstown and Washington, Mrs. George Otis Rockwood and daughter Princess Diane Eristave.

Mr. and Mrs. William Felton Barrett of Sky Farm, North Egremont were among those who had dinner parties and later took their guests to Tanglewood.

Great Development Ahead at Tanglewood, Says Dr. Koussevitzky on 73d Birthday

First Five Years Were Only The Beginning

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In his living room at Seranac, overlooking Tanglewood, Stockbridge Bowl and Mount Everett in the distance, the music director of the Boston Symphony Orchestra who initiated the Berkshire Music Center to provide an opportunity for music study in connection with the Berkshire Festival concerts, said:

"We have many things to do in musical art, and the purpose is not only to come to study and go home. It is to go home and share with people in their communities what is learned and experienced here, to develop musical art, to lead people to musical culture and so to culture in general.

"That is what we are doing already. We know the progress of the boys and girls who have come to Tanglewood. We know the positions they have. We know how many first players are in leading orchestras. We have followed the careers of singers and conductors. Already we have developed here several brilliant conductors. I will mention two names of my assistants, Leonard Bernstein and Eleazer deCarvalho." Bernstein will conduct two of the Festival concerts, the first tomorrow.

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"Carvalho will go to his native Brazil after the Festival to conduct there. He will take American music with him. The relationship of America with other countries is closer because for the first time in history, foreigners are being sent to America—to Tanglewood—to study music. It used to be that Americans went abroad to study music."

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Never Heard 'Idomeneo'

He told of the search for the complete material of "Idomeneo," which has been collected at great effort from many parts of the world. "I have never heard it," he said, "and have never known of its being performed, but I can tell from the music it is one of the most beautiful operas ever written."

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The scenes are prepared under the direction of Boris Goldovsky, head of the opera department; Frederic Cohen, Elsa Kahl, Frederic Cohen, Elsa Kahl, Frederic Waldman and Felix Wolfes, with Richard Rychtarik, scenic director.

HARRISBURG, PA.
TELEGRAPH

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NEW YORK, N. Y.
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WORCESTER, MASS.
TELEGRAM

[illegible] 1947

'Tanglewood' Program This Week Unusual

Climaxing an all-day observance illustrating the various activities of the Boston Symphony Orchestra, WORC-ABC will present the third broadcast in its series from the Berkshire Music Festival Tuesday night to 9.30 p. m., EDT.

Designated as "Music for All," the day's activities, in addition to the broadcast, will include the taking of motion pictures for a movie to be called "The Story of Tanglewood." This will be the first time the Boston Symphony Orchestra and its Summer home have been filmed for the screen.

The finale of the day's schedule will be the playing of important recordings made by the orchestra during the past 32 years. These will be alternated with "live" playing by the ensemble. A demonstration of a new radio-phonograph also will be held.

Ella Goldstein, 20-year old pianist, will [illegible] Miss Goldstein, who played [illegible] than 200 concerts with [illegible]stine Symphony Orchestra will participate in both numbers to be heard on the air.

DAVENPORT, IA.
DEMOCRAT

JUL 27 19

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. . . special concert at Tanglewood, Mass. for the Berkshire Music festival now in progress there, on Tuesday evening and a portion of the concert will be heard on the usual Tuesday broadcast of the Boston Symphony over the American network. The event is called "Music for All" and is designed to show the three developments of science by which symphonic music has found a greatly widened public — the phonograph, the radio and motion pictures.

MOZART OPERA AT TANGLEW'D

Details of the pending production of Mozart's three act opera Idomeneo, on August 4 and 6 at Tanglewood, Lenox, Mass., has been announced. This opera will then have its first performance in this country. It will be under the direction of Boris Goldovsky and will be staged by the Opera Department of the Berkshire Music Center at Tanglewood.

The cast of singers, orchestra and chorus will consist of members of the Berkshire Music Center, as was the case when "Peter Grimes" was performed at Tanglewood last summer. The title part of 'Idomeneo' will be sung by Joseph Lader[illegible] Idamante, a part written by Mozart for a casthato, will be sung in the original range by a soprano, alternated in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson. The Princess Ilia of Troy will be sung by Nancy Trickey; Elettra, daughter of Agmemnon, by Paula Lenchner, and the High Priest of Neptune by Frank Guarrera.

The performance will take place in the Theatre-Concert Hall at Tanglewood on Monday evening, August 4 and Wednesday evening, August 6. Admission will be by invitation to the Friends of the Berkshire Music Center.

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MOZART OPERA AT TANGLEW'D

Details of the pending production of Mozart's three act opera Idomeneo, on August 4 and 6 at Tanglewood, Lenox, Mass., have been announced. This opera will then have its first performance in this country. It will be under the direction of Boris Goldovsky and will be staged by the Opera Department of the Berkshire Music Center at Tanglewood.

The cast of singers, orchestra and chorus will consist of members of the Berkshire Music Center, as was the case when "Peter Grimes" was performed at Tanglewood last summer. The title part of 'Idomeneo' will be sung by Joseph Laderoute. Idamante, a part written by Mozart for a casthato, will be sung in the original range by a soprano, alternated in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson. The Princess Ilia of Troy will be sung by Nancy Trickey; Elettra, daughter of Agmemnon, by Paula Lenchner, and the High Priest of Neptune by Frank Guarrera.

The performance will take place in the Theatre-Concert Hall at Tanglewood on Monday evening, August 4 and Wednesday evening, August 6. Admission will be by invitation to the Friends of the Berkshire Music Center.

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[51]

SATURDAY, JULY 26, 1947.

[From Late Editions of Yesterday's Times.]

WORK BY HONEGGER IS PLAYED AT LENOX

Premiere of 'Symphony for Strings' Marks First of Programs in Berkshire Festival

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 24 — The first concert of the Boston Symphony series of the Berkshire Music Festival was given tonight in the Music Shed, Dr. Koussevitzky conducting, with an audience which far outnumbered the seating capacity of the outdoor auditorium and heard the first festival performance of Honegger's "Symphony for Strings" as the beginning of the program.

This symphony, composed in Paris in 1941 during the German occupation, is a work of extraordinary workmanship and feeling. Mr. Honegger, who habitually jests and who does not carry his heart on his sleeve, told the writer that people were mistaken who read into his final movement, with the entrance of the solo trumpet in its concluding measures, an effect of defiance.

"I simply decided," he said, "that, as the score stood, the melody carried by the first violins would be over-balanced by the other voices, so I strengthened the part of the violins with the first trumpet—the best instrument, I think, for doubling, under such circumstances."

Unable to Attend Concert

Mr. Honegger, unfortunately confined to his bed here and therefore unable to attend the concert, added that his French colleagues had found the earlier movements of the symphony rather somber, "but then, the time in Paris was not too cheerful."

The which Mr. Honegger may tell, if he pleases, to his grandmother. The symphony is written with intense emotion. It is stark and powerful to a degree in the carrying through of the ideas. The evolution of a very simple, germinal motive for the violas at the beginning proceeds not only in markedly organic but very dramatic fashion. Melodic and rhythmical unfoldments of this theme predominate in the opening movement, unmistakably expressive as well as constructive in its purposes.

It can properly be said that a listener need not be particularly interested in the machinery of a composition, and that he is concerned, first and last, with what it says. But in this work admiration for its structure mingles with the thrill communicated by its emotional content. It is tragical music, rising at times to pitch of extreme tension and not the less eloquent for the dissonance of its counterpoint and its frequently polyharmonic method.

The slow movement, in the lyrical vein, continues to unfold melodic elements contained in the opening idea—this in wholly new ways with figure treatment which in places is related to that of the Passacaglia.

But, again, one thinks past the masterly means employed to the poignancy of the expression. As for the finale, whether Mr. Honegger wishes to "blague" about it or not; whether, even, he is sincere in his blithe statement that it has nothing to do with such an idea, it is in fact music of strength and intrepid spirit. Nor has the immensely effective entrance of the trumpet, at the end, any less than the effect of the chorale of the resolute warrior. Incidentally, this motive, as finally given to the trumpet, has the sensation, with all the modern counterpoint placed against it, of a simple, solemn, major key chorale in the old Lutheran spirit.

A Koussevitzky Evening

The music is couched in such truly heroic terms with such a complete absence of sentimentalism, or self-conscious "theatre," that it rings like the truest steel, with a most refreshing masculinity. It is of emotional realities. We consider it the strongest score of Mr. Honegger, and the one the most stripped to essentials that we have heard from him, the deepest in meaning and the most terse and concentrated of his symphonic writings.

Doubtless the masterly performance given by Koussevitzky and the orchestra had much to do with its effect. A superb score was unfolded magisterially. One can add to this that it was a Koussevitzky evening.

He followed the Honegger composition with his famous interpretation, though it is never precisely the same interpretation, of Debussy's "La Mer." It is conducting of such glamour that, as conducting pure and simple, by a conductor and an orchestra of supreme virtuosity, it is irresistible. There is the glowing, shimmering orchestra, which, through long years of association, the conductor has at hair-trigger control, and there is the iridescent music of Debussy. The listener is intoxicated by the splendor of the experience.

The admirably balanced and contrasted program ended with another of the interpretations that has deservedly found a special place in the esteem of these festival audiences—that of the mellow wisdom and the nature poetry of the Brahms D Major Symphony, particularly apropos of the hills and forests that flank the music shed at Tanglewood.

SPRINGFIELD, MASS.
NEWS

JUL 25 1947

The Old and the New On Berkshire Program

First Shed Concert in Tanglewood Series Includes Brahms, Debussy and Honegger; Thousands On Hand to Hear Boston Symphony

Serge Koussevitzky, master of the Boston and Tanglewood music makers, demonstrated his program craftsmanship with disturbing conviction last night. He held his audience firmly by the ears, eyes and mind; and they were satisfied.

The occasion was the third in the current series of Berkshire festival concerts, with the usual mixture of students, average listeners and dabblers in culture on hand for an evening of Honegger, Debussy and Brahms.

There are those who would argue the Koussevitzky mastery. He is accused, by these, of extraneous showmanship—of grimaces and motions beyond the needs of leadership in music and in men. That argument, fortunately, is to be avoided here.

The point is this: Our subject for today has within the scope of his talents a consummate understanding of musical audiences. (That word "musical" may be misplaced, but it must serve.) He knows what they want and when to give it to them. He also knows what he and his men do best.

Brahms' second symphony, as performed by the Boston Symphony Orchestra, is an exciting and rewarding event. It has long been among the two or three works on which the conductor could depend: For effect and for stirring his listeners to peaks of emotional elan.

Brahms' second appeared last on last night's program.

Debussy's "La Mer" is another Koussevitzky best seller. In the 20 to 30 Boston concerts enjoyed by this listener, the colorful French depiction of ocean waters has been included at least nine times. Under the leader's impulse, it drives and smashes on the listener's ears; under his palette, it shines and glows in the imagination.

Debussy's "La Mer" was second on the program, or what is more significant, it occupied the middle and central portion of the evening's music making.

Much of the tremendous crowd was still on the outskirts of festival grounds and not in a position to fully appreciate proceedings when the provocative doctor opened with Honegger.

The Symphony for String Orchestra was first performed in the United States by this same orchestra less than a year ago. It is dated 1941.

Those who heard it for the first time yesterday were, as always in first hearings, divided in their opinions. Some, known to the writer, felt the new work is short on ideas and lacking in expression of what ideas there are. Others, including the writer, sensed much good in it; heard a compelling exposition of moods, and liked its soft sounds.

So much of latter-day production is noisy and harsh; this Honegger work is a pleasing exception. Limited as it is to string orchestra—with one superb trumpet break-in in the concluding chorale—this observation may appear obvious. Yet even smaller pieces confined to the strings have upset the equilibrium. Filled with disonances and metallic harmonies, they have not been easily acceptable. The new symphony happily avoids the errors of many of its contemporaries.

Whether or not the Honegger piece "embodies much of the mood of occupied Paris," as one reviewer has claimed, matters little. It is to be heard long after occupation of Paris is forgotten.

Dr. Koussevitzky was wise to include a successor to the established masters of other years. But Honegger was overwhelmed by all that followed—and that's the disturbing element in the conductor's program artistry.

D. H. W.

NEW YORK, N. Y.
DAILY WORKER

JUL 27 1947

Guest Artist At Berkshire Festival

Frances Yeend, young American soprano, will be guest artist at the Berkshire Music Festival in Tanglewood Tuesday, August 5, when she will sing Beethoven's Ninth Symphony under the direction of Serge Koussevitzky and Saturday, August 9, when she will sing Mozart's Requiem, conducted by Robert Shaw. Miss Yeend appeared at Tanglewood last year in the final concert of the Festival when she created the leading soprano role in the American premiere of Benjamin Britten's "Peter Grimes."

MERIDEN, CONN.
RECORD

JUL 26 1947

Boston Symphony Berkshires Festival

This year's Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, between Lenox and Stockton, Massachusetts, will provide many interesting features in addtion to characteristic symphony programs.

On Tuesday evening, July 29 at 8:30 will be given a special concert called "Music For All" at the Music Shed. Portions of this concert will be reproduced in a forthcoming moving picture, showing this particular audience with the soloist, Ella Goldstein, playing the Tschaikowski Piano Concerto No. 1. On the same evening, preceding this concert, the orchestra will play in the Theatre-Concert Hall at 7 "Music in the Movies." Excerpts from films with music by Copland, Prokoffief, Thomson and Walton will be heard once more.

A Beethoven Cycle will include the first three symphonies on Thursday evening, July 31 at 8:15; Symphony No. 4 and 5 and the Emperor Piano Concerto played by Jacob Lateiner on Saturday evening, August 2 at 8:15; and Symphonies Nos. 6 and 7 with the Piano Concerto in A Major played by Joseph Battista on Sunday afternoon August 3 at 3:30.

Beethoven's 8th and 9th symphonies will be given Tuesday evening, August 5 at 7:30.

Leonard Bernstein will conduct on Thursday evening, August 7 at 8:15 featuring Ruth Posselt, violinist, as soloist in the Hindemith Violin Concerto.

Robert Shaw will conduct on Saturday evening, August 9 at 8:15, when the chorus will sing the Bach Cantata "Nun ist das Heil," the Stravinski "Symphony of Psalms," and the Mozart "Requien." On Sunday afternoon, August 10 at 3:30 Mr. Shaw will conduct a program of Martinu, Ravel and Tscahikowski.

Tomorrow Mr. Bernstein will conduct at 3:30 a concert of Mozart, Stravinski and Schubert Symphony No. 7.

The first American performance of Mozart's great opera "Idomeneo" will be produced at Tanglewood, directed and conducted by Boris Goldowski. Mr. Goldowski has brought the opera to performable length by omitting unimportant sub-plots. Considered Mozart's greatest opera seria, the opera will comprise the oustandng effort of the Berkshire Music Center. Admission will be by invitation only.

SPRINGFIELD, MASS.
NEWS

JUL 26 1947

Will Make History at Festival

Picture of a conductor relaxing. Caught in an informal pose on the lawn at Tanglewood, Leonard Bernstein, one of America's rising young orchestra leaders, chats with friends. Bernstein, a former student at the Berkshire Music Festival, will conduct the Boston Symphony Orchestra there tomorrow afternoon, for the first time in the history of Tanglewood series.

music is carried to the nation by radio, the concert at 8.30 p.m. in the Shed will be broadcast as one of the regular Tuesday evening series of the Boston Symphony Orchestra over the coast-to-coast network of the American Broadcasting Company. Engineers, director, and announcers will be operating in full view of the audience.

The Vivaldi Concerto for Orchestra with Organ in D minor and Tchaikovsky's Piano Concerto No. 1 with Ella Goldstein as soloist will provide the broadcast portion of the concert. During the playing of Berlioz' "Roman Carnival" Overture first motion picture of a festival audience will be made for a film about Tanglewood ultimately to be distributed by Metro-Goldwyn-Mayer.

The final part of the program in the Music Shed is entitled "The March of Musical Fidelity." There will be examples of records by the Boston Symphony Orchestra, several of them landmarks in phonographic art, over the past third of a century. The climax will come with the introduction of "The Berkshire," RCA Victor's first custom-made phonograph which will be played alongside the Orchestra itself. So far as is known this is the first time such a comparison has ever been made before the public.

RCA Victor has earmarked the first 200 sets of "The Berkshire," named in honor of the Tanglewood festivals, for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

Series B, which will cover all the Symphonies of Beethoven, will begin Thursday evening, July 31, with Nos. 1, 2, and 3, the "Eroica." Saturday evening August 2, will bring Nos. 4 and 5 and the Fifth ("Emporer") Poano Concerto with Jacob Lateiner as soloist.

TANGLEWOOD IS SET FOR FIRST NIGHT PROGRAM

Dr. Koussevitsky Will Conduct Symphony Thursday Evening

The first concert of Series A of the Berkshire Festival at Tanglewood, Lenox, Mass., wil open on Thursday evening, July 24 when Dr. Serge Koussevitsky will conduct the full Boston Symphony Orchestra in a "Symphony for Strings" by Arthur Honegger. It will include "The Sea", Three orchestral sketches by Debussy and Brahm's 2nd symphony and on Saturday evening the program will [illegible] of Barber's "School [illegible] Scandal", Copland's Symphony [illegible] and Berlioz's "Harold in Italy" symphony, with a viola solo by W[illegible] Primrose, acting head of the [illegible] music department at T[illegible].

The series will conclude with a concert on Sunday afternoon, July 27th at 2:3[illegible] conducted by Leonard Bernstein, [illegible] the following program: M[illegible] "Overture, 'The Magic Flute'" [illegible] Stravinsky, Le Sacre [illegible] Printemps [illegible] Schubert's Symphony in C [illegible]

A rehearsal [illegible] the Festival orchestra Saturday morning at 10 will be [illegible] to the public for the benefit of [illegible] pension fund

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Singers for American Premiere in Berkshires of Mozart's "Idomeneo"

The singers have been announced for the American premiere at Tanglewood in the Berkshires of Mozart's opera "Idomeneo, King of Crete." There will be performances Aug. 4 and 6.

The cast, chosen from members of the Berkshire Music Center, will be as follows: Idomeneo, Joseph Laderoute, tenor; Idamante (written for a castrato), Elizabeth Ann Bollinger (Aug. 4) and Dorothy Dawson (Aug. 6), sopranos; Princess Ilia of Troy, Nancy Trickey, soprano; Electra, Paula Lenchner; high priest of Neptune, Frank Guarrera.

First performed on Jan. 29, 1781, two days after Mozart's 25th birthday, "Idomeneo" has since enjoyed occasional performances in Europe. Three of the great Mozart scholars, Alfred Einstein, Edward J. Dent and W. J. Turner, rate "Idomeneo" very highly.

Boris Goldovsky will conduct. He has prepared the score, for no printed parts exist. It will be sung in the original Italian. The scenery has been designed by Richard Rychtarik. Fre[illegible] Cohen, Felix Wolfes, Elsa Ka[illegible] [illegible]ederic Waldman of the op[illegible] [illegible]nt have assisted Mr. Gold[illegible] [illegible]dmission will be by invita[illegible] [illegible]e Friends of the Berkshire Music Center.

MUSIC

By VIRGIL THOMSON

BERKSHIRE FESTIVAL, first concert of Series A. Boston Symphony Orchestra, Serge Koussevitzky conductor, Thursday night at the Music Shed, Tanglewood, Lenox, Mass. The program

Symphony for Strings .... Honegger
La Mer .... Debussy
Symphony No. 2, in D major .... Brahms

Strings Outdoors

LENOX, Mass., July 25.—The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave last night under the shed in Tanglewood its first subscription concert of the season's Berkshire festival. The program was a pleasant one and the execution, so far as could be judged in the semi-outdoor circumstances, impeccable.

The audience was large, the applause massive. The whole occasion, indeed, was impressive, if not entirely satisfactory acousically.

Though the Boston Symphony Orchestra sounds better in its shed than most other orchestras do in their summer circumstances, there is still no getting around the fact that strings do not carry well in the open air.

The brass carries beautifully, and the woodwinds fairly well. The ensemble, however, for sheer acoustical reasons, bears little relation to that of the same organization as heard indoors in the winter. The music is the same, the conductor is the same and their care for the musical amenities is not less. But one simply does not hear out front all the refinements of execution that are being observed on the platform.

This general acoustic imprecision was particularly disadvantageous to Arthur Honeger's Symphony for Strings. If your announcer had not heard the work previously (he reviewed from Paris last summer), he would be at some difficulty to estimate its qualities fairly. It is a better piece, assuredly, than it sounded last night. Its simple thematic structure was clear, but its fluid contrapuntal texture gave rather an effect of confusion than of richness. Everybody seemed relieved when, at the end of the work, a trumpet was heard playing above the general hubbud a tune in simple hymn style.

Whether it is fair play on Mr. Honeger's part to have recourse to the trumpet in a symphony entitled "for strings" I leave to the public to judge. Certainly the brass instrument livens up the sound of his piece at that point, relieves the mounting monotony of string sounds and gives the whole a simple and straightforward "punch." Without it, it is doubtful whether the work would make anything like the effect it does, though the tune the trumpet plays is present in the first violins. It is to be hoped that Mr. Koussevitsky (or possibly Mr. Muench, who conducts this piece most effectively) will give New York a chance next season (Boston already has heard it) to make its acquaintance. I know from previous hearings that it is a serious and agreeable work.

Last night's concert included also Debussy's "La Mer" and Brahms's Second Symphony. The first had moments of passionate conviction, but it was the second that, being by nature less refined orchestrally, suffered least among the three works played from that disorganization of balances that is inevitable to the outdoor performance of orchestral music. It is charming to hear good music in the summertime, but folly to pretend that the summer's open-air acoustics are comparable to those of a good concert hall.

Arthur Honegger

Whose Symphony for Strings was played in Thursday night's Berkshire Festival Concert

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NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1947

Koussevitzky Is 73; Conducts At Tanglewood

Receives Cello and Violin for Use at Center as Part of Birthday Celebration

By Francis D. Perkins

LENOX, Mass., July 26.—Dr. Serge Koussevitzky celebrated his seventy-third birthday here today by conducting the Boston Symphony Orchestra for several hours in the music shed at Tanglewood, including the first of the Saturday morning public rehearsals and the second concert of Berkshire festivals regular subscription series in the evening. Half of the evening program was devoted to music by American composers, Samuel Barber's overture for "The School for Scandal" and the Third Symphony of Aaron Copland, who is assistant director of the Berkshire Music Center.

Dr. Koussevitzky's birthday was hailed both at this morning's rehearsal and at last night's concert of the Berkshire Music Center's advanced student orchestra. At the rehearsal he received a century-old cello from Abram Chasins, composer-pianist, and a 150-year-old violin from Constance Keene, pianist. The gifts will be the first items in a collection of instruments to be used by students at the center. Mr. Chasins was a member of the center's first faculty at Tanglewood in 1940 and Miss Keene studied there in 1941. She received the violin from Dr. Seymour Rogers, of New York, for presentation to a gifted student. The cello had been sent to Mr. Chasins by Dr. Henry H. Stevens, of Yarmouth Port, Mass.

In his presentation speech Mr. Chasins said that fine instruments and Dr. Koussevitzky have this in common—as they grow older they grow better. The conductor spoke briefly in thanks.

The surprise observance of Dr. Koussevitzky's birthday by the students at last night's concert began with a "Fanfare for Bima," composed and conducted by Leonard Bernstein. Bima or, more formally, Bemol, the French title for a flat, is the name of Dr. Koussevitzky's cocker spaniel and the theme of this engaging piece for eleven brass instruments and one violin is the tune to which the spaniel responds. Mr. Bernstein said that the fanfare would be long. It took about thirty seconds.

Hugh Ross then conducted a student chorus in an excerpt from Bach's Wedding Cantata with the text duly adapted for the occasion. The last two works on the program, Boccerini's cello concerto in B flat with Aldo Parisot as soloist and Richard Strauss's "Death and Transfiguration" were conducted by Eleazar De Carvalho, a young Brazilian who is Dr. Koussevitzky's assistant in the center's conducting department.

In the Strauss tone poem his direction gave an impression of talent in a responsive performance. In the Boccherini concerto Mr Parisot, also a Brazilian, gave a musically interpretation with a consistently pleasing tone.

Irving Fine conducted Beethoven's overture, "The Consecration of the House." Lois Schaefer and Mary Stemm were soloists in Howard Hanson's serenada for flute, harp and strings with Harry John Brown conducting. Gerald Samuel conducted the first movement of Stravinsky's symphony.

Tonight's program was completed with the symphony "Harold in Italy," by Berlioz. William Primrose played the solo viola. This concert and the third subscription concert tomorrow afternoon will be reviewed in Monday's New York Herald Tribune.

SCHENECTADY, N. Y.
GAZETTE

JUL 26 1947

Music Festival Hears Boston Symphony

With Koussevitzky Conducting, Berkshire Group Hears Works Of Three Composers

By D. E. RITZ

The 10th season of the Berkshire Festival opened Thursday evening at Tanglewood, Mass., with the performance of Honegger's "Symphony for Strings" by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

The work, in which the score is dated at Paris in October, 1941, includes some of the best modern string writing that the reviewer has been privileged to hear. The mood is intense with the first two movements on the quiet side and the third in sharp contrast. The "Vivace, non troppo" achieves an effect of almost frenzied gaiety. Near the end one suddenly hears the trumpets, which double the first violins in a noble chorale, and the symphony finishes on a note of triumph. The symphony has been performed in Zurich and other Swiss cities by Paul Sacher, to whom it was dedicated, and was first performed in this country by the Boston Symphony under the guest conductor, Charles Munch, on Dec. 27, 1946.

The balance of the program included Debussy's "La Mer" and Brahms' "Symphony number 2 in D major, opus 73."

"La Mer" came as a remarkable foil to the Honegger composition and the Brahms symphony brought one further back into accepted orchestral repertoire. The entire program was another tribute to the skill of Dr. Koussevitzky as a designer and interpreter.

Tonight's festival program will include two compositions by American composers, Samuel Barber's overture to "The School for Scandal" and Aaron Copeland's "Symphony number 3," which was commissioned by the Koussevitzky Music foundation, also the Berlioz "Harold in Italy" symphony with William Primrose as the viola soloist. Dr. Koussevitzky will again conduct.

Tomorrow afternoon Leonard Bernstein will conduct the Mozart overture to "The Magic Flute," "Le Sacre du Printemps" by Stravinsky and the Schubert Symphony in C major

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PARKERSBURG, W. VA.
NEWS

JUL 27 1947

'Music for All' Aired by ABC

Climaxing an all-day observance illustrating the various activities of the Boston Symphony Orchestra, the American Broadcasting Company will present the third broadcast in its series from the Berkshire Music Festival on Tuesday, July 29, from 8:30 to 9:30 p. m. EDT.

Designated as "Music For All," the day's activities, in addition to the broadcast, will include the taking of motion pictures by M-G-M for a movie to be called "The Story of Tanglewood." This will be the first time the Boston Symphony Orchestra and its Summer home have been filmed for the screen.

With Serge Koussevitzky on the podium, the audience will see the filming of the ABC broadcast, with producer William L. Marshall, announced Gene Hamilton and the engineering staff working in full view of the listeners.

The finale of the day's schedule will be the playing of important recordings made by the orchestra during the past 32 years. These will be alternated with "live" playing by the ensemble. A demonstration of a new radio-phonograph also will be held.

For the ABC broadcast, Ella Goldstein, 20-year-old pianist, will be soloist. Miss Goldstein, who played more than 200 concerts with the Palestine Symphony Orchestra will participate in both numbers to be heard on the air. The program follows:

Concerto in D minor for Organ and Orchestra (transcribed for piano and orchestra by Siloti)—Vivaldi.

Concerto No. 1 in B flat minor for piano and Orchestra—Tchaikovsky.

PROVIDENCE, R. I.
JOURNAL

JUL 27 1947

To Give Mozart's Opera 'Idomeneo' at Music Center

MOZART'S opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's Summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780 in his 24th year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

PHILADELPHIA, PA.
INQUIRER

JUL 27 1947

Varied Musical

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, at Tanglewood on Tuesday will show latest advances in all forms of musical reproduction: Recording, radio, television and motion pictures.

"The March of Musical Fidelity" will feature recordings by the Boston Symphony Orchestra of ten-year intervals back to 1915.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

C. B. S.'s Boston station does carry the Sunday afternoon broadcasts of the C. B. S. Symphony; and so on July 13 I heard Malipiero's Symphony No. 3, or "Symphony of the Bells," which was only the latest example of his dreary "modern" writing. On the same program was a Symphony in F by Hermann Goetz, described by the announcer as a contemporary of Brahms with whose work Goetz's had been compared—which turned out to be, instead, extraordinarily Wagnerian in idiom, but without the Wagnerian pretentiousness, and in fact just a quietly and fluently melodious and sunny work. One curious result of hearing these works was to make some of the things in Schubert's "Rosamunde" Overture, which preceded the Malipiero symphony, seem more startlingly lovely and daring than ever before, and Chabrier's "Marche joyeuse," which followed the Goetz, more refreshingly untraditional.

Last Sunday's broadcast of the C. B. S. Symphony offered David Diamond's new Symphony No. 2. I recognize the specific talent involved in the mere business of keeping the musical apparatus going for forty minutes; but for my ears that was the only talent involved in Diamond's symphony. What I heard gave me the impression of the apparatus being kept going not by genuine expressive impulse translating itself into achieved statement, but only by sheer determination straining for something it could not attain.

* * *

A. B. C.'s opening broadcast from the Berkshire Festival at Tanglewood on July 15 was scheduled for 8:30; but what one got at that time, for unexplained reasons, was the improvising of a studio organist, which continued until 8:45. And what one got thereafter from Tanglewood was a mouthful of straw: Bach's Suite No. 1 and his Concerto in C for two claviers, written by the composer of the charming Suite No. 2 and the tremendous Concerto in D minor, but nevertheless examples of the collection of arid formulas and mannerisms which his craftsmanship could turn out mechanically while his mind and energies were engaged in some other activity.

The lovely playing of the Boston Symphony in the suite came through with proper balance; but the microphone placement for the concerto resulted in [illegible] complete blanketing of the orchestra by the pianos that were pounded insensitively by Luboshutz and Nemenoff.

MUSIC

By VIRGIL THOMSON

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Arthur Honegger

Whose Symphony for Strings was played in Thursday night's Berkshire Festival Concert

Whether it is fair play on Mr. Honeger's part to have recourse to the trumpet in a symphony entitled "for strings" I leave to the public to judge. Certainly the brass instrument livens up the sound of his piece at that point, relieves the mounting monotony of string sounds and gives the whole a simple and straightforward "punch." Without it, it is doubtful whether the work would make anything like the effect it does, though the tune the trumpet plays is present in the first violins. It is to be hoped that Mr. Koussevitsky (or possibly Mr. Muench, who conducts this piece most effectively) will give New York a chance next season (Boston already has heard it) to make its acquaintance. I know from previous hearings that it is a serious and agreeable work.

Last night's concert included also Debussy's "La Mer" and Brahms's Second Symphony. The first had moments of passionate conviction, but it was the second that, being by nature less refined orchestrally, suffered least among the three works played from that disorganization of balances that is inevitable to the outdoor performance of orchestral music. It is charming to hear good music in the summertime, but folly to pretend that the summer's open-air acoustics are comparable to those of a good concert hall.

SCHENECTADY, N. Y.
GAZETTE

JUL 26 1947

Music Festival Hears Boston Symphony

With Koussevitzky Conducting, Berkshire Group Hears Works Of Three Composers

By D. E. RITZ

The 10th season of the Berkshire Festival opened Thursday evening at Tanglewood, Mass., with the performance of Honegger's "Symphony for Strings" by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

The work, in which the score is dated at Paris in October, 1941, includes some of the best modern string writing that the reviewer has been privileged to hear. The mood is intense with the first two movements on the quiet side and the third in sharp contrast. The "Vivace, non troppo" achieves an effect of almost frenzied gaiety. Near the end one suddenly hears the trumpets, which double the first violins in a noble chorale, and the symphony finishes on a note of triumph. The symphony has been performed in Zurich and other Swiss cities by Paul Sacher, to whom it was dedicated, and was first performed in this country by the Boston Symphony under the guest conductor, Charles Munch, on Dec. 27, 1946.

The balance of the program included Débussy's "La Mer" and Brahms' "Symphony number 2 in D major, opus 73."

"La Mer" came as a remarkable foil to the Honegger composition and the Brahms symphony brought one further back into accepted orchestral repertoire. The entire program was another tribute to the skill of Dr. Koussevitzky as a designer and interpreter.

Tonight's festival program will include two compositions by American composers, Samuel Barber's overture to "The School for Scandal" and Aaron Copeland's "Symphony number 3," which was commissioned by the Koussevitzky Music foundation, also the Berlioz "Harold in Italy" symphony with William Primrose as the viola soloist. Dr. Koussevitzky will again conduct.

Tomorrow afternoon Leonard Bernstein will conduct the Mozart overture to "The Magic Flute," "Le Sacre du Printemps" by Stravinsky and the Schubert Symphony in [illegible] major

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PROVIDENCE, R. I.
JOURNAL

JUL 27 1947

To Give Mozart's Opera 'Idomeneo' at Music Center

MOZART'S opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's Summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780 in his 24th year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

PHILADELPHIA, PA.
INQUIRER

JUL 27 1947

Varied Musical

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, at Tanglewood on Tuesday will show latest advances in all forms of musical reproduction: Recording, radio, television and motion pictures.

"The March of Musical Fidelity" will feature recordings by the Boston Symphony Orchestra of ten-year intervals back to 1915.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

C. B. S.'s Boston station does carry the Sunday afternoon broadcasts of the C. B. S. Symphony; and so on July 13 I heard Malipiero's Symphony No. 3, or "Symphony of the Bells," which was only the latest example of his dreary "modern" writing. On the same program was a Symphony in F by Hermann Goetz, described by the announcer as a contemporary of Brahms with whose work Goetz's had been compared—which turned out to be, instead, extraordinarily Wagnerian in idiom, but without the Wagnerian pretentiousness, and in fact just a quietly and fluently melodious and sunny work. One curious result of hearing these works was to make some of the things in Schubert's "Rosamunde" Overture, which preceded the Malipiero symphony, seem more startlingly lovely and daring than ever before, and Chabrier's "Marche joyeuse," which followed the Goetz, more refreshingly untraditional.

Last Sunday's broadcast of the C. B. S. Symphony offered David Diamond's new Symphony No. 2. I recognize the specific talent involved in the mere business of keeping the musical apparatus going for forty minutes; but for my ears that was the only talent involved in Diamond's symphony. What I heard gave me the impression of the apparatus being kept going not by genuine expressive impulse translating itself into achieved statement, but only by sheer determination straining for something it could not attain.

* * *

A. B. C.'s opening broadcast from the Berkshire Festival at Tanglewood on July 15 was scheduled for 8:30; but what one got at that time, for unexplained reasons, was the improvising of a studio organist, which continued until 8:45. And what one got thereafter from Tanglewood was a mouthful of straw: Bach's Suite No. 1 and his Concerto in C for two claviers, written by the composer of the charming Suite No. 2 and the tremendous Concerto in D minor, but nevertheless examples of the collection of arid formulas and mannerisms which his craftsmanship could turn out mechanically while his mind and energies were engaged in some other activity.

The lovely playing of the Boston Symphony in the suite came through with proper balance; but the microphone placement for the concerto resulted in [illegible] blanketing of the [illegible] by the pianos that were [illegible] insensitively by Luboshutz and Nemenoff.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1947

Koussevitzky Is 73; Conducts At Tanglewood

Receives Cello and Violin for Use at Center as Part of Birthday Celebration

By Francis D. Perkins

LENOX, Mass., July 26.—Dr. Serge Koussevitzky celebrated his seventy-third birthday here today by conducting the Boston Symphony Orchestra for several hours in the music shed at Tanglewood, including the first of the Saturday morning public rehearsals and the second concert of Berkshire festivals regular subscription series in the evening. Half of the evening program was devoted to music by American composers, Samuel Barber's overture for "The School for Scandal" and the Third Symphony of Aaron Copland, who is assistant director of the Berkshire Music Center.

Dr. Koussevitzky's birthday was hailed both at this morning's rehearsal and at last night's concert of the Berkshire Music Center's advanced student orchestra. At the rehearsal he received a century-old cello from Abram Chasins, composer-pianist, and a 150-year-old violin from Constance Keene, pianist. The gifts will be the first items in a collection of instruments to be used by students at the center. Mr. Chasins was a member of the center's first faculty at Tanglewood in 1940 and Miss Keene studied there in 1941. She received the violin from Dr. Seymour Rogers, of New York, for presentation to a gifted student. The cello had been sent to Mr. Chasins by Dr. Henry H. Stevens, of Yarmouth Port, Mass.

In his presentation speech Mr. Chasins said that fine instruments and Dr. Koussevitzky have this in common—as they grow older they grow better. The conductor spoke briefly in thanks.

The surprise observance of Dr. Koussevitzky's birthday by the students at last night's concert began with a "Fanfare for Bima," composed and conducted by Leonard Bernstein. Bima or, more formally, Bemol, the French title for a flat, is the name of Dr. Koussevitzky's cocker spaniel and the theme of this engaging piece for eleven brass instruments and one violin is the tune to which the spaniel responds. Mr. Bernstein said that the fanfare would be long. It took about thirty seconds.

Hugh Ross then conducted a student chorus in an excerpt from Bach's Wedding Cantata with the text duly adapted for the occasion. The last two works on the program, Boccerini's cello concerto in B flat with Aldo Parisot as soloist and Richard Strauss's "Death and Transfiguration" were conducted by Eleazar De Carvalho, a young Brazilian who is Dr. Koussevitzky's assistant in the center's conducting department.

In the Strauss tone poem his direction gave an impression of talent in a responsive performance. In the Boccherini concerto Mr Parisot, also a Brazilian, gave a musically interpretation with a consistently pleasing tone.

Irving Fine conducted Beethoven's overture, "The Consecration of the House." Lois Schaefer and Mary Stemm were soloists in Howard Hanson's serenada for flute, harp and strings with Harry John Brown conducting. Gerald Samuel conducted the first movement of Stravinsky's symphony.

Tonight's program was completed with the symphony "Harold in Italy," by Berlioz. William Primrose played the solo viola. This concert and the third subscription concert tomorrow afternoon will be reviewed in Monday's New York Herald Tribune.

PARKERSBURG, W. VA.
NEWS

JUL 27 1947

'Music for All' Aired by ABC

Climaxing an all-day observance illustrating the various activities of the Boston Symphony Orchestra, the American Broadcasting Company will present the third broadcast in its series from the Berkshire Music Festival on Tuesday, July 29, from 8:30 to 9:30 p. m. EDT.

Designated as "Music For All," the day's activities, in addition to the broadcast, will include the taking of motion pictures by M-G-M for a movie to be called "The Story of Tanglewood." This will be the first time the Boston Symphony Orchestra and its Summer home have been filmed for the screen.

With Serge Koussevitzky on the podium, the audience will see the filming of the ABC broadcast, with producer William L. Marshall, announced Gene Hamilton and the engineering staff working in full view of the listeners.

The finale of the day's schedule will be the playing of important recordings made by the orchestra during the past 32 years. These will be alternated with "live" playing by the ensemble. A demonstration of a new radio-phonograph also will be held.

For the ABC broadcast, Ella Goldstein, 20-year-old pianist, will be soloist. Miss Goldstein, who played more than 200 concerts with the Palestine Symphony Orchestra will participate in both numbers to be heard on the air. The program follows:

Concerto in D minor for Organ and Orchestra (transcribed for piano and orchestra by Siloti)—Vivaldi.

Concerto No. 1 in B flat minor for piano and Orchestra—Tchaikovsky.

[53]

NIAGARA FALLS, N. Y.
GAZETTE

JUL 26 1947

The World of Music

Mozart's opera "Idomeneo" at Berkshire; what American music needs

NEW YORK, July 25. (U.P.)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music center, the Boston Symphony orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, August 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Indomeneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

* * *

American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music festival, which opens at Saratoga Springs, on September 6.

"We glorify all kinds of Am
can things, from antiques and
cestors to hot dogs and cho
girls," Adler observed. "Why
take a little time out and glo
American culture? Let's g
American music a chance to
heard."

Alder, who has a fondness
listing premieres on his progra
gave 43 first performances at
Saratoga festival last year. He
about 30 this year.

"We will never develop a musi
culture," Adler continued, "u
we foster American music.
have a large body of men a
women in this country today wr
ing music in a rich and var
tradition and experimenting w
the future. They cannot live, th
cannot learn, they cannot gr
unless their music is played.

"New music admittedly is
troversial — especially that
Americans. Audiences are said
stay away from it, although it
been our experience that an au
ence not only accepts but enj
the new when it is interestin
introduced.

"No audience should be as
to listen to 'all-American' p
grams. The listener should h
variety, so that he may comp
the present with the past.
composer should likewise be as
to measure his creative w
against the accepted art of
past."

Zum Beginn der Berkshire-Festspiele

Von WOLFGANG STRESEMANN

LENOX, Mass., 25. Juli. — Tanglewood mit seinem über 6000 Menschen fassenden "Shed" ist einer der lieblichsten Plätze im Osten der Vereinigten Staaten. Dieses zwischen Lenox und Stockbridge liegende Fleckchen Erde, das seinen Namen von dem Dichter Nathaniel Hawthorne erhalten hat, ist von der Natur besonders begnadet worden. Kaum kann sich das Auge satt sehen. Wo immer es hinblickt, steigen sanfte, bewaldete Hügel auf, ein ganz vom Grünen umrahmter See belebt die Landschaft, herrliche Gärten, Blumen und weite Rasenflächen laden den Besucher zum Verweilen ein. Das "estate", das abseits von der Verkehrsstraße liegt, ist so groß, daß man ungestört spazieren gehen kann, obwohl hunderte von jungen Musikern von früh morgens bis spät in die Nacht hinein spielen, probieren, diskutieren und zwschendurch auch eigene Konzerte veranstalten. Ein jeder ist von dieser herrlichen, oft an ein deutsches Mittelgebirge erinnernden Landschaft inspiriert. Auch wer schon zuvor in Tanglewood war, ist wieder überrascht und hingerissen von den wunderbaren Ausblicken, die man nach allen Seiten hin hat, von der ganz eigenen Atmosphäre, wie man sie nur in den Berkshires findet.

In Tanglewood ist ein Traum in Erfüllung gegangen, der Traum von einem großen amerikanischen Musikzentrum mit Festkonzerten, Opernaufführungen sowie einer jeden Zweig umfassenden Sommerschule. In ganz wenigen Jahren ist dies alles Wirklichkeit geworden, und daß es so kam, ist in erster Linie der rastlosen Initiative Dr. Koussevitzkys zu danken, der diesen Traum am längsten und am intensivsten geträumt hat. Aber Dr. Koussevitzkys rastloser Einsatz wäre dennoch ohne Erfolg geblieben, wenn es an der begeisterten Mitwirkung weitester Schichten der Bevölkerung gefehlt hätte. Manche Opfer mußten gebracht werden. Änderungen erwiesen sich als notwendig, um diesen einst so ganz abgeschlossenen Teil der Berkshires zu einem großen Mittelpunkt der Musik zu machen. Aber von jeher war der Musikwille der hiesigen Bevölkerung stark und mächtig. Schon vor 20 Jahren waren die Berkshires die Heimstätte von Kammerkonzerten, und damals verband sich zum ersten Male der Name dieser Landschaft mit dem der Musik. "Musik in den Berkshires" wurde ein Begriff, ein leuchtendes Symbol für den Zusammenklang von Natur und Kunst, der die Menschen in wachsendem Maße anzog. Heute stellen Musik und "Berkshires" eine untrennbare Einheit dar; in kurzer Zeit ist ein Fundament geschaffen worden, das nicht wieder zerstört werden kann. Ja, es ist keine Übertreibung, wenn man bereits nach zehn Jahren Festspielen von einer Tradition sprechen darf, eine Tradition, die einmal in der amerikanischen Musikgeschichte eine ehrenvolle Erwähnung finden wird.

Zu dieser Tradition haben Dr. Koussevitzky und das Boston Symphonie-Orchester unendlich viel beigetragen. Dieses Ensemble mit seinem hochgestimmten Führer ist auch in diesem Jahre zur Stelle, und so groß ist der Ruhm dieser Musiker, daß die Menschen von weither kommen, um den Veranstaltungen in Tanglewood beizuwohnen. Riesig ist die Zahl der an Festspielabenden parkenden Wagen. Lenox hat nur ein einziges großes Hotel, das die Massen der Besucher nicht aufnehmen könnte, und mit Stockbridge steht es ähnlich. So verstreuen sich die Gäste auf einen weiten Umkreis. Besucher, die 100 Meilen mit ihrem Wagen zurückzulegen haben, sind durchaus keine seltene Erscheinung, und sie alle haben ihr Kommen nicht zu bereuen. Denn Tanglewood bedeutet immer ein besonderes musikalisches Erlebnis, wie es auch beim gestrigen Eröffnungskonzert wieder der Fall war.

Als Dr. Koussevitzky am Podium erschien, erhoben sich die Tausenden von Menschen, die jeden nur verfügbaren Platz im "Shed" besetzt hatten. Aber auch von draußen her ertönten Beifallsrufe. Die große Halle ist nach beiden Seiten hin offen, und dadurch ist es einer erheblichen Zahl von Menschen möglich, die Konzerte vom Rasen aus mitzuhören, was besonders an einem Sommernachmittag ein großer Genuß ist. — Dr. Koussevitzky hatte ein interessantes Programm zusammengestellt. Aber wer ein pompöses Eröffnungsstück erwartet hatte, sah sich getäuscht. Eine Streichersinfonie von Honegger, dem bekannten Schweizer, in Frankreich lebenden Komponisten, der zur Zeit in Tanglewood lehrt, machte den Beginn. Und diese Wahl von Dr. Koussevitzky war eine überaus glückliche. Nicht nur weil die Honegger Komposition ein sehr wertvolles Stück ist, sondern weil sie in ihrem ersten düsteren Satz, dem sehnsuchtsvollen, aber noch schwer ringenden Adagio und dem energievollen Aufschwung des Finale ein Abbild unserer im Dunkel tappenden, nach einem Ausweg strebenden Zeit darstellt. Honegger hat hier ein Stück geschrieben, das in der großartigen Wiedergabe durch Dr. Koussevitzky und die phänomenalen Streicher des Boston Symphonie-Orchesters einen geradezu umwerfenden Eindruck hinterließ. Wir werden auf diese Komposition noch einmal an anderer Stelle zurückkommen.

Nach dem Honegger gab es "La Mer" von Debussy. Dr. Koussevitzky hat das Werk unzählige Male dirigiert, und seine Interpretation dieser impressionistischen Musik ist allgemein als eine seiner besten Leistungen anerkannt. Aber Dr. Koussevitzky beschränkte sich am Donnerstag nicht auf eine Routine-Aufführung. Er dirigierte, als ob es sich um ein neues Werk handele, und erfüllte das Stück mit einer solchen Intensität, daß die Zuhörer einfach hingerissen waren. — Und zum Schluß feierte der unermüdliche Dirigent, der nun bald 73 Jahre alt wird, einen rauschenden Triumph mit der Brahmsschen Zweiten Sinfonie, deren lieblich-heitere und [illegible] wundersam beschwingte Musik sich besonders glücklich in diesen Rahmen einfügt.

Die Berkshire Festspiele von 1947 haben einen verheißungsvollen Anfang genommen.

WORCESTER, MASS.
TELEGRAM
JUL 27 1947

Music

LEONARD BERNSTEIN CAN'T MAKE UP MIND

By RAYMOND MORIN

LENOX, Sunday — Leonard Berstein, young, personable, and highly gifted guest conductor with Boston Symphony at Tanglewood, is faced with the problem of choosing a career.

He has every right to be uncertain. He is perhaps less known as a pianist than as conductor or composer. However, as Helen Coates, at present his secretary but once his piano teacher told me—"He could easily become a ranking piano virtuoso if he gave it some time."

First Piano Lessons at 10

Lenny as he is called by students here at the Berkshire Music Center, had his first piano lessons at the age of ten. Co-incidentally, William Kapell, who played under Bernstein a few weeks ago in New York, also started his piano studies at ten.

At 14, Lenny called on Heinrich Gebhard in Boston to arrange for piano lessons. Gebhard was impressed and suggested that he study with his assistant, Miss Coates. He studied with her for the next three years.

"When he came to me, he could play exceedingly difficult pieces with great ease," she says, "but it was instinctive facility, and what he needed was a solid foundation."

Piano Interest Accidental

Lenny's interest in the piano was, in a way, accidental. He had had two weeks of violin lessons when he was seven, but evidently had an indifferent interest at that time. Then an aunt of Lenny decided to store some of her household furnishings in the Bernstein home in Boston. Among them was a piano. It was a rather antiquated upright but, as for George Gershwin, it did the trick.

His start as a conductor was also unplanned. While Lenny was at Harvard College (he was graduated in 1939) he was asked by the Harvard Classical Club to write the music for "The Birds", by Aristophenes, and to conduct it. The orchestra had but ten pieces and those who attended, including Mr. Gebhard and Miss Coates, were amazed at what they saw.

Bernstein's Discoverer

Serge Koussevitzky is generally accredited with being Bernstein's discoverer, but that isn't literally so. Back in 1935, when Lenny was at Harvard, he met and played for Dimitri Mitropoulos. The Greek conductor was greatly impressed. After Lenny was graduated he went to New York for the usual purpose to find a job. Mitroupoulos was to be in Boston. After discouraging developments in New York, Lenny came to Boston for his advice.

Mitroupoulos suggested that he apply at the Juilliard School to study conducting, but unfortunately there were no vacancies.

Next he tried the Curtis Institute in Philadelphia, and was promptly accepted. He studied conducting with Fritz Reiner, but curiously enough, had almost no opportunity to acquire practical experience with an orchestra.

The method there was to study conducting with an orchestral score to piano performance. "One of the real advantages at the Berkshire Music Center," Lenny said to me "is that the students are given practical experience with the student orchestras."

While at the Curtis, he also studied piano with Isabella Vengerova. Meanwhile, he had attracted the attention of numerous American composers, including Aaron Copland, William Schuman, and Roy Harris.

At the end of Lenny's first year of study at the Curtis, Koussevitzky announced that he would personally teach four student conductors at Tanglewood. Several of Lenny's noted friends wrote enthusiastic letters about him, and he found himself in Boston to be interviewed by the great conductor. Since then, he has conducted the Boston Symphony not only in Boston, but at Carnegie Hall, and two seasons ago in Worcester.

An Important Date

November 14, 1943 is an important date in the Bernstein biography. Lenny had been appointed assistant conductor of the New York Philharmonic, and on that Sunday morning—at 9, to be exact—he was notified by phone that Bruno Walter was ill and he would have to conduct that afternoon on a coast-to-coast broadcast.

This has happened several times, and Lenny calls himself the "bete noir" of conductors. He doesn't attribute his opportunities to other conductors' illnesses but he does insist that "he has been terribly lucky." I admit that he has had several unexpected opportunities, but I doubt if "Luck" is anything but a minor reason for his success.

Palestine Views

Bernstein has just returned from Palestine, and although political views might be extraneous to a musical interview, his are timely, first hand, and enlightening.

"Most of the reports of trouble from Palestine are greatly exaggerated," he says. "The Palestinians are peace-loving. They are deeply interested in and have a genius for agriculture. They can make anything grow anywhere. The trouble in Palestine is due to a handful of terrorists who are understandably bitter enough against the English to resort to violence. It is up to Britain now to live up to her promise to create a free state in the Holy Land for the Jewish people."

Wants to Write More

According to all reports, and particularly to Lenny's 23-year-old sister Shirley, and his 15-year-old brother Burton, who are here with him, the Palestinians are passionately fond of good music, even to the point where eight performances of the same program had to be given in the same hall, and the demand for tickets was by no means filled.

"I had a wonderful orchestra to work with," Lenny declares, "it was made up of the best refugee musicians from all over Europe." While there, he was offered permanent conductorship of the orchestra but declined. He is, however, returning in Feburary for a four-month tour of Europe with two months in Palestine.

CONDUCTOR

Leonard Bernstein, guest conductor with Boston Symphony at Tanglewood.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 27 1947

ANIST . . . Jacob Latenier reads a photostatic copy of Beethoven's "Emperor V Concerto" which he will play Saturday with Boston Symphony at Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
TIMES
JUL 27 1947

BERKSHIRE FESTIVAL

Tanglewood,
Lenox, Mass.
Boston Symphony Orchestra
Conductor, Serge Koussevitzky

Today, 3:30 P. M. Guest conductor, Leonard Bernstein.

Mozart's Overture to The Magic Flute; Stravinsky's Le Sacre du Printemps; Schubert's Symphony No. 7.

Tuesday, 7 P. M. and 8:30 P. M.

In addition to a concert by the orchestra, there will be demonstrations of musical reproduction on radio, phonograph, motion pictures and television. The orchestra, at 8:30 will be heard in Vivaldi's Concerto for orchestra with organ, in D minor; Tchaikovsky's Piano Concerto No. 1 (Ella Goldstein, soloist); Berlioz' Roman Carnival Overture; Excerpts from Wagner's Lohengrin, Ravel's Daphnis and Chloe, Prokofieff's The Love for Three Oranges; Beethoven's Egmont Overture. At 7 P. M., Music in the Movies, showing excerpts from films with music by Copland, Prokofieff, Thomson, Walton.

Thursday, 8:15 P. M. Beethoven program.

Symphonies; Nos. 1, 2 and 3.

Saturday, 8:15 P. M. Beethoven program. Jacob Lateiner, piano soloist.

Symphony No. 4; Piano Concerto No. 5, in E flat (Emperor); Symphony No. 5.

Next Sunday, Aug. 3, 3:30 P. M. Beethoven program. Joseph Battista, piano soloist.

Symphony No. 6; Piano Concerto No. 4 in G; Symphony No. 7.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 27 1947

Nine Concerts This Fortnight In Berkshires

Beethoven Series Begins Next Thursday Night; Special Event Tuesday

The Boston Symphony Orchestra completes Series A of the Berkshire Festival with a concert under Leonard Bernstein's direction today at 3:30 in the Music Shed at Tanglewood, Lenox, Mass. The concerts of Series B, devoted to Beethoven's music, will be held next Thursday and Saturday nights and Sunday afternoon. Beethoven's Ninth Symphony will be performed in an extra concert on Tuesday night, Aug. 5.

Next Tuesday night at 8:30, Dr. Koussevitzky will conduct a special concert, of which the first half will be broadcast over the ABC network. Motion pictures will be made of the audience to form part of a film outlining the history of Tanglewood. The rest of the program will consist of short works to be played by the orchestra and also on records made by the Boston Symphony in 1915, 1935 and recently, to illustrate progress in the recording of orchestral music. Before and after the concert, at 7 and 11 o'clock, excerpts of films with music by contemporary composers will be shown. The programs for the remainder of the festival are:

Today, 3:30, Leonard Bernstein conducting: "Magic Flute" overture, Mozart; Le Sacre du Printemps, Stravinsky; Symphony in C, No. 7 (9), Schubert.

Tuesday, July 29, 7 and 11 o'clock, Theater-Concert Hall. Scenes from American, English, French and Russian films; music by Virgil Thomson, Aaron Copland, William Walton, Arthur Honegger and Serge Prokofieff. 8:30, Music Shed, "Music for All" program, Serge Kousevitzky conducting. Concerto in D minor, Vivaldi; Piano Concerto in B flat minor, Tchaikovsky (soloist, Ella Goldstein); "Roman Carnival" overture, Berlioz; excerpts from works by Wagner, Ravel, Prokofieff and Beethoven, in actual performance and in recordings.

Thursday, July 31, 8:15 (Series B), Serge Koussevitzky conducting: Beethoven Symphonies No. 1, 2, 3.

Saturday, Aug. 2, 8:15 (Series B), Serge Koussevitzky conducting: Beethoven, Symphony No. 4; Piano Concerto No. 5 (Emperor), (soloist, Jacob Lateiner); Symphony No. 5.

Sunday, Aug. 3, 3:30 (Series B, Serge Kousesevitzky conducting: Beethoven, Symphony No. 6; Piano Concerto No. 4, in G major (soloist, Joseph Battista); Symphony No. 7, in A major.

Tuesday, Aug. 5 (extro concert), Serge Koussevitzky conducting: Beethoven, Symphonies Nos. 8 and 9; Festival Chorus (soloists, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass).

Thursday, Aug. 7, 8:15 (Series C, Leonard Bernstein conducting: Symphony in B flat, No. 102, Haydn; Violin Concerto, Hindemith (soloist, Ruth Posselt); Symphony No. 2, in C major, Schumann.

Saturday, Aug. 9, 8:15 (Series C), Robert Shaw conducting, with Festival Chorus and soloists as on Aug. 5; Cantata No. 50, "Nun ist das Heil," Bach; Symphony of Psalms, Stravinsky; Requiem, Mozart.

Sunday, Aug. 10, 3:30 (Series C), Serge Koussevitzky conducting: Concerto Grosso for chamber orchestra with two pianos, Martinu; Pavane, Bolero, Ravel; Symphony No. 4, in F minor, Tchaikovsky.

The orchestra's rehearsals next Saturday and the following Saturday mornings at 10 o'clock will be open to the public for the benefit of the orchestra's Pension Fund.

The Berkshire Music Center has announced the following program for this week:

Today, morning, Chamber Music Group; evening, opera scenes. Monday, 4:30, Orchestra and Chorus, Department 5. Wednesday, 8:15, orchestral students in Stravinsky program. Thursday, 4:30, Chorus, Department 5. Friday, 8:15, concert by student orchestra.

The Center's concerts, including the performances of Mozart's "Idomeneo" on Monday and Wednesday nights, Aug. 4 and 6, are open by invitation to members of the Society of Friends of the Berkshire Music Center. Information about the festival and the Center's activities is obtainable at Tanglewood.

[54]

NEW YORK, N. Y.
TIMES

[illegible] 27 1947

'IDOMENEO' PREMIERE

Mozart Work to Be Given at Tanglewood Festival

By OLIN DOWNES

A NOBLE experiment, and one most valuable to all lovers of Mozart, will be undertaken at the Berkshire Festival when the operatic contingent of the Berkshire Music Center gives the first American performances, Aug. 4 and 6, of Mozart's "Idomeneo" at Tanglewood.

The opera, which up to the present time has never had a popular success, even in Europe, and which has been ignored hitherto by American producers, has a unique place among all of Mozart's works for the stage. Creatively, it represents Mozart's coming of age in the lyric theatre. Stylistically, it is his own significant work which makes obeisance to Gluck and the court opera of the eighteenth century. It is a mythological theme, presented in the grand classic manner, which had become highly formalistic, but which is here diversified and enriched by Mozart's genius.

Music Acclaimed

Mozart specialists acclaim the music in the highest terms. Thus Alfred Einstein, in "Mozart: His Character and His Work": "But 'Idomeneo' is one of those works that even a genius of the highest rank like Mozart could write only once in his life. It is an 'opera seria' unlike any other. It was not taken up in other cities simply because at the time only Munich could produce such a work. Mozart wished to transplant it to Vienna, and had in mind a performance in German translation, following the precedent of Gluck with some of his operas; but he had to give up the idea. In 1786 the work seems to have had a concert performance in private for which Mozart added some purely concert pieces to it. As always, he did only infinite harm to his own work, just as he later did when he made changes in 'Don Giovanni' and 'Figaro.' But even in Vienna, five years after its original composition, and when Mozart was five years older and more mature, he found nothing to change so far as the essence of the music was concerned. It is said that he valued and loved 'Idomeneo' most among all his works, and this any true musician can easily understand."

Is the libretto at fault? There seems little question of the superlative interest of the music. The Tanglewood production, fortunately, is based directly upon Mozart's score, and has not to do with the doctored versions by Richard Strauss or Wolf-Ferrari. How Mr. Goldovsky will treat the score is to be seen. His admirable musicianship and the respect he doubtless will pay to the original intentions of the composer could bring to the opera a degree of authenticity and effectiveness which it has not possessed when subjected to the tinkering of officious modernists. It also could come to pass that an audience of today was capable of meeting this famous and problematic work with a degree of receptivity that audiences of earlier and more "romantic" periods did not entertain.

A Salzburg Product

Commissioned to write an opera for the Munich carnival of 1781, Mozart accepted the subject chosen by the Court—that of "Idomeneo"—and invited Abbate Giambattista Varesco, the court chaplain of Salzburg, to make him an Italian adaptation. The choice of Varesco, a third-class poet, was probably engineered by Leopold Mozart. Mozart had constant problems with this librettist. Leopold prided himself upon his son's opera being completely a Salzburg product—Wolfgang, composer of Salzburg; Varesco, librettist of Salzburg; Johann Schachtner, commissioned to make a German translation of Varesco's Italian text, also a Salzburger and intimate friend of the Mozart family.

IN OPERA

James Abresch

Joseph Laderoute will sing the leading role in "Idomeneo."

But the original libretto, from which Varesco's was fashioned, was not a Salzburg product. It was a revamping by Varesco of a French text by Antoine Danchet, set to music by Campra, and thus mounted in Paris in 1712. Mozart was to struggle with Varesco, and his father also, who was the go-between, to make his libretto as concise and theatreworthy as possible.

Idomeneo, King of Crete, returning home from the siege of Troy, has incurred the displeasure of Poseidon, manifested by adverse storms and related phenomena. To appease the god, Idomeneo swears that he will sacrifice the first person whom he encounters on landing. This person turns out to be his son, Idamante. In the meantime the girl Ilia, daughter of Priam, whom Idomeneo had sent forward as a captive from stricken Troy, has fallen in love with, and is loved by, Idamante. Idomeneo is advised by his confidant, Arbace, to save Idamante by shipping him off with Elektra—of all characters to be fished at this point out of the grab-bag of legend—to Argos. They are about to depart when Poseidon shows his displeasure by sending a sea monster which slays many of the people of Crete before it is dispatched by the brave Idamante.

Now the High Priest, backed by all the people, demands the name of Idomeneo's promised victim. All recoil when he reveals his terrible obligation. Learning of his father's vow, Idamante steps forward for the sacrifice, but Ilia offers herself in his stead. This moves Poseidon to mercy. A voice which causes the earth to tremble comes from the depths, commanding that Idomeneo yield his throne to his son, and that Ilia become Idamante's wife. Apparently nobody knows or cares what happens to Elektra.

Overture Played Here

An air or two from "Idomeneo" has found its way to concert programs of this city. The overture, which Paul Lang conducted seasons ago at a concert of the Columbia University Orchestra, is a beauty, and a score strangely neglected by our conductors. The big scenic moment comes evidently with the storm at the end of the second act—the storm which signalizes the appearance—in the story at least—of the sea serpent, and the wreck of Idomeneo's ship. The episode of the subterranean voice is accompanied, à la Gluck, by trombones and auxiliary brass. The quartet in the last act, when Idamante takes his leave, was considered by Mozart one of his finest pages, and this opinion is endorsed by authoritative persons.

Was this subject, and its formalistic treatment, the most native to Mozart's genius? Excepting "Titus," "Idomeneo" was his last essay in the realm of the opera seria. Thereafter, in all his dramatic works which have commanded the public's admiration through centuries, Mozart leaves the opera, in Gluck's sense of the word, behind him. "With Gluck," says Paul Bekker, in "The Changing Opera," "there comes to an end the history of opera as the reflection of the world viewed through the eyes of aristocracy."

NEW YORK, N. Y.
PM

JUL 27 1947

Active Week Planned at Tanglewood

LENOX, Mass.

Leonard Bernstein will conduct the Boston Symphony for the first time at Tanglewood this Sunday afternoon at 3. The concert, which marks the end of Series A in the 1947 Berkshire Festival, will include performances of Mozart's Overture to *The Magic Flute*, Stravinsky's *Le Sacre du Printemps* and Schubert's Symphony No. 7, in C major.

Leonard Bernstein

Music for All, Tuesday's added event, is creating wide interest and is expected to attract many visitors from distant points. In addition to a full evening concert by the orchestra under Serge Koussevitsky, there will be demonstrations of the latest instruments of science for musical reproduction, including radio, phonograph, motion pictures and television.

The program begins at 7 with *Music in the Movies* at the Theatre Concert Hall. Scenes from *Our Town, Mayerling, Alexander Nevsky, The Youth of Maxim* and *Henry V* will be presented to show the contribution of important contemporary composers to the films. For those unable to reach Tanglewood in time for the first showing, there will be a repeat performance at 11 p.m.

Illustrating how great symphonic music is carried to the nation by radio, the concert at 8:30 in the Music Shed will be broadcast, as one of the regular Tuesday evening series of the Boston Symphony, over the ABC coast-to-coast network. Engineers, directors and announcers will operate in full view of the audience.

The Vivaldi Concerto for Orchestra with Organ in D minor and Tchaikowsky's First Piano Concerto, with Ella Goldstein as soloist, will provide the broadcast portion of the concerto. During the playing of Berlioz's *Roman Carnival* Overture, which follows, motion pictures of the festival audience will be made for a film about Tanglewood to be released by MGM.

The final part of the program in the Music Shed, *The March of Musical Fidelity*, will include examples of recordings made by the Boston Symphony during the past third of a century. The climax will come with the introduction of *The Berkshire*, RCA Victor's new custom-made phonograph, which will be played alongside the playing of the orchestra itself. So far as is known, this is the first time such a comparison has ever been made before the public.

Tickets for *Music for All*, good for admission to all events, are priced at $2.

NEW HAVEN, CONN.
JOURNAL-COURIER

JUL 28 1947

Bernstein Leads Festival Concert

LENOX, Mass., July 27—(AP)—Leonard Bernstein, 29-year-old composer-conductor and former pupil of Dr. Serge Koussevitzky, today was guest-conductor of the Boston Symphony orchestra at Tanglewood in the third of the first series of Berkshire music festival concerts.

It was the first time anyone but Dr. Koussevitzky, who originated the idea of Tanglewood, had led the orchestra here. Bernstein, a native of Lawrence, Mass., won most applause from the 8,500 in attendance when the orchestra performed Stravinsky's "The Rite of Spring."

The concert opened with Mozart's Overture to "The Magic Flute" and concluded with Schubert's "Symphony in C Major, No. 7."

Dr. Koussevitzky listened from his box in the center of the music shed and appeared on the stage to congratulate Bernstein.

HARTFORD, CONN.
COURANT

Koussevitzky Honored On Birthday, 73

Special Program Held At Tanglewood, Center Given Cello and Violin

Lenox, Mass., July 26. — (Special.)—The seventy-third birthday of Serge Koussevitsky, music director of the Boston Symphony Orchestra was celebrated at Tanglewood by the playing of a canon composed for the occasion by Leonard Bernstein, the singing of a serenade by the student chorus and the presentation of two valuable musical instruments to the Berkshire Music Center of which he is founder and director.

Saturday night at a concert played and conducted by his students, the canon for 11 brasses and one violin entitled "Fanfare of Bima," using the theme with which he calls his cocker spaniel, was played by the orchestra.

The choral group conducted by Hugh Ross of the school sang the cantata "Koussevitzky, may you prosper all your whole life long."

Cuts Cake.

After the concert conducted by his students and his assistant, Eleazar De Carvalho, Dr. Koussevitzky cut a cake in the Green Room.

This morning a 100-years-old cello and a 150-years-old violin, designed to be the beginning of a Tanglewood instrument collection available for use by talented students whose instruments are inferior or who have none, were presented to the school in the presence of an audience of 2500 at the first public reharsal of the Boston Symphony Orchestra for the Berkshire Festival. The violin made in Vienna was given by Miss Constance Keene, pianist, 1941 scholarship student at Tanglewood and the cello by Abram Chasin, composer-pianist. A member of the first faculty of the school in 1940.

In making the presentation Mr. Chasin said "Dr. Koussevitzky and fine instruments have something in common. As they grow older they grow better."

UNE, SUNDAY, JULY

Nine Concerts This Fortnight In Berkshires

Beethoven Series Begins Next Thursday Night; Special Event Tuesday

The Boston Symphony Orchestra completes Series A of the Berkshire Festival with a concert under Leonard Bernstein's direction today at 3:30 in the Music Shed at Tanglewood, Lenox, Mass. The concerts of Series B, devoted to Beethoven's music, will be held next Thursday and Saturday nights and Sunday afternoon. Beethoven's Ninth Symphony will be performed in an extra concert on Tuesday night, Aug. 5.

Next Tuesday night at 8:30, Dr. Koussevitzky will conduct a special concert, of which the first half will be broadcast over the ABC network. Motion pictures will be made of the audience to form part of a film outlining the history of Tanglewood. The rest of the program will consist of short works to be played by the orchestra and also on records made by the Boston Symphony in 1915, 1935 and recently, to illustrate progress in the recording of orchestral music. Before and after the concert, at 7 and 11 o'clock, excerpts of films with music by contemporary composers will be shown. The programs for the remainder of the festival are:

Today, 3:30, Leonard Bernstein conducting: "Magic Flute" overture, Mozart; Le Sacre du Printemps, Stravinsky; Symphony in C, No. 7 (9), Schubert.

Tuesday, July 29, 7 and 11 o'clock, Theater-Concert Hall. Scenes from American, English, French and Russian films; music by Virgil Thomson, Aaron Copland, William Walton, Arthur Honegger and Serge Prokofieff. 8:30 Music Shed, "Music for All" program, Serge Kousevitzky conducting. Concerto in D minor, Vivaldi; Piano Concerto in B flat minor, Tchaikovsky (soloist, Ella Goldstein); "Roman Carnival" overture, Berlioz; excerpts from works by Wagner, Ravel, Prokofieff and Beethoven in actual performance and in recordings.

Thursday, July 31, 8:15 (Series B), Serge Koussevitzky conducting: Beethoven Symphonies No. 1, 2, 3.

Saturday, Aug. 2, 8:15 (Series B), Serge Koussevitzky conducting: Beethoven Symphony No. 4; Piano Concerto No. 5 (Emperor), (soloist, Jacob Lateiner); Symphony No. 5.

Sunday, Aug. 3, 3:30 (Series B, Serge Koussevitzky conducting: Beethoven, Symphony No. 6; Piano Concerto No. 4, in G major (soloist, Joseph Battista); Symphony No. 7, in A major.

Tuesday, Aug. 5 (extra concert), Serge Koussevitzky conducting: Beethoven, Symphonies No. 8 and 9; Festival Chorus (soloists, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass).

Thursday, Aug. 7, 8:15 (Series C), Leonard Bernstein conducting: Symphony in B flat, No. 102, Haydn; Violin Concerto, Hindemith (soloist, Ruth Posselt); Symphony No. 2, in C major, Schumann.

Saturday, Aug. 9, 8:15 (Series C), Robert Shaw conducting, with Festival Chorus and soloists as on Aug. 5; Cantata No. 50, "Nun ist das Heil," Bach; Symphony of Psalms, Stravinsky; Requiem, Mozart.

Sunday, Aug. 10, 3:30 (Series C), Serge Koussevitzky conducting: Concerto Grosso for chamber orchestra with two pianos, Martinu; Pavane, Bolero, Ravel; Symphony No. 4, in F minor, Tchaikovsky.

The orchestra's rehearsals next Saturday and the following Saturday mornings at 10 o'clock will be open to the public for the benefit of the orchestra's Pension Fund.

The Berkshire Music Center has announced the following program for this week:

Today, morning, Chamber Music [illegible]; evening, opera scenes. Monday, 4:30, Orchestra and Chorus, Department 5. Wednesday, 8:15, orchestral students in [illegible] program. Thursday, 4:30, Chorus Department [illegible]. Friday, 8:15, concert by student orchestra.

The Center's concerts, including the performances of Mozart's "Idomeneo" on Monday and Wednesday nights, Aug. 4 and 6, are open by invitation to members of the Society of Friends of the Berkshire Music Center. Information about the festival and the Center's activities is obtainable at Tanglewood.

ALBANY, N. Y.
TIMES UNION

JUL 27 1947

Music

By Edgar S. Van Olinda

Leonard Bernstein, young protege of Dr. Serge Koussevitzky, will conduct the Boston Symphony orchestra this afternoon in performances of "The Magic Flute," by Mozart; Stravinsky's "Le Sacre du Printemps," and Schubert's symphony, No. 7 in C-major. The concert will be given in the large orchestral shed, and will begin at 3:30 o'clock.

Tuesday evening, Dr. Koussevitzky will direct a "Music for All" program, unique in the history of the Berkshire Music festival. For the first time, anywhere in the world, music lovers will be invited to compare symphonic recording, side by side with the modern orchestra itself, when RCA Victor introduces its first custom-made radio-phonograph. The second half of the program is titled "The March of Musical Fidelity" and will feature musical recordings by the Boston Symphony orchestra of 10-year intervals, back to 1915. As a part of a film to be distributed by MGM, moving pictures will be made of the festival for the first time. On this occasion, the spacious music shed will become a vast studio with engineers and announcers in full view of the audience, and the program will be broadcast coast to coast. The concert is scheduled for 8:30 o'clock.

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FIVE ALBANY AREA vocal groups will participate in a choral concert to be held in Saratoga Springs convention hall, Sunday afternoon, Sept. 7, at 3:30 o'clock. They are the Monday Musical club chorus, of Albany; the Thursday Musical club and the Schubert male chorus of Schenectady; the Troy Vocal society, all under the direction of Dr. Elmer Tidmarsh, and the choir of the First Presbyterian church of Albany, directed by Helen Henshaw. The following week, regional contest winners for appearances with the Saratoga Spa music festival in the Spa theatre in September will be heard in a special concert. Among those who will appear are Naomi Ornest, coloratura soprano of Utica, N. Y.; Samuel H. Eringer, violinist, of Albany; Paul Black, pianist of Hoosick Falls; Jean C. May, contralto, of Troy; John L. Jadlos, violinist of Cohoes; Louis Palmer, pianist of Mechanicville. The conductor will be F. Charles Adler, of Saratoga Spa, who is director of the September music festival.

WORCESTER,
TELEGRA

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FAIRMOUNT, W
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JL 27 1947

World
Music

DETROIT, MICH
FREE PRESS

WORCESTER, MASS.
TELEGRAM

JUL 27 1947

U. S. Composers' Works Heard at Tanglewood

By RAYMOND MORIN

LENOX, [illegible] night's concert at Tanglewood brought two [illegible] but highly individual American composers, [illegible] Barber and Aaron Copland, into the limelight, and [illegible] a neglected score by Hector Berlioz, revolutionary of the [illegible] century.

The Boston Symphony orchestra, Serge Koussevitzky, conducting, performed the following works before a Tanglewood Shed audience of six thousand with an additional two thousand crowding the environs.

Barber's overture, "A School For Scandal"; Copland's "Symphony No. 3"; and Berlioz' symphony "Harold In Italy." William Primrose, who probably plays the viola better than any one on earth, was soloist for the Berlioz work.

Has Strong Arguments

The defender of the modern idiom arms himself with strong arguments. Some resort to accusing the skeptic of being intolerant, narrow-minded, or downright ignorant. He points to the careers of Beethoven, Berlioz, DeBussy and even Stravinsky, and he says—"They were revolutionists. They knew violent public reaction. They were not understood, but now they are."

There are no strongly adverse reactions to any music presented at Tanglewood. There is only enthusiastic applause, some of it more hearty. The Tanglewood audience is devoted to the Boston Symphony, Koussevitzky, and Tanglewood.

Responses to the three works played last night were reminiscent of the symposium of musical criticism at Harvard when a ridiculously incongruous assemblage of unmusical sounds, identified as a "trio" by composer Schoenberg, was applauded with the same spontaneity as several other works of real merit.

I enjoyed the Barber work. Like other symphonic works by this gifted young composer, it has an attractive straightforwardness. In this one (composed in 1932) Barber favors the woodwinds and brasses for the important melody assignments. The meter is 9/8 time and it is carefully planned structurally.

Extreme Harmonic Elements

It creates a mood of gaiety and remains modern without a suspicion of extreme harmonic elements. Insofar as the Sheridan comedy is concerned upon which it is based, it merely attempts to reflect the play's spirit.

Copland's "Symphony No. 3" falls short in continuity and logical music. It is clever instrumentation even when extreme, and what I consider a deviation from rationalism might well be described by some as the "new movement." The overall impression is not so much a lack of clarity of theme or rhythmic symmetry, as an almost consistent absence of harmonic concordance.

The program notes of the first movement state: "It opens and closes in E major." Like the succeeding three movements, it wanders far afield, which is consistent with strict classical style, but it is less convincing. I grant the effectiveness of the brass introduction of the second movement, the beauty of the transformed recurrent theme of the third movement by the violins, and the arresting fanfares of the final movement. But is this instrumental exhibition or inspired music?

Guest Conductor Today

And now to whet the protest of the argumentative modernist who points to Berlioz' one-time debatable position as an experimenter, I admit that his "Harold In Italy" seemed comparatively stolid. Primrose, who plays the viola perhaps better than anyone on earth, played the solo score with inspiration. He makes of the violin's larger cousin an instrument of poetry.

The various scenes were beautifully portrayed, as radical as it may have seemed in its day, it was contrived as purposeful music and, as such, possess unmistakable musical potentency.

This afternoon, Leonard Bernstein will be the first guest conductor ever to appear at Tanglewood. His program includes the overture to Mozart's "The Magic Flute," Stravinsky's "The Rite of Spring," and Schubert's "Symphony No. 7 in C-Major."

FAIRMOUNT, W. VA.
WEST VIRGINIAN

JUL 27 1947

World of Music

EW YORK, July 25 (U.P.)—Mo-'s opera "Idomeneo" will be formed for the first time in erica by the Berkshire Music ter, the Boston Symphony Or-tra's summer school at Tangle-d in Lenox, Massachusetts, of ch Serge Koussevitzky is direc-

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DETROIT, MICH.
FREE PRESS

[illegible]

STAR GAZING

What's the Local Story on Movie 'Fan Clubs'?

BY HELEN BOWER

EVERY TIME a screen celebrity comes to town, the fans and autograph hounds are on the trail in full cry.

But, actually, how much of a movie "fan club" town is Detroit.

How many organized groups are cheering for a favorite star, man or woman? Which has the biggest enrollment of fans?

How about it, you fans?

[illegible] which movie stars are tops with Detroiters in that [illegible] fan club manner.

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Film Music Gets a Hearing

VERY HIGH CLASS attention is to be paid film musical scores [illegible] Tuesday at Tanglewood, in the Berkshires at Lenox, [illegible]

At 7 p. m., and again at 11 p. m., a one-hour program of "Music in the Movies" is to be screened. The first showing will precede the regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

[illegible] will be run from "Our Town," "Mayerling," [illegible] "The Youth of Maxim," "The Plainsman," [illegible] "Henry V," in co-operation with United Artists, [illegible] of Modern Art film library and Paramount Pictures.

* * *

FACULTY MEMBERS of the Berkshire Music Center are [illegible] Copland and Arthur Honegger, who assisted in the se-[illegible]

Copland chose the closing scenes of "Our Town" as most representative of his work as a composer. The carriage ride scene from "Mayerling," starring Charles Boyer and Danielle Darrieux, will be included.

[illegible]ff will be represented by two scenes from "Alexander

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TROY, N. Y.
OBSERVER & BUDGET

JUL 27 1947

WORLD OF MUSIC

NEW YORK (UP)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

ROANOKE, VA.
TIMES

JUL 27 1947

The World of Music

NEW YORK, July 26 (UP) Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

* * *

American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music Festival, which opens at Saratoga Springs, N. Y., on September 6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed. "Why not take a little time out and glorify American culture? Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a musical culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music in a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial—especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all-American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

* * *

The NBC Symphony Orchestra will shift to Saturday evening broadcasts starting Saturday, Oct. 4. It will be heard from 6:30 to 7:30 p. m., New York time.

The change, NBC announced, was made with the approval of Arturo Toscanini, permanent conductor. It moves the program to an evening listening period after years on the Sunday afternoon time.

Toscanini will resume his direction of the orchestra on Oct. 25. The symphony was formed in 1937 and has been heard on the air continuously since then with Toscanini as permanent conductor.

PORTLAND, ME.
EXPRESS

JUL 28 1947

It is odd that two centuries after Mozart's death American premieres of two Mozart works should be simultaneously announced for this season. One is Idomeneo, well known abroad but never heard in this Country, which Dr. Serge Koussevitzky's operatic department will produce next month at Tanglewood. The other is a symphony attributed to Mozart which will be made a part of the Saratoga Spa Festival this Fall. About the latter work, however, there seems to be some doubt—not that it is an American premiere, but that it was composed by Mozart. No less a personage than Dr. Alfred Einstein is the disputant. He claims that the work, which was unearthed in a Cremona library three years ago, was written by Franz Christopher Neubauer, a Bohemian composer. Nino Negrotti, who edited it, claims it was written by Mozart at 14. Mozart or no Mozart it will be performed just the same, says Saratoga.

NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 27 1947

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Tanglewood Temptation

"May we reserve seats for you for the first performance in America of Mozart's 'Idomeneo' on Aug. 4 or 6?

"You also are invited to the final dress rehearsal Sunday night, Aug. 3, following the third concert of the Beethoven cycle in the afternoon. Boris Goldovsky, who is directing the performance, will give a short commentary on the opera at the rehearsal, for the benefit of the students of the Berkshire Music Center, for whom it is intended primarily.

"We hope that you will remain also for the performance of the 8th and 9th symphonies in the extra Beethoven program Aug. 5."

Thus reads a message from the Tanglewood Center, growing more tempting every year. Not to be considered here, with a stage at almost every crossroads but exciting to contemplate in print when you can't consider making a trip of familiar aspects from earlier delights.

Last Summer, "Peter Grimes," a new opera, engaged favorable attention. This year's "Idomeneo," having its first production in this country, was rated by Mozart himself as his best loved among all his works. It was performed when the composer had just passed his 25th birthday. The legend of the opera is set in Crete of ancient Greece. It is called "one of Mozart's grandest and most ambitious works and unique among his operas for brilliance of instrumentation, virtuosity and dramatic intensity and in the splendid use of the chorus."

Joseph Laderonte will sing the title part of "Idomeneo." Goldovsky will direct, scenery has been designed by Rychtarik. Performances take place in the Theater-Concert Hall. Invitations go to Friends of the Berkshire Music Center.

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TULSA, OKLA.
WORLD

JUL 27 1947

'IDOMENEO' GETS U. S. PREMIERE'

Early Mozart Opera to Be Sung at Tanglewood

NEW YORK, July 26 (U.P.)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to [illegible] of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

WORCESTER, MASS.
TELEGRAM

JUL 27 1947

U. S. Composers' Works Heard at Tanglewood

By RAYMOND MORIN

LENOX, [illegible] night's concert at Tanglewood brought [illegible] highly individual American composer, [illegible] Aaron Copland, into the limelight, and pres[illegible] neglected score by Hector Berlioz, revolutionary of the last century.

The Boston Symphony orchestra, **Serge Koussevitzky**, conducting, **performed the following** works before a Tanglewood Shed audience of six thousand with an additional two thousand crowding the environs.

Barber's overture, "A School For Scandal"; Copland's "Symphony No. 3"; and Berlioz' symphony "Harold In Italy." William Primrose, who probably plays the viola better than any one on earth, was soloist for the Berlioz work.

Has Strong Arguments

The defender of the modern idiom arms himself with strong arguments. Some resort to accusing the skeptic of being intolerant, narrow-minded, or downright ignorant. He points to the careers of Beethoven, Berlioz, DeBussy and even Stravinsky, and he says—"They were revolutionists. They knew violent public reaction. They were not understood, but now they are."

There are no strongly adverse reactions to any music presented at Tanglewood. There is only enthusiastic applause, some of it more hearty. The Tanglewood audience is devoted to the Boston Symphony, Koussevitsky, and Tanglewood.

Responses to the three works played last night were reminiscent of the symposium of musical criticism at Harvard when a ridiculously incongruous assemblage of unmusical sounds, identified as a "trio" by composer Schoenberg, was applauded with the same spontaneity as several other works of real merit.

I enjoyed the Barber work. Like other symphonic works by this gifted young composer, it has an attractive straightforwardness. In this one (composed in 1932) Barber favors the woodwinds and brasses for the important melody assignments. The meter is 9/8 time and it is carefully planned structurally.

Extreme Harmonic Elements

It creates a mood of gaiety and remains modern without a suspicion of extreme harmonic elements. Insofar as the Sheridan comedy is concerned upon which it is based, it merely attempts to reflect the play's spirit.

Copland's "Symphony No. 3" falls short in continuity and logical music. It is clever instrumentation even when extreme, and what I consider a deviation from rationalism might well be described by some as the "new movement." The overall impression is not so much a lack of clarity of theme or rhythmic symmetry, as an almost consistent absence of harmonic concordance.

The program notes of the first movement state: "It opens and closes in E major." Like the succeeding three movements, it wanders far afield, which is consistent with strict classical style, but it is less convincing. I grant the effectiveness of the brass introduction of the second movement, the beauty of the transformed recurrent theme of the third movement by the violins, and the arresting fanfares of the final movement. But is this instrumental exhibition or inspired music?

Guest Conductor Today

And now to whet the protest of the argumentative modernist who points to Berlioz' one-time debatable position as an experimenter, I admit that his "Harold In Italy" seemed comparatively stolid. Primrose, who plays the viola perhaps better than anyone on earth, played the solo score with inspiration. He makes of the violin's larger cousin an instrument of poetry.

The various scenes were beautifully portrayed, as radical as it may have seemed in its day, it was contrived as purposeful music and, as such, possess unmistakable musical potentency.

This afternoon, Leonard Bernstein will be the first guest conductor ever to appear at Tanglewood. His program includes the overture to Mozart's "The Magic Flute," Stravinsky's "The Rite of Spring," and Schubert's "Symphony No. 7 in C Major."

FAIRMOUNT, W. VA.
WEST VIRGINIAN

JUL 27 1947

World of Music

NEW YORK, July 25 (U.P.)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

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American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music Festival, which opens at Saratoga Springs, N. Y., on September 6.

TROY, N. Y.
OBSERVER & BUDGET

JUL 27 1947

WORLD OF MUSIC

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ROANOKE, VA.
TIMES

JUL 27 1947

The World of Music

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American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music Festival, which opens at Saratoga Springs, N. Y., on September 6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed. "Why not take a little time out and glorify American culture? Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a musical culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music in a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial—especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all-American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

The NBC Symphony Orchestra will shift to Saturday evening broadcasts starting Saturday, Oct. 4. It will be heard from 6:30 to 7:30 p. m., New York time.

The change, NBC announced, was made with the approval of Arturo Toscanini, permanent conductor. It moves the program to an evening listening period after years on the Sunday afternoon time.

Toscanini will resume his direction of the orchestra on Oct. 25. The symphony was formed in 1937 and has been heard on the air continuously since then with Toscanini as permanent conductor.

PORTLAND, ME.
EXPRESS

JUL 28 1947

It is odd that two centuries after Mozart's death American premieres of two Mozart works should be simultaneously announced for this season. One is Idomeneo, well known abroad b[illegible] heard in this Country, w[illegible]ssevitsky's oper[illegible] next

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NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 27 1947

Music, Dran And the Ar

will [illegible]

stuor corresp [illegible]

* * *

Tanglewood Temptation

"May we reserve seats for you for the first performance in America of Mozart's 'Idomeneo' on Aug. 4 or 6?

"You also are invited to the final dress rehearsal Sunday night, Aug. 3, following the third concert of the Beethoven cycle in the afternoon. Boris Goldovsky, who is directing the performance, will give a short commentary on the opera at the rehearsal, for the benefit of the students of the Berkshire Music Center, for whom it is intended primarily.

"We hope that you will remain also for the performance of the 8th and 9th symphonies in the extra Beethoven program Aug. 5."

Thus reads a message from the Tanglewood Center, growing more tempting every year. Not to be considered here, with a stage at almost every crossroads but exciting to contemplate in print when you can't consider making a trip of familiar aspects from earlier delights.

Last Summer, "Peter Grimes," a new opera, engaged favorable attention. This year's "Idomeneo," having its first production in this country, was rated by Mozart himself as his best loved among all his works. It was performed when the composer had just passed his 25th birthday. The legend of the opera is set in Crete of ancient Greece. It is called "one of Mozart's grandest and most ambitious works and unique among his operas for brilliance of instrumentation, virtuosity and dramatic intensity and in the splendid use of the chorus."

Joseph Laderonte will sing the title part of "Idomeneo." Goldovsky will direct, scenery has been designed by Rychtarik. Performances take place in the Theater-Concert Hall. Invitations go to Friends of the Berkshire Music Center.

DETROIT, MICH.
FREE PRESS

STAR GAZING

What's the Local Story on Movie 'Fan Clubs'?

BY HELEN BOWER

EVERY TIME a screen celebrity comes to town, the fans and a[illegible] hounds are on the trail in full cry.

But, actually, how much of a movie "fan club" town is Detroit.

H[illegible] organized groups are cheering for a favorite star, [illegible]man? Which has the biggest enrollment of fans?

How about it, you fans?

[illegible] which mo[illegible] stars are tops with Detroiters in that [illegible]-and-soul fan club manner.

Film Music Gets a Hearing

VERY HIGH CLASS attention is to be paid film musical scores [illegible] Tuesday at Tanglewood, in the Berkshires at Lenox,

At 7 p. m., and again at 11 p. m., a one-hour program of "Music in the Movies" is to be screened. The first showing will precede the regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

[illegible] will be run from "Our Town," "Mayerling," [illegible] Nevsky," "The Youth of Maxim," "The Plainsman," [illegible] and "Henry V," in co-operation with United Artists, [illegible] of Modern Art film library and Paramount Pictures.

* * *

FACULTY MEMBERS of the Berkshire Music Center are [illegible] Copland and Arthur Honegger, who assisted in the se-

Copland chose the closing scenes of "Our Town" as most representative of his work as a composer. The carriage ride scene from "Mayerling," starring Charles Boyer and Danielle Darrieux, will be included.

[illegible]ff will be represented by two scenes from "Alexander

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TULSA, OKLA.
WORLD

JUL 27 1947

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[56]

PITTSBURGH PA.
PRESS
JUL 27 194

EMINENT CONDUCTOR of the Boston Symphony Orchestra, Serge Koussevitzky, will give a special concert Tuesday night at Tanglewood, Lenox, Mass.

Music Notes

Led by Serge Koussevitzky, the Boston Symphony Orchestra will give a special extra concert at Tanglewood, Lenox, Mass., on Tuesday night.

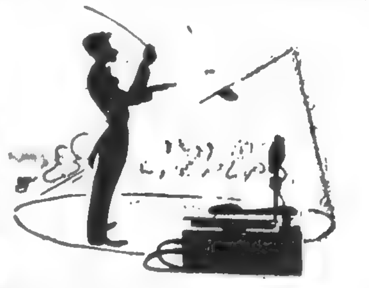
This event is apart from the regular series of summer concerts.

The program will comprise Tschaikowsky's first piano concerto with Ella Goldstein as soloist; Vivaldi's D-minor organ concerto with orchestra; Berlioz' Roman Carnival overture; Introduction to act III of Lohengrin; Beethoven's Egmont overture; excerpts from Ravel's suite "Daphnis & Chloe," and Prokofieff's "Love for Three Oranges."

This concert will be a salute to the Orchestra by RCA-Victor, for which the Bostonese have been recording for 32 years. The Boston Symphony was the first organization of its kind to record a complete symphonic work. On the air its broadcasting season is the longest of any orchestra not expressly organized for radio.

The event will be called "Music For All." It will be of unprecedented character for it is designed to show the three developments of science by which symphonic music has found a greatly widened public, namely, the phonograph, the radio and motion pictures.

Tanglewood will be equipped to demonstrate the Orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonographic recordings made by the Boston Symphony at



various times, with the direct playing of the same music by the Orchestra itself.

fotion picture cameras will take ots of the audience for the forthming film: "The Story of Tanglevood." Before the concert there vill be a special showing of outtanding films to which music was vritten by contemporary composers.

The first part of the program by he Orchestra led by Dr. Koussetzky will be broadcast Tuesday 8:30-9:30 p. m. E. D. S. T.) via the merican Broadcasting Company etwork.

Dr Koussevitzky will lead the erlioz piece while movies are ade of the listening audience. The est of the program, called "The farch of Fidelity," will be devoted a comparison of Victor recordgs and the Orchestra in actual erformance.

The film program will include usic of Honegger, Prokofieff, Walon, Copland and Virgil Thomason. The occasion will also demonrate the RCA-[illegible] new first ustom-built ra[illegible]graph. It called "The [illegible] honor f the famed annual [illegible] Berkire Symphonic Festival at Tanlewood.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 27 1947

WNBH NEWS

Final Music Program Set

Third Tanglewood Offering Tuesday

WNBH-ABC presents the third and final broadcast in its Berkshire Music Festival series from ~~Tanglewood at~~ 8:30 Tuesday night. This week's program, designated as "Music for All," climaxes an all-day observance illustrating the various activities of the Boston Symphony Orchestra.

With Serge Koussevitzky on the podium, ~~the audience will~~ see the filming of the WNBH-ABC broadcast, with producer Willard L. Marshall, announcer Gene Hamilton and the engineering staff working in full view of the listeners. The finale of the day's schedule for the orchestra will be the playing of important recordings made by the orchestra during the past 32 years. These will be alternated with "live" playing by the ensemble.

* * *

WNBH adds to its list of disc jockey shows when Jim Lanagan starts a new series at 2:15 tomorrow afternoon. The show will run for 15 minutes every afternoon, Monday through Friday, and will feature the current top records of the day. Jim, who is well known for his early morning Clockwatcher program, promises to feature a different band and vocalist every day. He also is going to list the top 10 records each week and play the leading three on one of the programs. All in all, the genial record maestro says, the accent is going to be on music.

* * *

Still another new addition to the New Bedford station's programing is the "Tacklebox Topics" program scheduled for 9:45 tonight. This is an encore edition of the popular Wednesday night program featuring Ted Vincent, prominent New Bedford fishing expert. In tonight's show, fishermen will be able to get additional last-minute information on good vacation fishing grounds as well as word on the best kind of tackle to use to pull in those big ones.

* * *

One of the most avid group of newspaper readers to be found anywhere is the cast and production staff of "David Harding-Counterspy," heard at 5:30 Sunday afternoons over WNBH-ABC. And their reasons for reading so avidly are mostly professional. They're anxious to keep the show as topical as possible. In the five years it has been on the air, they say, Counterspy has stayed closer to the headlines than almost any other series except straight news shows. A case in point is this week's dramatization called the "Case of the Corpse's Alibi." In it David Harding traps the leader of an air-pirate gang and puts an end to sabotage in the all-freight industry.

* * *

"The Greatest Story Ever Told," heard at 6:30 Sunday nights over WNBH-ABC, has completed six months on the air and now is recognized as one of radio's outstanding programs. Presentation of the series dealing with the Prince of Peace was such a departure in radio that there were some misgivings at first about its success. Now that it has been acclaimed by millions throughout the country, the chairman of the board of the tire company sponsoring the show has made this statement:

"One Person, 2,000 years ago confined by transportation to a radius of 80 miles, during his short lifetime, traveling on foot or on the back of a domestic animal reaching only those within the sound of His voice, left such an impression on the hearts of mankind throughout the world and over many centuries, that we thought it would be a worthwhile contribution to society if this same lesson could be brought through the power of modern radio, to a worldwide audience who, today, are so much in need of it."

* * *

WNBH STATION BREAK: Eddie Albert, now heard in his own show at 9:30 Wednesday nights over WNBH-ABC, is another of those persons who seem to have two first names. Eddie has the answer for that. It seems his name is recorded officially as "Eddie Albert Heimberger." He merely lopped off the final three syllables and it came out Eddie Albert. Anyway, he says, radio announcers were always calling him "Hamburger."

O. W. G.

Three Concerts Inaugurate Busy Week at Tanglewood

Starting with three concerts today, including the third of the subscription series for the Berkshire Festival the coming week promises to be a busy one at Tanglewood. It will include concert at the "Music for All" field day on Tuesday, for the benefit of the Berkshire Music Center, and the opening of the Beethoven cycle Thursday evening.

Leonard Bernstein will take the baton this afternoon, to be the guest conductor at Tanglewood, leading the orchestra in Mozart's Overture to "The Magic Flute," Stravinsky's "Le Sacre du Printemps" and Shubert's "Symphony in C Major."

This morning the chamber music group will give a concert and in the evening the opera department will present scenes from operas, with orchestral accompaniment, an event not listed in the calendar. Tomorrow afternoon at 4:30 the orchestra and chorus will give a concert, and Wednesday evening orchestral students of the Berkshire Music Center will present an all-Stravinsky chamber concert.

Thursday at 4:30 the chorus will sing in the Festival shed and Thursday evening Dr. Koussevitzky and the Boston Symphony Orchestra will open the Beethoven cycle with the composer's first three symphonies, to be followed Saturday evening by the 4th and 5th symphonies and the 5th Piano Concerto "Emperor," with Jacob Lateiner, soloist.

The 6th and 7th symphonies and 4th piano concerto will be played Sunday afternoon, Aug. 3, Joseph Battista, soloist, and the cycle will close with an extra concert Tuesday evening, Aug. 5 at 7:30, with the 8th and 9th symphonies. The soloists will be Miss Frances Yeend, soprano; Miss Eunice Alberts, contralto; James Pease, bass; and David Lloyd, tenor.

The "field day" on July 29 will start at 7 with the showing of scenes from French, Russian, English and American films, including "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River" and "Henry V," to illustrate the use of music, especially written by contemporary composers.

Jul 27 Globe

THE BOSTON SUNDAY

Berkshire Festival Continues

The Berkshire Festival by the Boston Symphony Orchestra will continue this week at "Tanglewood," between Lenox and Stockbridge in the Berkshire Hills. This afternoon at 3:30 Leonard Bernstein will conduct the final concert of series A, consisting of Mozart's Overture to "The Magic Flute," "Le Sacre du Printemps" by Stravinsky, and the "Great" G major Symphony by Schubert.

Series B will begin Thursday at 8:30, when Serge Koussevitzky will open a Beethoven cycle. These programs follow:

Thursday at 8:15—Symphonies Nos. 1, 2 and 3.

Saturday at 8:15—Fourth and Fifth Symphonies, and the "Emperor" Piano Concerto, with Jacob Lateiner as soloist.

Sunday, Aug. 3, at 3:30—Symphonies Nos. 6 and 7, and the Fourth Piano Concerto, with Joseph Battista as soloist.

Tuesday, Aug. 5 at 7:30—Extra concert, consisting of the Eighth and Ninth Symphonies. In the latter the Berkshire Music Center Chorus will assist, together with the following soloists: Frances Yeend, soprano; Eunice Alberts, contralto; James Pease, bass, and David Lloyd, tenor.

"Music For All"

There will be a special added event Tuesday evening in the Theatre-Concert Hall and the Music Shed, beginning at 7 o'clock. Called "Music for All," this will be a demonstration of the progress of instruments for reproduction of music, including the radio, phonograph, motion pictures and television.

Scenes from the films, "Our Town," "Mayerling," "Alexander Nevsky," "The Plainsman," "The River," "The Youth of Maxim" and "Henry V" will be shown at 7 p. m., to illustrate the contribution of important contemporary composers to the motion pictures. In lighter vein will be the famous Disney cartoon, "Mickey's Grand Opera." There will be a second showing at 11.

The orchestra, conducted by Mr. Koussevitzky, will give a concert in the Music Shed at 8:30. This will be broadcast. Engineers, director and announcers will operate in full view of the audience. The program will assemble the Vivaldi Organ Concerto in D minor, Tchaikovsky's First Piano Concerto, with Ella Goldstein as soloist, and Berlioz' "Roman Carnival" Overture. During the last-named, motion pictures will be taken for the first time of about Tanglewood to be distributed by Metro-Goldwyn-Mayer.

"Musical Fidelity"

The final part of the program in the Music Shed will be "The March of Musical Fidelity." Records by the Boston Symphony, from the a festival audience, for a short film beginning to the present time, will

LUISE RAINER, another of the actresses to essay Maxwell Anderson's "Joan of Lorraine" this Summer, will don the Maid's white armor at the Cape Playhouse, Dennis, this week.

be played to show the advance of science and art in this field. As a climax, there will be introduction of "The Berkshire," RCA-Victor's first custom-made phonograph, which will be heard alongside the orchestra itself. The first 200 of these "Berkshire" sets, named in honor of the Tanglewood Festivals, have been earmarked by RCA-Victor for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

There will also be concerts this week by various forces of the Berkshire Music Center.

HARTFORD, CONN.
TIMES
JUL [illegible] 1947

U. S. Debut Next Week For Mozart's Opera

Mozart's three-act opera "Idomeneo" will have its first performance in this country Aug. 4 and 6 at Tanglewood with Boris Goldovsky conducting. Admission will be by invitation to the Friends of the Berkshire Music Center.

The opera will be under the direction of Mr. Goldovsky, and will be staged by the Opera Department of the Berkshire Music Center at Tanglewood.

Scenery has been designed by Richard Rychtarik. Mr. Goldovsky will be assisted by Frederic Cohen, Felix Wolfes, Elsa Kahl, and Frederic Waldman of the Opera Department. The cast of singers, orchestra, and chorus will consist of members of the Berkshire Music Center, as was the case when [illegible] was performed at Tanglewood last summer.

NEW YORK, N. Y.
TIMES
JUL 28 1947

BERNSTEIN CONDUCTS FOR MENTOR IN LENOX

LENOX, Mass., July 27 (AP)—Leonard Bernstein, 29-year-old composer-conductor and former pupil of Dr. Serge Koussevitzky, today was guest-conductor of the Boston Symphony Orchestra at Tanglewood in the third concert of the first series of the Berkshire music festival concerts.

It was the first time anyone but Dr. Koussevitzky, who originated the idea of Tanglewood, had led the orchestra here. Mr. Bernstein, who was born in Lawrence, Mass., won most applause from the 8,500 in attendance when the orchestra performed Stravinsky's "The Ties of Spring."

The concert opened with Mozart's overture to "The Magic Flute," and concluded with Schubert's Symphony in C Major, No. 7.

Dr. Koussevitzky listened from his box in the center of the music shed, and later appeared on the stage to congratulate Mr. Bernstein.

NE, SUNDAY, JULY

Nine Concerts This Fortnight In Berkshires

Beethoven Series Begins Next Thursday Night; Special Event Tuesday

The Boston Symphony Orchestra completes Series A of the Berkshire Festival with a concert under Leonard Bernstein's direction today at 3:30 in the Music Shed at Tanglewood, Lenox, Mass. The concerts of Series B, devoted to Beethoven's music, will be held next Thursday and Saturday nights and Sunday afternoon. Beethoven's Ninth Symphony will be performed in an extra concert on Tuesday night, Aug. 5.

Next Tuesday night at 8:30, Dr. Koussevitzky will conduct a special concert, of which the first half will be broadcast over the ABC network. Motion pictures will be made of the audience to form part of a film outlining the history of Tanglewood. The rest of the program will consist of short works to be played by the orchestra and also on records made by the Boston Symphony in 1915, 1935 and recently, to illustrate progress in the recording of orchestral music. Before and after the concert, at 7 and 11 o'clock, excerpts of films with music by contemporary composers will be shown. The programs for the remainder of the festival are:

Today, 3:30, Leonard Bernstein conducting: "Magic Flute" overture, Mozart; Le Sacre du Printemps, Stravinsky; Symphony in C, No. 7 (9), Schubert.

Tuesday, July 29, 7 and 11 o'clock, Theater-Concert Hall. Scenes from American, English, French and Russian films; music by Virgil Thomson, Aaron Copland, William Walton, Arthur Honegger and Serge Prokofieff. 8:30, Music Shed, "Music for All" program, Serge Kousevitzky conducting. Concerto in D minor, Vivaldi; Piano Concerto in B flat minor, Tchaikovsky (soloist, Ella Goldstein); "Roman Carnival" overture, Berlioz; excerpts from works by Wagner, Ravel, Prokofieff and Beethoven, in actual performance and in recordings.

Thursday, July 31, 8:15 (Series B), Serge Koussevitzky conducting: Beethoven Symphonies No. 1, 2, 3.

Saturday, Aug. 2, 8:15 (Series B), Serge Koussevitzky conducting: Beethoven, Symphony No. 4; Piano Concerto No. 5 (Emperor), (soloist, Jacob Lateiner); Symphony No. 5.

Sunday, Aug. 3, 3:30 (Series B, Serge Koussevitzky conducting: Beethoven, Symphony No 6; Piano Concerto No. 4, in G major (soloist, Joseph Battista); Symphony No. 7, in A major.

Tuesday, Aug. 5 (extro concert), Serge Koussevitzky conducting: Beethoven, Symphonies Nos 8 and 9; Festival Chorus (soloists, Frances Yeend, soprano; Eunice Alberts, contralto, David Lloyd, tenor; James Pease, bass).

Thursday, Aug. 7, 8:15 (Series C, Leonard Bernstein conducting: Symphony in B flat No 102, Haydn; Violin Concerto, Hindemith (soloist, Ruth Posselt); Symphony No. 2, in C major Schumann.

Saturday, Aug. 9, 8:15 (Series C), Robert Shaw conducting, with Festival Chorus and soloists as on Aug. 5; Cantata No. 50, "Nun ist das Heil," Bach; Symphony of Psalms, Stravinsky; Requiem, Mozart.

Sunday, Aug. 10, 3:30 (Series C), Serge Koussevitzky conducting: Concerto Grosso for chamber orchestra with two pianos, Martinu; Pavane, Bolero, Ravel; Symphony No. 4, in F minor, Tchaikovsky.

The orchestra's rehearsals next Saturday and the following Saturday mornings at 10 o'clock will be open to the public for the benefit of the orchestra's Pension Fund.

The Berkshire Music Center has announced the following program for this week:

Today, morning, Chamber M[illegible] evening, opera scenes. Mond[illegible] tra and Chorus, Department [illegible] 8:15, orchestral students [illegible] gram. Thursday, 4:30, Chorus [illegible] Friday, 8:15, concert by stude[illegible]

The Center's concerts, including the performances of Mozart's "Idomeneo" on Monday and Wednesday nights, Aug. 4 and 6, are open by invitation to members of the Society of Friends of the Berkshire Music Center. Information about the festival and the Center's activities is obtainable at Tanglewood.

NEW YORK, N. Y.
PM
JUL 28 194

Bernstein Conducts Tanglewood Concert

By Associated Press

LENOX, Mass.

Leonard Bernstein, 29-year-old composer-conductor and former pupil of Dr. Serge Koussevitzky, yesterday afternoon was guest conductor of the Boston Symphony Orchestra at Tanglewood in the third of the first series of Berkshire Festival concerts.

It was the first time anyone but Dr. Koussevitzky, who originated the idea of Tanglewood, had led the orchestra here. Bernstein, a native of Lawrence, Mass., won most applause from the 8500 in attendance when the orchestra performed Stravinsky's *The Rites of Spring*.

The concert opened with Mozart's Overture to *The Magic Flute* and concluded with Schubert's Symphony in C Major, No. 7.

Dr. Koussevitzky listened from his box in the center of the Music Shed and appeared on the stage to congratulate Bernstein.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 28 1947

Tanglewood's First Series of Season Is Ended

Koussevitzky Conducts on 73d Birthday; Bernstein Also Leads Bostonians

By Francis D. Perkins

TANGLEWOOD, Lenox, Mass., July 27.—The Boston Symphony Orchestra completed the first of the three subscription series of the Berkshire Festival with concerts last night and this afternoon in the Music Shed at Tanglewood.

Serge Koussevitsky, observing his seventy-third birthday, devoted half of yesterday's program to American works, Samuel Barber's overture to "The School for Scandal" and Aron Copland's third symphony. Berlioz's symphony "Harold in Italy" followed, with William Primrose as the viola soloist.

Leonard Bernstein conducted the orchestra this afternoon in Mozart's overture to "The Magic Flute," Stravinsky's "Le Sacre du Printemps" and Schubert's last symphony, in C major.

Good weather prevailed for both concerts, and the attendance, including the capacity gatherings in the shed itself and those who stood, sat or reclined on the lawn outside, was estimated at 8,000 for yesterday and 8,500 today. Still larger audiences are expected for next week end's Beethoven programs, judging by the advance sale.

This was the first Berkshire performance of Mr. Copland's third symphany, which Dr. Koussevitzky and the Bostonians introduced both to Boston and New York last season, when it won the New York Music Critics Circle annual award for an outstanding orchestral work. In yesterday's rehearing, it again impressed as music of exceptional quality, in its musical content and individuality as well as its instrumental investiture. Further hearings would be interesting, both for more consideration of its merits, and also to confirm or banish an occasional impression of length and of too-frequent proclamativeness, despite the effective and imposing nature of the proclamations and climaxes.

Two or three of Mr. Copland's themes recalled others by earlier composers, but this seemed a matter of coincidence rather than of influence; the work as a whole told of originality as well as unity of style. The performance was expressive and imposing, suggesting thorough devotion to the music on the part of both the conductor and the musicians. The composer was called upon for several bows.

Similar devotion and enthusiasm marked the performance of the Berlioz symphony, which seems to be returning in the active list after years of infrequent presentation. Mr. Primrose gave a musicianly and eloquent performance of his solos, with a tone which fully revealed the resources in color and timbre of an insrument which, even now, merits fuller exploitation in a solo role; the orchestra did full justice to the romantic spirit of the music.

Mr. Barber's well-wrought overture was well played. Composed fifteen years ago, it has merits which stand the test of repetition.

This afternoon's concert was the first regular festival program to be conducted by Mr. Bernstein or any conductor other than Mr. Koussevitzgy. The program as a whole and especially "Le Sacre" gave a convincing demonstration of Mr. Bernstein's already well-known technic. The Stravinsky work requires exceptional technical mastery as well as interpretative insight on the part of its director, and the young American leader preserved constant clarity of outline and detail and the often-complex rhythmic structure. There was a sense of constant sureness and thorough knowledge of the score, and its varying and striking moods and emotions were vividly projected; a memorable impression of increasing momentum and excitement marked the close of the first half.

In motion and gesture, Mr. Bernstein was more moderate than he has been on some previous occasions. In this regard he was not restrained today, but his gestures seemed concentrated on evident and achieved musical purposes. The orchestra deserved the highest praise, and there was fervent applause for this performance of a work which is still fresh and remarkable in many ways in this thirty-fifth year of its career.

The orchestra and its conductor also fared well in the Mozart overture and Schubert's delectable symphony.

Today's visitors had an opportunity to hear nearly six hours of music at Tanglewood, what with this concert and two performances by Berkshire Music Center students; a morning concert of mainly modern music and an evening program of opera scenes. Tomorrow afternoon's student concert of choral and orchestral music has been canceled.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 28

Bernstein Cheered In Tanglewood Bow

By MILES KASTENDIECK

LENOX, Mass., July 28.—Leonard Bernstein made the grade here this afternoon. It was his Tanglewood debut. His program practically duplicated that of his guest appearance with the Boston Symphony in Carnegie Hall during the Winter season.

It featured Stravinsky's "Sacre du Printemps" and Schubert's Seventh Symphony. An audience of 8,000 cheered him for his youthful zest and sheer bravado.

Stravinsky's barbaric yawp rang out replete with pagan spirit. The music appeals to the savage in us all, especially when exposed as undaunted in its animal spirits as it was in this amazing performance.

It can truthfully be said Bernstein gave his whole body to his interpretation. If he resembled a cheer leader, perhaps the nature of the music warranted it.

Watching the performance tended to eclipse hearing it. Actually it was a technical achievement of extraordinary talent and enviable clarity of detail.

* * *

Cohesion Needed

The program opened with a nicely-tailored performance of Mozart's Overture to "The Magic Flute." It closed with a well-controlled concept of the Schubert Symphony. Both misses a fullness of communication through more need of cohesion. The orchestra was in top form throughout the afternoon.

Contemporary music comprised two-thirds of Koussevitzky's absorption in the Saturday night concert. He conducted Barber's overture, "The School for Scandal" and Copland's Third Symphony, intent on conveying every ounce of their worth.

Audience response came more readily for the Barber than for the Copland. The overture is short and easily comprehended. The symphony requires more hearings to grasp. Both composers were present to take bows.

Barber's musical instincts are well-rooted. This 15-year-old work contains promise for expansion beyond acknowledged skill. It catches the right mood, it holds melodic interest, it has rhythmic flexibility. Audiences have reason to like it.

While Copland's symphony seldom gets away from premeditated art, it has more sustained communicative writing than most of the composer's works.

There is no uncertainty in its bald, feverish, drive. The music quite surely expresses the times in which we live. How far it goes beyond, how deep its insight is still speculative. Repeated hearings, however, whet interest.

* * *

Hearers Transported

The comforting romanticism of Berlioz' "Harold in Italy" symphony gave solace to those who had "endured" the contemporary music. Its balmy harmonic and melodic sound was hardly conservative a hundred years ago when it was new.

With William Primrose playing the solo viola part, the romantic hero made an enjoyable tour. Koussevitzky gave this music the same consuming attention that he had given the other works.

These concerts concluded Series A of the 1947 Berkshire Festival. Series B, which is a Beethoven cycle, opens this Thursday evening and continues through August 5. Tomorrow a special event called "Music for All" will demonstrate the links between the science of musical reproduction and actual performance.

FIRST WOMAN CONDUCTOR: Dr. Stanley Chapple, dean of the Berkshire Music Center and assistant conducting teacher, congratulates Miss Iva Dee Hiatt of Berkeley, Cal., following her appearance last night at Tanglewood as the first woman to conduct a student symphony orchestra in the Music Shed. Other students in Dr. Koussevitzky's conducting class who appeared last night were Harry John Brown and Claude Frank. Emmanuel Zambelli was the piano soloist with the orchestra in Rachmaninoff's concerto for piano and orchestra with Dr. Chapple conducting before 2000.

Two Ex-Pilots To Be Soloists In Ninth Symphony at Festival

Two ex-pilots will be soloists with the Boston Symphony Orchestra, Serge Koussevitzky conducting, in the Ninth Symphony that will bring to a close the Beethoven cycle of the Berkshire Festival at Tanglewood Tuesday evening. James Pease, bass, who was for three years in the Army Air Forces, and David Lloyd, tenor, a Naval Air Forces pilot, will sing with Miss Frances Yeend and Miss Eunice Alberts to form the quartet for "Schiller's Ode to Joy."

The concert, which will open with the Eighth Symphony, will start at 7.30 instead of 8.15. The entire Ninth Symphony will be broadcast over the nationwide network of the American Broadcasting Company, which will extend the time over the usual hour so that the radio audience may hear the complete work.

The Festival chorus, prepared by Robert Shaw, will sing the choral part. Miss Yeend, Miss Alberts and Mr. Pease sang in the quartet for the same work last summer at Tanglewood, and in the opera, "Peter Grimes." Mr. Lloyd, a student at the Berkshire Music Center, is at the school this season for the first time.

Sang Twice With BSO

Miss Yeend, a native of the state of Washington, sang twice with the orchestra at Symphony Hall in the Ninth Symphony. Mr. Pease, who appeared at Tanglewood as Falstaff in "The Merry Wives of Windsor" and as the captain in "Peter Grimes," has sung this season in Central City, Col., in "Fidelio" and "Martha." A native of Indianapolis, he was admitted to the Indiana Bar before winning a competition at the Academy of Vocal Arts, Philadelphia.

Born in Minneapolis, Mr. Lloyd won the 1946 "Voice of America" competition sponsored by the Philadelphia Inquirer. While a student at Minneapolis College of Music, where he sang in six choirs, learned to play the violin and was third trumpet in the college orchestra, he sang for Dimitri Mitropoulos, musical director of the Minneapolis Symphony Orchestra, who encouraged him to study in the East. At the Curtis Institute of Music in Philadelphia, studying under Richard Bonelli, he met his wife, also a student at Tanglewood, who is concert-master of the advanced school orchestra.

Miss Alberts, a native Bostonian, studied at the New England Conservatory and the Longy School of Music, Cambridge. She studied with Fritz Lehmann and George Kitzinger, and with Rosalie Miller of New York. She sang with the Boston orchestra last winter.

Beethoven's Ninth Symphony, given its first performance in America by the New York Philharmonic Orchestra 101 years ago, was first played in Boston by the Germania Musical Society in 1853, assisted by a chorus from the Handel and Haydn Society. Written in 1824, it was dedicated to William 3d of Prussia.

The Eighth Symphony, scored for a small orchestra, was first performed at the Redoutensaal in Vienna in 1814.

Tickets for Tuesday's concert and the third series of the Festival the following week end are on sale at the box office.

FIRST PERFORMANCE OPERA, "IDOMONEO" IN LENOX, AUG. 4-6

Winsted Citizen Jul 28

Details of the pending production of Mozart's three act opera "Idomeno" Aug. 4 and 6 at Tanglewood, Lenox, Mass., are announced. This opera will then have its first performance in this country. It will be under the direction of Boris Goldovsky, and will be staged by the opera department of the Berkshire music center at Tanglewood. Mr. Goldovsky will conduct. Scenery has been designed by Richard Rychtarik. Mr. Goldovsky will be assisted by Frederic Cohen, Felix Wolfes, Elsa Kahl and Frederic Waldman of the opera department. The cast of singers, orchestra, and chorus will consist of members of the Berkshire music center, as was the case when "Peter Grimes" was performed at Tanglewood last summer. The title part of "Indomeneo" will be sung by Joseph Laderoute. Idamante, a part written by Mozart for a castrato, will be sung in the original range by a soprano, alternately in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson. The Princess Ilia of Troy will be sung by Nancy Trickey; Elettra, daughter of Agamemnon, by Paula Lencher, and the high priest of Neptune by Frank Guarrera.

The performances will take place in the theatre-concert hall at Tanglewood Monday evening, Aug. 4, and Wednesday evening, Aug. 6. Admission will be by invitation to the friends of the Berkshire music center.

There every evidence that Mozart applied his genius intensively to "Idomeneo" which was his first opportunity to write an "opera seria" for a major opera house, the court opera at Munich in 1780. The opera was performed Jan. 29, 1781, to great applause, two days after the composer's 25th birthday.

"Idomeneo" has had occasional performances in Europe, mostly in Germany and Austria. There were further revivals in 1931, the 150th anniversary of the first performance, when there was a production at the Vienna state opera in a version edited by Richard Strauss and L. Wallerstein, and another at Munich musically edited by E. Wolf-Ferrari and E. L. Stahl. A version in English was performed in London in 1938. There has never been a performance in Italy.

The Abbe Varesco derived his text for "Idomeneo, King of Crete" or "Ilia and Idamante" from an earlier French libretto by Danchet for an opera "Idomeneo" by Campra. The legend, set in ancient Greece, is similar to that of the biblical Jeptha, and involves the predicament of the king of Crete, who, in gratitude for escaping shipwreck, vows to the god Neptune to sacrifice the first one whom he meets upon his own shores. It is his own son, Idamante, who first greets him. Idomeneo seeks to save his son by sending him to Argos with Electra, the Princess of that country, but the Gods intervene, and decree that Idamante replace Idomeneo on the throne of Crete, together with his true love, Ilia, prisoner of war from Troy.

Science, Music Mix at Festival

By MILES KASTENDIECK

LENOX, Mass., July 29.—Science and music caught up with each other at Tanglewood today and tonight. A musical shindig has been staged by the Boston Symphony Orchestra and RCA Victor the like of which is probably something new under the sun and moon.

They called it "New Horizons in Music."

It was RCA Victor's salute to the first full-sized symphonic organization to make records. Its gesture was a potential gift of $100,000 to benefit the scholarship fund of the Berkshire Music Center.

The day's program covered the fidelity of recordings and the use of the music shed for broadcasting a concert and as a motion picture studio. Added to those demonstrations was a session on music in the movies. This four-ring circus attracted a crowd estimated at 7,000.

In the lineup of movie scores, the representation of composers was impressive. Disney's "Mickey's Grand Opera" was used as a curtain raiser. Then followed excerpts from Copland's "Our Town," Honegger's "Mayerling," Prokofieff's "Alexander Nevsky," Shostakovich's "The Youth of

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MUSIC
KASTENDIECK AT FESTIVAL

Maxim," Thomson's "The River," and Walton's "Henry V."

For the broadcast portion of the Boston Symphony concert, Koussevitzky programmed Vivaldi's concerto for orchestra with organ in D minor and Tchaikowsky's first piano concerto with 20-year-old Ella Goldstein giving a bravura performance as soloist.

The second half included Berlioz' "Roman Carnival" overture, during which the audience was filmed. Wagner's prelude to Act III of "Lohengrin," the general dance from Ravel's "Daphnis and Chloe," the march from Prokofieff's "The Love of Three Oranges" and Beethoven's overture to "Egmont" completed a somewhat popular list.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH
JUL 28 1947

Dr. and Mrs. Gerard C. Maglio and their son, Gerard, 44 Barker Avenue, will leave Wednesday for a two weeks' vacation in Pittsfield, Mass., where they will visit Mrs. Maglio's parents, Mr. and Mrs. Louis Passero. While they are in the Berkshires they plan to attend a series of the Boston Symphony Orchestra "festival" concerts at Tanglewood.

Eagle

Special Train To Bring 100 To 'Music for All' Program

More Than 400 Special Guests To See Elaborate Events at Tanglewood Showing 'New Horizons in Music'

A special train will bring to Pittsfield from New York City more than 100 special guests for the "Music for All" program at Tanglewood tomorrow, including music critics from points as distant as Dallas, Texas. In addition 300 other guests, prominent in musical and social circles, have accepted the invitation of Dr. Koussevitzky and the trustees of the Boston Symphony Orchestra to attend the events of the late afternoon and evening that will demonstrate "New Horizons in Music."

Forty men have arrived from Camden, N.J., and New York to prepare for the program. Many miles of wire have been strung and many truckloads of equipment have been unloaded for the television demonstration, radio broadcast, taking of motion pictures and the tableaux for the "March of Musical Fidelity."

Film at 6.45

From 6.15 to 8.15, in the garden, there will be a demonstration of television, when those who attend will have an opportunity to televise themselves. At 6.45 films will be shown in the theatre-concert hall that will demonstrate the use of music in movies, especially written by contemporary composers. Excerpts will be shown from "Our Town," "The River," "Mayerling," "Alexander Nevsky," "The Plainsman," "The Youth of Maxim," and "Henry V," with Walter Disney's "Micky's Grand Opera," as a curtain raiser. The show will be repeated at 11, or as soon after the concert as the audience assembles.

Illustrating how symphonic music is carried to the nation by radio, the concert at 8.30 in the Shed will be broadcast as one of the regular Tuesday evening series of the Boston Symphony Orchestra over WBEC and the coast-to-coast network of the American Broadcasting Company. Engineers, directors and announcers will operate in full view of the audience. The Vivaldi concerto for orchestra with organ in D minor and Tchaikovsky's piano concerto No. 1, with Ella Goldstein as soloist, will provide the broadcast portion of the concert. During the playing of Berlioz' "Roman Carnival" overture, first motion pictures of a Festival audience will be made for a film about Tanglewood.

In "The March of Musical Fidelity" Serge Koussevitzky will conduct the orchestra in the prelude to Act 3 of "Lohengrin," after which a record of the piece made 30 years ago, will be played on a phonograph of the period. The orchestra's first orthophonic electrical recording of the dance from Ravel's "Daphnic and Chloe" will follow, and the recording made in 1936 of Prokofieff's "the Love for Three Oranges." The program will conclude with Beethoven's overture to "Egmont," in which the new "Berkshire," RCA Victor's first custom-made phonograph, will be demonstrated, following the playing of the overture by the orchestra itself.

RCA Officials Here

Miss Harriett Higginson, general manager of the RCA Victor consumer custom products department, has been at Tanglewood since Saturday. Among others who will attend are Dr. H. F. Olson, who developed the Olson speaker; James Murray, general manager of the record department; Donald K. West, director of public relations; Joseph B. Elliott, vice-president and general manager of the home instruments department; Richard Hooper, superintendent; Marvin Hobbs, chief engineer for the consumer customs products department; Carl Raifsteck, manager of manufactures.

The script for the "March of Musical Fidelity" was written by Harold T. Desfor. The narrator will be Gene Hamilton. Robert Woods is the director and Richard Rychtarik the designer.

Sandwiches and hot and cold drinks will be available for those who wish them. The audience is invited to picnic on the grounds. Tickets at the usual price for admission to the grounds are on sale at the box office at Tanglewood and England Brothers. Seats will not be reserved.

Special Busses To Leave Park at 6

Special busses will be operated from Park Square to Tanglewood tomorrow night at 6 for the "Music for All" program, General Manager Thomas E. MacDonald of the Berkshire Street Railway announced today. Busses also will be provided for the return trip.

HARTFORD, CONN.
TIMES

JUL 28 1947

Beethoven Cycle Highlights Week's Events at Tanglewood

Starting with Sunday's three concerts, this week promises to be a busy one at Tanglewood.

It will include the special concert at the "Music for All" field day on Tuesday for the benefit of the Berkshire Music Center, and the opening of the Beethoven cycle Thursday evening.

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THIS AFTERNOON at 4:30 the orchestra and chorus department 5 was to give a concert, and Wednesday evening orchestral students of the Berkshire Music Center will present an all-Stravinsky chamber music concert.

Thursday at 4:30 the chorus department 5 will sing in the Festival shed and Thursday evening Dr. Koussevitzky and the Boston Symphony Orchestra will open the Beethoven Cycle with the composer's first three symphonies, to be followed Saturday evening by the 4th and 5th symphonies and the 5th Piano Concerto "Emperor," with Jacob Lateiner, soloist.

The 6th and 7th symphonies and 4th piano concerto will be played Sunday afternoon, Aug. 3, Joseph Battista, soloist, and the cycle will close with an extra concert Tuesday evening, Aug. 5 at 7:30 with the 8th and 9th symphonies. The soloists will be Frances Yeend, soprano; Eunice Alberts, contralto; James Pease, bass; and David Lloyd, tenor.

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THE STUDENT orchestra will play in the shed Friday evening and Saturday morning the BSO rehearsal will be open to the public for the benefit of the pension fund. Friends of the Berkshire Music Center are invited to all student concerts. Admission to opera scenes will be by invitation.

ELLA GOLDSTEIN, Palestinian pianist, who will be the soloist in Tchaikovsky's Piano Concerto No. 1 with the Boston Symphony Orchestra at Tanglewood Tuesday.

The "field day" Tuesday will start at 7 with the showing of scenes from French, Russian, English and American films, including "Our Town," "Mayerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River," and "Henry V," to illustrate the use of music, especially written by contemporary composers. During a special concert by the Boston Symphony Orchestra, movies will be made of the audience, who will see how a concert is broadcast over ABC's coast-to-coast [illegible].

The last [illegible] program will be played side by side with important recordings of the orchestra over the past 32 years. The audience is invited to bring a picnic supper.

28, 1947 Jul Trib. N.Y.

Tanglewood's First Series of Season Is Ended

Koussevitzky Conducts on 73d Birthday; Bernstein Also Leads Bostonians

By Francis D. Perkins

TANGLEWOOD, Lenox, Mass., July 27.—The Boston Symphony Orchestra completed the first of the three subscription series of the Berkshire Festival with concerts last night and this afternoon in the Music Shed at Tanglewood.

Serge Koussevitsky, observing his seventy-third birthday, devoted half of yesterday's program to American works, Samuel Barber's overture to "The School for Scandal" and Aron Copland's third symphony. Berlioz's symphony "Harold in Italy" followed, with William Primrose as the viola soloist.

Leonard Bernstein conducted the orchestra this afternoon in Mozart's overture to "The Magic Flute," Stravinsky's "Le Sacre du Printemps" and Schubert's last symphony, in C major.

Good weather prevailed for both concerts, and the attendance, including the capacity gatherings in the shed itself tnd those who stood, sat or reclined on the lawn outside, was estimated at 8,000 for yesterday and 8,500 today. Still larger audiences are expected for next week end's Beethoven programs, judging by the advance sale.

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Two or three of Mr. Copland's themes recalled others by earlier composers, but this seemed a matter of coincidence rather than of influence; the work as a whole told of originality as well as unity of style. The performance was expressive and imposing, suggesting thorough devotion to the music on the part of both the conductor and the musicians. he composer was called upon for several bows.

Similar devotion and enthusiasm marked the performance of the Berlios symphony, which seems to be returning in the active list after years of infrequent presentation. Mr. Primrose gave a musicianly and eloquent performance of the solos, with a tone which fully revealed the resources in color and timbre of an insrument which, even now, merits fuller exploitation in a solo role; the orchestra did full justice to the romantic spirit of the music.

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The orchestra and its conductor also fared well in the Mozart overture and Schubert's delectable symphony.

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were disappointing. Samuel Barber has written far better music than that, in his overture to A School for Scandal.

Aaron Copland's third symphony has its moments, but they are few and far between. There are a few melodic moments and many more when melody is completely absent. The work lacks cohesion. There is effective use of brass and various percussion instruments. Dr. Koussevitzky gave it all it was worth and possibly made it sound better than it is.

Berlioz has written greater music than Harold in Italy, but it is music that still falls sweetly upon the ear. Frankly episodic, it moves through its tales of Italian life surely and easily. The viola is an integral part of the orchestration but is heard too seldom. When heard, the matchless tones which Mr. Primrose draws from his instrument soared through the shed, warm and vibrant. The audience was enchanted, and with reason.

Next Thursday the series of three concerts devoted to the symphonies of Beethoven begins. Thursday night brings the first, second and third symphonies.

It was announced that the student chorus and orchestra concert scheduled for Monday at 4.30 will not be given.

SPRINGFIELD, MASS.
MORNING UNION

JUL 28 1947

Bernstein Wins Ovation From Tanglewood Audience

Young Composer-Conductor Displays Rare Art in Leading Boston Symphony Concert

By Willard M. Clark

Tanglewood, July 27—Twenty nine years old Leonard Bernstein,, making his debut at Tanglewood this afternoon with the Boston Symphony Orchestra, won a tremendous and well-deserved ovation from an audience of 8500 persons.

This young composer, pianist, conductor showed the many facets of his art in a formidable program which included the overture to Mozart's The Magic Flute. The Rites of Spring by Stravinsky, and the great C major symphony No. 7 by Schubert.

Bernstein, as he conducts, is rhythm personified yet his cues are as direct and precise as one could wish. One of his most ardent admirers. Dr. Serge Koussevitzky occupied Box No. 1. It is rumored that one of these days Bernstein may be conductor of the Boston Symphony. Even now, it would be a happy choice.

Still Vigorous, Fresh

Stravinsky's masterpiece The Rites of Spring, is not heard as often as it should be. It is just 25 years since its dissonances fell upon the astounded ears of an audience attending a concert by the Philadelphia Orchestra. Today, its complexities seem less, its dissonances less appalling while its vigor, its freshness remain.

One heard today a definite performance, a performance which caught and held the earthy tang [illegible] first part, The Adoration of the Earth, and successfully evoked the mysterious murmurs and sonorities of The Sacrifice. Under Bernstein's direction, this work, written more than 30 years ago, emerged as significant as the day it was written.

Most Fascinating

It is a long distance from Stravinsky to Schubert, but in his culminating symphony, the seventh, or ninth if one prefers that opus number, one hears the most buoyant, fascinating and original of the Schubert symphonies. It was in his reading of this work that Mr. Bernstein revealed his poetic insight, his superb handling of dynamics and his sensitivity for melody. He summoned thrilling sonorities, yet had at his command the most delicate and beautiful of pianissimi, while his regard for phrase was a delight.

In his reading of the Mozart overture, he showed his familiarity with this school and brought to it the red-blooded, straight-forward reading it deserves.

Saturday Concert

Saturday night, 8000 persons heard Dr. Koussevitzky conduct two contemporary works in addition to the Berlioz Harold in Italy in which William Primrose, violist, appeared as soloist. The contemporary works

(Cont'd

Ella Goldstein, pianist, will be heard in the Piano Concerto No. 1, by Tchaikovsky, and the orchestra will play music by Berlioz and Vivaldi.

On Thursday evening, the Boston Symphony, under the direction of Dr. Koussevitzky, will play three Beethoven symphonies: No. 1, in C Major, No. 2, in D Major, and No. 3, sometimes styled the "Eroica."

On Saturday evening, rounding out a busy week at the Tanglewood center, the orchestra will play Beethoven's fourth in B Flat major; the fifth in C Minor, and Jacob Lateiner will appear as piano soloist in the "Emperor" concerto.

SPRINGFIELD, MA
NEWS

JUL 28 1947

Tributes to Koussevitzky Mark His 73d Birthday

Presentation of Musical Instruments; Serenade in Hi Honor Are Part of Program; Full Week Ahead a Tanglewood Festival

Lenox, July 28—The playing of a canon, specially composed for the occasion by Leonard Bernstein; the singing of a serenade by the student chorus; the presentation of two valuable musical instruments to the Berkshire Music Center; the cutting of a birthday cake; tributes from all his well-wishers marked the 73d birthday of Serge Koussevitzky at Tanglewood on Saturday night.

One of the instruments, a cello, was presented by Abram Chasin, composer-pianist, and a member of the first faculty of the school in 1940. In making the presentation, Chasin said, "Dr. Koussevitzky, and fine instruments have something in common. As they grow older, they grow better."

The cello is a century old, and the violin half that. The instruments will be used by talented students at the music school, whose instruments are inferior, or who have none. The presentations were made before a audience of 2500, at the first publi rehearsal of the Boston Symphony Orchestra for the Berkshire Festival.

Yesterday afternoon, before a audience that filled the great shed and overflowed onto the green, Leonard Bernstein, first guest conductor in the history of the Festival, led the orchestra in a program that comprised Mozart's "The Magic Flute;" Stravinsky's dramatic "Rites Of Spring," and Schubert's "C Major Symphony No. 7."

At the close of the concert, the young conductor, not yet 30, received a tremendous ovation.

Soloist at the Saturday night concert was William Primrose, violist, who appeared in "Harold In Italy," by Berlioz.

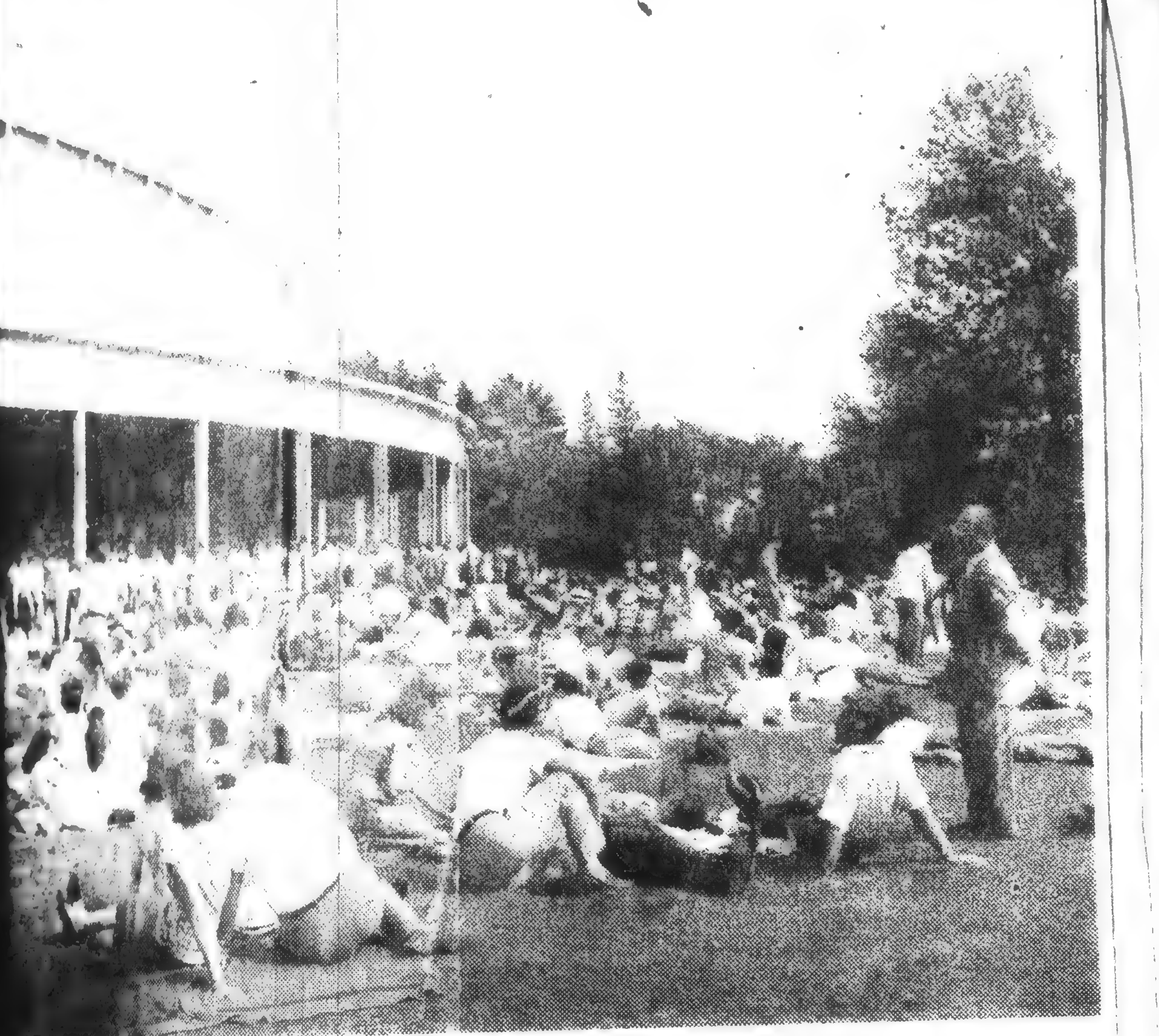
Tomorrow evening, the much-publicized "Music For All" Program will be held, starting at 7, with motion pictures in the theater-concert hall, to be followed by a concert in the shed.

[59]

INFORMATION OBSCURED

SPRINGFIELD, MASS.
MORNING UNION

JUL 28 1947



[Photo by Babbitt]

NFORMALITY REIGNS AT TANGLEWOOD—Although almost every one of the 6000 seats in the big Music Shed at Tanglewood was sold for the concert last Sunday afternoon, more than 2000 other mu- ic lovers stood or sat outside as this picture by H. S. Babbitt. Jr., shows, to hear the Boston Sy- nony Orchestra play Stravinski's "Le Sacre du Printemps," under the direction of Leonard Bernstein, rilliant young conductor. Remaining concerts by the Boston Orchestra in this year's Tanglewood series are scheduled for the nights of July 1. Aug. 2, 5, 7 and 9, and Sunday afternoons, Aug. 3 and 10.

AT OPENING CONCERT: Virgil Thomson, composer and music critic of the New York Herald Tribune, chats at intermission at the first program presented by the Boston Symphony Orchestra in the Music Shed at Tanglewood, with Mrs. C. D. Jackson of Lenox, left, and Mrs. Bruce Crane of Dalton.

BROOKLYN, N. Y.
EAGLE

JUL 29 1947

Music Festival Bows to Films

[illegible] director [illegible] Berkshire Music [illegible] place at Lenox [illegible] session [illegible] program to- [illegible] a one- [illegible] from mo- [illegible] partially [illegible] original [illegible] Agin- [illegible] Henry [illegible] William Walton com- [illegible] Town" and [illegible] sound-track [illegible] Copland and Ar- [illegible] Honegger respectively, both [illegible] whom are on the staff of the [illegible] Music Center, are also [illegible] the program. [illegible] selections will be pre- [illegible] before and again after, the [illegible]

MANCHESTER, N. H.
LEADER

JUL 29 1947

Climaxing an all-day observance illustrating the various activities of the Boston Symphony Orchestra, the program (ABC, 8:30) tonight will feature a 20-year-old pianist in Tschaikowsky's Concerto No. 1 in B flat minor. During the day, MGM, will film a movie to be called "The Story of Tanglewood" which will include the filming of the broadcast. Important recordings made by the orchestra during the past 32 years will also be played for the audience at Tanglewood. * * * Jeffrey Cla[illegible] and Bobby Nicolson's [illegible] vide your more po[illegible] Serenade (ABC, 10), thus one network brings you two hours of music ranging all the way from classics to jive.

NEW YORK, N. Y.
NEWS

JUL 29 1947

Music for All

This is Music for All Day at the Berkshire Festival, Tanglewood, Mass., featuring a program covering recording, radio, television and moving pictures. The audience will hear RCA-Victor's new Berkshire radio-phonograph reproducing Boston Symphony recordings dating back to 1915 and will be able to compare reproduction with the orchestra itself during a special concert to follow.

BERKSHIRE CENTER STUDENTS INCLUDE 3 LOCAL MUSICIANS

Picture on the Picture Page.

By THEODOLINDA C. BORIS
BUFFALO EVENING NEWS Music Editor

TANGLEWOOD, LENOX, Mass., July 29.—Evidence that Buffalo is finding her place in the musical sun is represented in the fact that three local musicians—the largest representation from this city since the founding of the Berkshire Music Center — won the coveted honor of being accepted as students in the 1947 session of the Center at Tanglewood in Lenox.

Enjoying the wooded setting of the famous summer home of the Boston Symphony Orchestra and its annual Berkshire Festival are Joseph Wincenc, 64 Grosvenor Court, Kenmore, conductor of the Amherst Symphony Orchestra; Frank Knight Dale, 216 Ashland Ave., also a conductor, and Harry S. Taub, 26 Norwalk Ave., violinist.

"It's a grand place to exchange ideas and views on all matters musical," declared Mr. Wincenc. "The lectures are interesting and informative and the discussions following get really exciting at times."

Broadens Musical Horizon

Mr. Wincenc spoke enthusiastically of Eleazar De Carvalho and Leonard Bernstein, assistants to Dr. Serge Koussevitzky in the orchestral conducting department. Robert Shaw in the choral conducing department he termed a "terrific person," and Hugh Ross of the same department "a real musical scholar."

For Mr. Dale the Berkshire Music Center is outstanding because of the "remarkable, even great, possibilities" it represents as a molder and builder of music life in this country.

For Mr. Taub, youngest of the three men, coming to the Center constitutes one of the finest experiences of his life, for "it has broadened my musical horizon and given me something to think about," he said. He has derived especial pleassure from his participation in readings of chamber-music scores by Prokofieff, Hindemith, Piston and others and from his orchestral experience, particularly under De Carvalho.

Mr. Wincenc, a graduate of Oberlin College, formerly was concertmaster of the Buffalo Philharmonic Orchestra.

Played at Chautauqua

He has studied at the Juilliard School, Columbia and New York Universities and at the Conservatory of Music in Prague, Czechoslovakia. While overseas, Tech. Sgt. Wincenc was director of the San Carlo Opera Company Orchestra, known as the Mediterranean Symphony.

In Prague, he was the only American playing in the Prague Philharmonic Orchestra. He also has played with the Chautauqua Symphony Orchestra.

An interesting note comes in the fact that Mr. Taub is a former pupil of Mr. Wincenc. The violinist will return to Oberlin next Fall as a senior. He is the official concertmaster of the Oberlin Orchestra and is majoring in music, his goal being to play in a major symphony orchestra. Twice awarded the Purple Heart, he spent three years in the Infantry, reaching the rank of sergeant.

He is a graduate of Bennett High School, and began studying violin when a little over 5 years old.

Conducted in Vienna

His teachers, previous to Mr. Wincence, were Ivan Shapiro and Helen Durrett. He appeared as soloist with the Buffalo Philharmonic Orchestra at a summer concert in Beaver Island State Park in 1939.

Mr. Dale, formerly assistant to Dr. Hans Weisse of the Theory Department of the Mannes School in New York City, has studied music and conducted in Vienna. While there he met, through Dr. Weisse, Felix Weingartner and studied conducting under the famous conductor.

The Vienna Philharmonic, which Mr. Dale conducted several times, was, he said, a "wonderful orchestra, probably, at the time it disbanded, the greatest." From 1942 until 1945 Mr. Dale was a member of the Military Intelligence Service of the War Department in Miami Beach. He founded and conducted the Northfield Orchestra in Northfield, Minn., taught at Carleton College, taught piano at the Mannes School from 1933 to 1939 and has lectured on musical subjects.

HAGERSTOWN, MD.
HERALD

JUL 29 1947

Superb Music At Tanglewoo

Center at Lenox, Mass. Is Virtually a Musi Lover's Paradise

By Gladys F. Gilroy

Superlatives are almost unde statements when any music love talks about the music festival a Tanglewood, Lenox, Mass. Th superb music, magnificently playe by the Boston Symphony Orches tra, under the direction of D Koussevitsky, combined with th Berkshire Hills is an experienc that no one will ever forget o want to miss the next year.

In addition to the large concert in the shed, there are innumerabl smaller events which present som musical works which are rarel heard and almost never heard un der more ideal conditions. Ther is a series of chamber music con certs, sponsored by the Elizabet Sprague Coolidge foundation; ther is the opera and we have alread heard a Bach and Mozart serie at which the soloists were Nem eroff and Lieboshutz, whom w had in Manchester at one of th Civic Music series.

To a teacher, the most interesting feature of the entire Berkshir Music Center is the student sectio which is less publicized than th Festival. There are some four hundred and fifty students gathere from all over the world.

Student Performances

Here these students spend a summer working under some of the masters in their respective fields. The students not only study but also have an opportunity to perform every week and these performances meet all professional standards.

Of particular interest to the writer are the opera scenes given each week by the students who are studying under Boris Godolfsky. The freshness and youth of these young singers, along with their acting ability, is a treat to those of us who have seen so many fat Carmens and aging Hansels and Gretels. Incidentally this group is putting on Mozart's "Idomoneo," August 4 and 6, a full length work which is seldom heard on the regular operatic stage.

The next in interest are the student symphony concerts given every Friday night all summer. Here we have not only a student orchestra but also student conductors who are given an opportunity to work with a full sized symphony orchestra. That this has been a success is proven by the fact that Leonard Bernstein and Robert Shaw, two of our most promising young conductors, are products of the Berkshire Music Center. This year Mr. Bernstein was guest conductor at the shed on Sunday afternoon, July 27, when Schubert's Symphony in C major, No. 7 and Stravinsky's "Rites of Spring" was played.

Mr. Shaw will conduct one concert on Saturday evening, August 9, at which time Mozart's Requiem and Stravinsky's "Symphony of Psalms" will be played.

Chorus Of Prime Interest

I know that the chorus at Tanglewood will be of particular interest to the people of Manchester. This year, they are repeating the Beethoven Ninth Symphony with the final chorus on Schiller's "Ode to Joy." This concert had tremendous success last year.

The chorus is also singing at the Mozart "Requiem." In addition, they too give performances all summer long on Tuesday afternoons.

It is inspiring for one who attended the first concerts at the Mark Hanna estate, under a tent, to see what has been done in ten years. Dr. Koussevitsky has made a splendid dream come true. The gift of the Tanglewood Estate to the Boston Symphony Orchestra was the first step. Then came the building of the shed. Each year since has seen additions in the forms of theater, chamber music hall and various other buildings. Though the generosity of the National Federation of Music Clubs, a duplicate of Nathaniel Hawthorne's cottage where he wrote "Tanglewood tales," is being built and is being given to the Berkshire Music Center.

It has been a magnificent venture and Dr. Koussevitsky is lucky in being able to see his dream come true.

Staats-Zeitung

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

Zweites Berkshire-Konzert

LENOX, Mass., 27. Juli. — Das Wetterglück des letzten deutschen Kaisers war so berühmt, daß man vor dem ersten Weltkrieg sehr oft vom "Hohenzollernwetter" sprach. Hier in Lenox verläßt man sich auf das "Koussevitzky-Wetter", das sich auch in diesem Jahre prompt eingestellt hat. Bis Mitte letzter Woche gab es nichts als Regen und dunkle Wolken. Aber seit Donnerstag, dem Tage der Eröffnung der Festspiele, kann sich niemand über schlechtes Wetter beklagen. Blauer Himmel, Sonnenschein und kühle Abende machen den Aufenthalt in den Berkshires zu einem ungetrübten Genuß. Und so ist Tanglewood den ganzen Tag über von Besuchern angefüllt, die darauf bedacht sind, so intensiv wie möglich an allen musikalischen Ereignissen teilzunehmen. Tausende von Zuhörern fanden sich z. B. bei Dr. Koussevitzkys öffentlicher Morgenprobe ein, und das von ihnen entrichtete Entgelt von einem Dollar pro Person wird dem Pensionsfonds des Boston Sinfonie Orchesters eine stattliche Summe eingetragen haben. Koussevitzky probte das Programm des zweiten Berkshire Konzerts und es gab vielen Musikfreunden Gelegenheit, sich mit den neuen Werken, die auf dem Programm standen, näher vertraut zu machen.

Am Abend selbst trafen viele Zuhörer schon eine Stunde vor Beginn ein, um es sich auf dem Rasen, außerhalb des "Shed" bequem zu machen. Da waren z. B. zwei ältere Damen, die sich Liegestühle mitgebracht hatten, andere hatten Decken und Kissen ausgebreitet, auf denen man sich niederließ, und überall herrschte eine erwartungsvolle Stimmung. Diese "out door" Zuhörer gehören zu den dankbarsten Musikfreunden. Obwohl sie sich weit entfernt von dem Konzertpodium befinden, herrscht bei ihnen während des Konzerts absolute Ruhe; wer spricht oder etwa seinen Platz verläßt, wird zur Ruhe verwiesen, und jede noch so geringe Störung wird mit mißbilligenden Blicken begleitet. Diese Zuhörer wollen die Musik und die wundervolle Natur zu gleicher Zeit genießen und sie kommen in der Tat restlos auf ihre Kosten.

Auch das Sonnabend - Konzert hinterließ bedeutende Eindrücke. Dr. Koussevitzky, der heute seinen dreiundsiebzigsten Geburtstag feierte, hatte wie immer, ein ausgezeichnetes Programm aufgestellt, das in der ersten Hälfte moderne Musik enthielt und nach der Pause mit Berlioz' "Harald in Italien" einen wirkungsvollen Abschluss fand. Der Dirigent, dessen Kräfte unerschöpflich zu sein scheinen, leitete das herrlich spielende Orchester mit hinreißendem Schwung und sorgte in der Berlioz Komposition für eine brillante, hinreißende Aufführung. Besonders der letzte Satz, der die Orgie bei den Briganten schildert, fand eine überwältigende Wiedergabe, was besonders viel heißt, da die Musik trotz ihrer genialen Instrumentation erfindungsmäßig auf keiner allzu hohen Stufe steht. Aber auch die anderen Sätze waren mit höchster Intensität und Ausdruck erfüllt. Das liebreizende Idyll des dritten Satzes mit seinen zahlreichen Solopassagen wurde in idealer Weise interpretiert, während die beiden ersten Sätze durchweg eine zwingende Atmosphäre hatten. Koussevitzky wurde von dem Bratschisten William Primrose hervorragend unterstützt, der seinen Part mit bemerkenswertem Einfühlungsvermögen und unfehlbarer Technik spielte.

Zu Beginn des Konzerts wurde Samuel Barber's Ouvertüre "The School for Scandal" gespielt, ein reizendes, schnell dahineilendes Stück, das der Komponist vor rund 12 Jahren geschrieben hat. Das melodiöse Werk, das ausgezeichnet instrumentiert und glänzend gearbeitet ist, erinnert in seinem Charakter an Rezniceks "Donna Diana" und Wolf-Ferraris Ouvertüre zu "Susannens Geheimnis". Es steht zu hoffen, daß diese hübsche, mit riesigem Beifall aufgenommene Komposition nicht so bald in der Versenkung verschwinden wird. — Anschließend dirigierte Dr. Koussevitzky die dritte Sinfonie von Aaron Copland, die in diesem Jahre den Preis der New Yorker Musikkritiker erhalten hat. Das umfangreiche Werk, das die Länge einer Brahms Sinfonie hat, ist die Arbeit eines großen Könners, der genau weiß, was er will. Aber trotz zahlreicher bedeutender Einzelheiten vermochte die Komposition keinen sehr nachhaltigen Eindruck zu hinterlassen. Das von Copland gewählte Themenmaterial, das sich stark an das amerikanische Musikidiom anleht, ist nicht sehr interessant, seine Durchführung kann kaum als zwingend angesprochen werden, und beide reichen nicht ganz aus, um den großen Rahmen einer 40-minutigen Sinfonie auszufüllen. Außerdem ist die Instrumentation oft reichlich roh und klingt viel zu laut, was allerdings teilweise an den akustischen Verhältnissen des "Shed" gelegen haben kann. Am eindrucksvollsten war der erste Satz, der in einem "Moderato" Tempo gehalten ist. Auch der Fanfaren Beginn des Finale hatte einige packende Momente, doch war der letzte Satz im ganzen gesehen, zu ausgedehnt. Das Hauptthema des Scherzos ist im Hinblick auf seine etwas bombastische Ankündigung nicht stark genug, während man sich in dem schön beginnenden langsamen Satz größere lyrische Intensität gewünscht hätte. Copland konnte sich über mangelnden Beifall nicht beklagen, aber dieser klang nicht so spontan, wie es nach der kurzen Barber Ouvertüre der Fall war. — Dr. Koussevitzky setzte sich für beide Stücke mit größter Begeisterung und unter Aufgebot seiner ganzen Persönlichkeit ein. Es sicherte beiden Werken effektvolle Aufführungen und holte die anwesenden Komponisten zur Entgegennahme des Applaus auf das Podium herauf.

Auch diesmal war die Halle bis auf den letzten Platz besetzt, und für heute nachmittag erwartet man einen Rekordbesuch.

Verleger Naumann 50 Jahre alt

Johann Wilhelm Naumann, erster Vorsitzender des Verlegerverbandes der amerikanischen Zone und Herausgeber der Zeitschrift "Neues Abendland" wurde am 9. Juli 50 Jahre alt. In Köln geboren, studierte er vor dem ersten Weltkrieg Philosophie, wandte sich jedoch nach Kriegsende der politischen Presse zu. Für sein Buch "Die Presse und der Katholik" verlieh ihm die Universität Lille 1932 ihre höchste Auszeichnung. Das Dritte Reich zwang ihn, seine Tätigkeit aufzugeben. Naumann verbrachte die Jahre bis zum Zusammenbruch in Freiburg und kehrte nach der Besetzung zu seinem alten Wirkungsort Augsburg zurück. Dort gründete er die "Schwäbische Landeszeitung".

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUL 29 1947

Mr. and Mrs. Joseph F. Taylor of Clover Street have been attending the Berkshire Music Festival in Lenox, Mass.

Tanglewood "Music for All" Just Like Three-Ring Circus

Ella Goldstein Proves Brilliant Pianist; Movie Music Presented; History of Phonograph Given

Tanglewood, July 29—"Music for All" was the title given the special doings at Tanglewood this afternoon and evening. The occasion had all the earmarks of a three-ring circus. In the Little Theater one listened to music written for the films by such luminaries as Copland, Honneger, Prokofieff and Virgil Thomson. In the gardens people were televised and learned that to see yourself as ohters see you is not always unalloyed pleasure. And in the music shed one heard the Tanglewood debut of a sensational young pianist, Ella Goldstein who gave a superb performance of Tschaikowski's "Concerto No. 1 in B flat minor."

Miss Goldstein, a newcomer to this country and a student in the school here, is a pianist of remarkable abilities. She had the power and technical assurance to give the needed breadth and style to the concerto. Her rhythmn was excellent, her pianissimi delicate and her conception of the concerto just right. Her tempo brought out the full beauty of the work. It was not rushed nor did Dr. Koussevitzky push his orchestra, as he is wont to do at times when collaborating with a soloist.

Miss Goldstein was recalled seven times, brought the conductor on the stage twice and from him received a bouquet and the orchesra rose from its seats in her honor.

The concerto opened with a meticulous performance of the "Concerto for Orchestra and Organ in D Minor" as arranged by Alexander Silotti.

The concert was arranged, in part, to demonstrate the part the Boston Symphony Orchestra has played in development of the phonograph and radio. It was the first symphony ever to make records, and on the air it has the longest broadcasting season

Tanglewood

Continued From Page 1

of any orchestra not organized expressly for radio.

History of Phonograph

The second part of the music shed program was given over to the history of the phonograph and was climaxed by the unveiling of RCA Victor's latest custom-made phonograph-radio-television set.

One heard both this instrument and the orchestra in a group of selections which included the introduction to the third act of "Lohengrin," which, by the way, was the first record the symphony ever made; Ravel's "Daphnis and Chloe," and the overture to "Egmont" by Beethoven. it was informative and interesting historically and musically.

We almost forgot to mention one other thing. During the playing of the "Roman Carnival" by Berlioz, we were filmed. Batteries of huge kleig lights were turned on and the audience was supposed to act natural and react only to the music. One noticed a deal of primping going on, in spite of the music.

It was noted on the program that the new phonograph, appropriately named the "Berkshire," would be sold on a subscription basis for the benefit of the scholarship fund of the Berkshire Music Festival and if all were sold it would mean $100,000.

Everyone had a good time and everyone means between 7500 and 8000 persons.

Thursday night the second series of concerts devoted to the works of Beethoven opens with the playing of the first three symphonies.

Bernstein Scores in Tanglewood Concert

Albany Times Union Jul 29

By EDGAR S. VAN OLINDA

From his elite seat in the row of boxes which disects the great music shed of Tanglewood, Sunday afternoon, Dr. Serge Koussevitzky, listened to his own superb organization, conducted by his hand picked protege, Leonard Bernstein, in a program which evidently pleased the 73-year old maestro, judging from the rapturous expression which suffused his ruddy countenance. And an audience of 8,500 music lovers felt mch the same as the Boston Symphony orchestra's regular conductor as evidenced by the ovation vigen the 29-year old genius, particularly after the stunning performance of Stravinsky's musical recreation of the "Rite of Spring."

It may have been prophetical thinking on the part of Mr. Bernstein, conductor, composer and pianist when he wrote his symphonic ballet, "Facsimilie" a couple of years ago, for it was the consensus that Sunday's guest conductor, in interpretative artistry, conducting brilliance and orchestra-inspiring ability was a very clear carbon copy of his distinguished teacher, Dr. Koussevitzky.

Here is a young man, who, several years ago, come to Albany and conferred with several leaders in the musical life of the city, with the idea of starting a youth orchestra in this city as a "feeder" to the local symphony orchestra, but was allowed to slip from their grasp. He was taken up by Dr. Koussevitzky, because the "fair-haired boy" of the maestro, and catapulted to the top of this generation's potential conductors. He is the Horation Alger counterpart in the artistic sphere of America.

Interest, naturally, centered on his reading of the Stravinsky work. For this one number he distained the use of a score. It was in front of him, but as far as we could accertain, he never so much as even glanced at it. In the Schubert "Seventh" symphony, which ,incidentally, he conducted with romantic insight and flexibility, there wa snot even the customary music rack in front of him. However, it was "The Rite of Spring" which was a test of his ability ,with every choir of the orchestra receiving an unmistakable lead, and every change of its barbaric rhythm, being clearly indicated, resulting in an historic performance by this tremendously talented young American. It must have been an unique situation for Dr. Koussevitzky to sit on the sidelines, and "see himself as others see him" through his own, undimmed by time eyes as he himself, must have looked when he was the same age as this young guest conductor. But, in all justice to the great conductor of the Boston Symphony orchestra, the intervening years have not dulled hiss musical

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[61]

SPRINGFIELD, MASS.
NEWS

JUL 29 1947

SPRINGFIELD, MASS.
MORNING UNION

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1947

ELLA GOLDSTEIN IN TANGLEWOOD SOLO TOMORROW

20-Year-Old Pianist Will Play Tchaikowsky's Concerto No. 1

Ella Goldstein, 20-year-old pianist who will be the soloist with the Boston Symphony Orchestra, Serge Koussevitzky conducting, in Tchaikovsky's Concerto No. 1 Tuesday evening in the "New Horizons in Music" program at Tanglewood, began to play in concert at the age of five.

Born in Harbin, China, of a noted concert pianist mother and a father, Prof. Uriel Goldstein, who was a violinist-conductor and president of three conservatories, she toured China and Japan until she settled in Tel-Aviv, Palestine when she was 11. A year later she travelled to Holland to study at the Amsterdam Academy of Music, playing with the leading Dutch orchestras and other famous ones that visited the country.

ELLA GOLDSTEIN

When the war prevented her accepting an invitation to play in concert in France, England and Belgium, she left for Palestine on the "Patria," the last ship to leave for the Holy Land before the fall of France. She has played 200 concerts with the Palestine Symphony Orchestra, touring Egypt for four seasons with it. In 1944 she made a successful 9-month concert tour of South Africa, after which she came to America, making her debut in Town Hall, New York, last March.

She speaks six languages, and her repertoire includes 26 piano concertos and 20 full recital programs. She is studying at the Berkshire Music Center this summer.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUL 29

Mrs. Hawley Ward of Grove Place has returned from Lenox, Mass., where she attended the Berkshire Music Festival.

Presentation at Tanglewood

Part of the ceremonies attendant upon the 73d birthday of Serge Koussevitzky, at Tanglewood. At the left, William Primrose, violist, looks on while Dr. Koussevitzky accepts a violin from Constance Keene, and a cello from Abram Chasins. The instruments are to form part of the Tanglewood instrument collection for students.

Honegger, der stärkste Eindruck von Tanglewood

Staats Zeitung

Rückblick auf die erste Musikwoche in den Berkshires

Von WOLFGANG STRESEMANN

Tanglewood ist das jüngste Musikparadies in der Welt. Die Musikfestspiele in den Berkshires, deren erste Woche nun hinter uns liegt, haben in wenigen Jahren einen ungeahnten Aufstieg genommen. Sie stellen heute das wichtigste musikalische Sommerereignis in den Vereinigten Staaten dar, und der Name "Tanglewood" gewinnt immer mehr einen internationalen Ruf. Die glückliche Verbindung von festlichen musikalischen Veranstaltungen mit einer alle Zweige umfassenden Musikschule hat es mit sich gebracht, daß die Berkshires zum Treffpunkt von Musikern der ganzen Welt geworden sind. Sie alle haben eine einzigartige Gelegenheit, das amerikanische Musikleben kennen zu lernen, und es steht zu hoffen, daß die internationale Bedeutung von Tanglewood in den kommenden Jahren sich noch verstärken wird. Tanglewood gehört heute zu den wichtigsten Repräsentationen der amerikanischen Musikkultur, von der die übrige Welt noch immer nicht genug weiß. Amerika ist insoweit auch heute noch ein nahezu unbekannter Erdteil. Besonders in Europa ist man viel zu wenig über den großen kulturellen Aufschwung dieses Landes informiert, der besonders auf dem Gebiete der Musik erstaunliche Proportionen angenommen hat. Die friedliche Zukunft der Welt hängt in erster Linie von dem gegenseitigen Sichverstehen und Kennenlernen der Völker ab. Wäre es nicht ein guter Gedanke, wenn man in Zukunft eine Anzahl von europäischen Musikstudenten nach Tanglewood einladen würde, um ihnen einen Einblick in das amerikanische Musikleben zu gewähren? Man hat in Wien vor kurzem junge amerikanische Sänger an die Staatsoper eingeladen, damit sie dort ihre Studien fortsetzen und Routine erwerben können. Wie wäre es, wenn man in gleicher Weise junge europäische Künstler für sechs Wochen nach den Berkshires bringen würde? Sie würden unendlich viel von ihrem Aufenthalt profitieren — denn Tanglewood hat viel zu bieten — und sie würden mit dazu beitragen, das Verständnis für die "Neue Welt" zu verbreiten. Auf der anderen Seite aber würden die amerikanischen Studenten von ihrer Zusammenarbeit mit ihren europäischen Gästen gleichfalls viel gewinnen und manche wertvolle Erkenntnisse, insbesondere hinsichtlich der europäischen Musik, erhalten.

Dr. Koussevitzky hatte in diesem Jahre den berühmten europäischen Komponisten Arthur Honegger eingeladen, der eine Kompositionsklasse in Tanglewood übernehmen sollte. Honegger, der seit langem in Paris lebt — er stammt aus dem französischen Teil der Schweiz — konnte leider nur für kurze Zeit sein Amt versehen. Offenbar ist ihm das ungewohnte Klima nicht gut bekommen, und vielleicht hat ihn seine Lehrtätigkeit in einer fremden Sprache zu sehr angestrengt. Jedenfalls beklagte er sich alsbald über Atemschwierigkeiten, und zwei Herzattacken zwangen ihn schließlich, sich von dem Schulbetrieb zurückzuziehen. Leider war es ihm auch nicht möglich, seine dritte Sinfonie für Streicher zu hören, die Koussevitzky an den Beginn seines Eröffnungsprogramms gestellt hatte. Honegger ist hier eine Komposition gelungen, die überall die stärksten Eindrücke hinterlassen hat. Das Werk wurde während der deutschen Okkupation von Paris geschrieben, und wenn es auch in keinerlei unmittelbaren Beziehung zu irgendwelchen geschichtlichen Ereignissen steht, so weist seine Grundstimmung unverkennbar auf die tragischen Umstände, unter denen die Komposition entstand. Diese tragischen Umstände haben ihren tieferen Grund in der großen Weltwende, in der wir uns seit langem befinden, und die auch heute noch keineswegs abgeschlossen ist. Honeggers Musik ist ein Symbol dieser Weltwende. Diese Empfindung stellte sich sehr bald beim Hören seiner Sinfonie ein. Die seltsame Ungewißheit, die aus dem langsamen Beginn spricht, das unsichere Tasten nach einem noch nicht erkennbaren Weg und vor allem der dunkle, "pessimistische" Ton der Musik stellen ein Abbild der Mentalität der heutigen Welt und ganz besonders des heutigen Europas dar. Der erste Satz wird von dieser düsteren Stimmung beherrscht, obwohl ein pochendes, wild hämmerndes Gegenthema erscheint, das offensichtlich das Walten der dunklen Mächte versinnbildlichen will. Aber bald fällt die gleichsam wie in einem Labyrinth gefangene Musik in die hoffnungslose Öde des Anfangs zurück.

Auch der zweite Satz kommt von dieser dunklen Grundstimmung nicht hinweg. Aber sie wird verschiedene Male durch ein gesangvolles Thema unterbrochen, das immer wieder versucht, einen Auftrieb zu finden. Aber noch ist es zu früh. [illegible] dieser Satz versinkt am Schluß genau wie der erste, in jene unendliche Melancholie, aus der es offenbar keinen Ausweg gibt. — Erst im dritten und letzten Satz vollzieht sich der Umschwung. Die Musik nimmt eine kämpferische Haltung ein. Der Wille zur Selbstbehauptung setzt sich durch. Dieser letzte Satz ist mit einer wilden, trotzigen Energie angefüllt, die in einem großartigen Gegensatz zu der "Unschlüssigkeit" der vorangegangenen Teile steht. Aber auch das Finale bleibt in seiner Farbe dunkel und grau. Freude und Jubel sind dieser Musik fremd, — wie könnte es auch anders sein — aber sie ist voll von einer geradezu brutalen Entschlossenheit, aus dem "Labyrinth" herauszukommen und einem neuen Ziel zuzustreben, mag es auch in noch so weiter Ferne liegen. Der Vergleich mit dem Phönix, der sich aus der Asche erhebt, liegt nahe. Aber die Asche, aus der er sich befreit, ist so riesig, daß es ihm nur ganz allmählich gelingt, sich ihrer zu entledigen. Aschgrau bleibt daher die Musik trotz des gewaltigen Antriebs, der ihr nunmehr innewohnt, und erst ganz am Schluß verliert sie ihre fahle, oft geradezu grausige Stimmung. Dieser Schluß ist unerhört wirkungsvoll. Honegger hat hier die ersten Geigen durch eine Trompete verstärkt, die einen Choral anstimmt, gegen den die übrigen Streicher kontrapunktisch geführt werden, wie dies schon Bach getan hat. Die Wirkung dieser Trompete ist außerordentlich. Mit ihrem Eintritt klärt sich ganz plötzlich der Wirrwarr, eine Führung stellt sich ein, und man fühlt auf einmal festen Boden unter den Füßen. Noch bleibt sicherlich viel Asche abzuschütteln, aber eine Basis ist für die Zukunft gewonnen, ein neuer Beginn ist geschaffen, und weit zurück liegt das Labyrinth mit seinem ewigen Nebel und seiner ganzen Hoffnungslosigkeit. Dies ist die symbolische Bedeutung der Musik der dritten Sinfonie Arthur Honeggers.

Sie stellt eines der bedeutendsten Werke unter den zeitgenössischen Kompositionen dar und ist vielleicht die stärkste Arbeit aus der Feder dieses Tonsetzers. Unerhört ist die technische Meisterschaft, mit der Honegger die Streicher geführt hat. Seine Kontrapunktik ist zwingend, seine Harmonik, die oft zum Radikalen neigt, besitzt jene innere Notwendigkeit, die man stets bei einem Meisterwerk findet. Und vor allem ist die Intensität zu bewundern, die aus jedem Takt der Sinfonie spürbar wird. Diese Intensität ist nicht nur rhythmischer Natur, wie man dies bei so vielen neuzeitlichen Kompositionen findet, sondern sie beruht auf einem großen, unerschütterlichen Gefühl. Diese Musik wendet sich an den inneren Menschen, an Geist, Herz und Seele zugleich. In diesem Sinne ist die Sinfonie "altmodisch", denn ihre emotionelle Wirkung ist ihr wichtigstes Aktivum. Vergleicht man dieses Werk mit Stravinskys "entseeltem" "Sacre du Printemps", welches Bernstein am letzten Sonntag in Tanglewood so prachtvoll dirigierte, so finden wir einen interessanten Gegensatz. Auf der einen Seite die bewußte Rückkehr zum "barbarischen" Menschen, zum Urbeginn, zu einem absichtlichen Aufgeben von fast allen gefühlsmäßigen Werten, und auf der anderen Seite der Versuch, erneut in der Musik eine Beziehung zum Menschen der Gegenwart und zum menschlichen Schicksal herzustellen, d. h., Musik zu komponieren, die in ihrem Kern sich doch wieder der Romantik nähert. Dabei sind beide Werke in der neuzeitlichen Tonsprache geschrieben, und beide enthalten scharfe Klänge, die noch vor zwanzig Jahren dem Ohre fremdartig, wenn nicht sogar unmöglich erschienen wären. Heute hat man sich an sie gewöhnt, und dies gilt nicht nur für einige auserwählte "Experten", sondern für die große Masse der Musikfreunde. Der beste Beweis hierfür waren die Tausende von Besuchern, die das "Shed" in Tanglewood füllten. Sie alle spendeten beiden Werken großen Beifall, und in keinem Augenblick wäre man auf den Gedanken gekommen, daß sich ein Widerspruch gegen den Klang dieser Musik regen würde.

Hoffentlich wird es möglich sein, die Honegger Sinfonie bald wieder zu hören. Sie war der stärkste Eindruck, den wir aus Tanglewood in der ersten Woche empfangen haben, und hierfür muß man Dr. Koussevitzky ganz besonders dankbar sein, der das Werk mit letzter Hingabe leitete. Die Wirksamkeit dieses Dirigenten für die amerikanische Musik und für die Berkshire Festspiele gehört bereits der Geschichte der Tonkunst an. Auch in diesem Jahre bildet seine überragende Persönlichkeit einen magischen Anziehungspunkt für alle Musiker und Musikfreunde. Und schon heute darf man sagen, daß Tanglewood zu einem unvergänglichen Denkmal für Dr. Koussevitzky geworden ist, dem es vergönnt sein möge, noch viele Jahre die Geschicke dieses großen amerikanischen Musikzentrums zu leiten.

7,000 Attend Opening Of Berkshire Festival

Albany Times Union

By EDGAR S. VAN OLINDA

An estimated audience of 7,000 music lovers from all over the United States and Canada, rose en masse, when Dr. Serge Koussevitzky strode to the conductor's podium in the great music shed at Tanglewood, Thursday night, to pay tribute to the 73-year-old maestro, who is the presiding genius of the Boston Symphony orchestra. A bright moon overhead and comfortable winds from off the Berkshires, contributed to the general air of festivity. Interspersed among the audience were many Boston Brahmins, and disciples of Ralph Waldo Emerson.

The opening of Series "A" which engaged the interest of a capacity audience under cover, and some thousand members of the 'teen-age set, lounging on the capacious lawns, upon which blankets had been spread and folding campstools toted in from the parking area, was a gala occasion. Dividing the auditorium into two sections were the boxes of the subscribers, in formal attire, and containing men, women and children, whose names are included in "Who's Who in America." During the intermission, this segment of society came in for considerable ogling from the hoi polloi in slacks and sports clothes, permitted to see, at close range, bearers of the names written in flaming letters on the scroll of American history.

Dr. Koussevitzky's program was a concentrated exploration of contemporary (modern) and established (classical) symphonic fare. Beginning with the rather muddy (to the mere layman) inharmonic intricacies of Honeggers "Symphony for Strings," with its surprise finale introduction of horns, doubling with the strings in a magnificent instrumental chorale, he continued with the less obtuse (because more familiar) complexities of Debussy's use of descriptive tone coloring in translating action into sound with a magnificent reading and performance of the French impressionist's popular work, in three parts, "The Sea."

And it may be, that Dr. Koussevitzky was using a bit of musical psychology by bringing the concert to a close with the superb performance of Brahms' melodious Symphony No. 2. For the uninitiate, the lovely melodies of the great German composer, sounded even more lovely, placed in contrast to their predecessors, whose unorthodox harmonic structure is, to a certain extent, an acquired musical pedagogy, and is to be congratulated for his courage and foresight in giving America glimpses of new works, which, but for him, might never be heard. At least the audience is given an opportunity to accept or reject this musical expression of a new and modern world. The conductor was recalled to the center of the stage again and again, following the Brahms to acknowledge the tumultuous applause—for Brahams also—with hand-clapping, shouts of "Bravo!" and, say it softly, one or two whistles, shattering the otherwise circumspect New England atmosphere. Perhaps the influence of Debussy and Honegger.

Garbage Man Fined

Collecting garbage without a license cost Samuel Franklin, 53, of Rapp road, a $25 fine yesterday in Police court. He was charged with making the unlawful collection July 14, in South Ferry street.

Mozart's Idomeneo At Tanglewood

Tanglewood, Lenox, Mass., July 24 — Details of the pending production of Mozart's three act opera "Idomeneo" on August 4 and 6 are announced. This opera will then have its first performance in this country. It will be under the direction of Boris Goldovsky, and will be staged by the opera department of the Berkshire Music center at Tanglewood. Mr. Goldovsky will conduct. Scenery has been designed by Richard Rychtarik. Mr. Goldovsky will be assisted by Frederic Cohen, Felix Wolfes, Elsa Kahl, and Frederick Waldman of the Opera department. The cast of singers, orchestra, and chorus will consist of members of the Berkshire Music Center, as was the case when "Peter Grimes" was performed at Tanglewood last summer. The title part of "Idomeneo" will be sung by Joseph Laderoute. Idamante, a part written by Mozart for a castrato, will be sung in the original range by a soprano — alternately in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson. The Princess Ilia of Troy will be sung by Nancy Trickey; Elettra, daughter of Agamemnon, by Paula Lenchner, and the High Priest of Neptune by Frank Guarrera.

The performances will take place in the Theater - Concert hall at Tanglewood on Monday evening, August 4, and Wednesday evening, August 6. Admission will be by invitation to the friends of the Berkshire Music center.

There is every evidence that Mozart applied his genius intensively to "Idomeneo" which was his first opportunity to write an "opera seria" for a major opera house — the court opera at Munich in 1780. The opera was performed on January 29, 1781, to great applause, two days after the composer's twenty-fifth birthday.

"Idomeneo" has had occasional performances in Europe, mostly in Germany and Austria. There were further revivals in 1931, the 150th anniversary of the first performance, when there was a production at the Vienna State Opera in a version edited by Richard Strauss and L. Wallerstein, and another at Munich musically edited by E. Wolf Ferrari and E. L. Stahl. A version in English was performed in London in 1938. There has never been a performance in Italy.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAY 25 1948

Ready Tanglewood For July 5 Opening

An acre and a half of new roof will cover the huge music shed at Tanglewood before the Berkshire Music center opens on July 5 and the Berkshire symphonic festival later in the month.

A force of roofers already has started the job of renewing the tar and gravel surface of the roof which took so bad a beating from winter storms that numerous leaks were found this spring.

The roofing job is one of several announced as under way today by Ward J. Gaston, superintendent of the Boston Symphony orchestra's Tanglewood property, as he outlined the physical preparations for the season.

On the schedule is the construction of a new reception room and music store to be located near the box office at the main entrance. The roof will be extended from the ticket office to the new building and the entrance to the grounds will be widened to about 45 feet.

Another project is the erection of a 300-yard long storage shed for tools, lumber, benches, scenery, machinery and other equipment. Ten-foot-square sections were made in the workshop during the winter under Mr. Gaston's supervision, and are being put together now. The building will be stained to blend with others on the grounds. Music center students will have the use of 120 new lockers also built in the workshop during the winter.

A dozen men are at work on the lawns and gardens to get them in shape while outside the Tanglewood gates the construction of a hard surface on Hawthorne Street which leads to the Tanglewood property has been started by the town of Stockbridge, Berkshire county and the state public works department.

MAESTRO'S PROTEGES

Times Union

Serge Koussevitzky has proved a good friend to the young artists who have caught his fancy, and he has gathered a number of his favorite chicks together for the forthcoming Berkshire Festival. His young conductors will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. And all but three of the eleven soloists are young people who have appeared with him before, either at the festival or in Boston.

The exceptions are Nan Merriman, mezzo-soprano, and Seymour Lipkin, pianist, who are joining the fold for the first time. Gregor Piatigorsky is an exception of a different kind. He is a veteran, having played with the Boston Symphony twenty-five times.

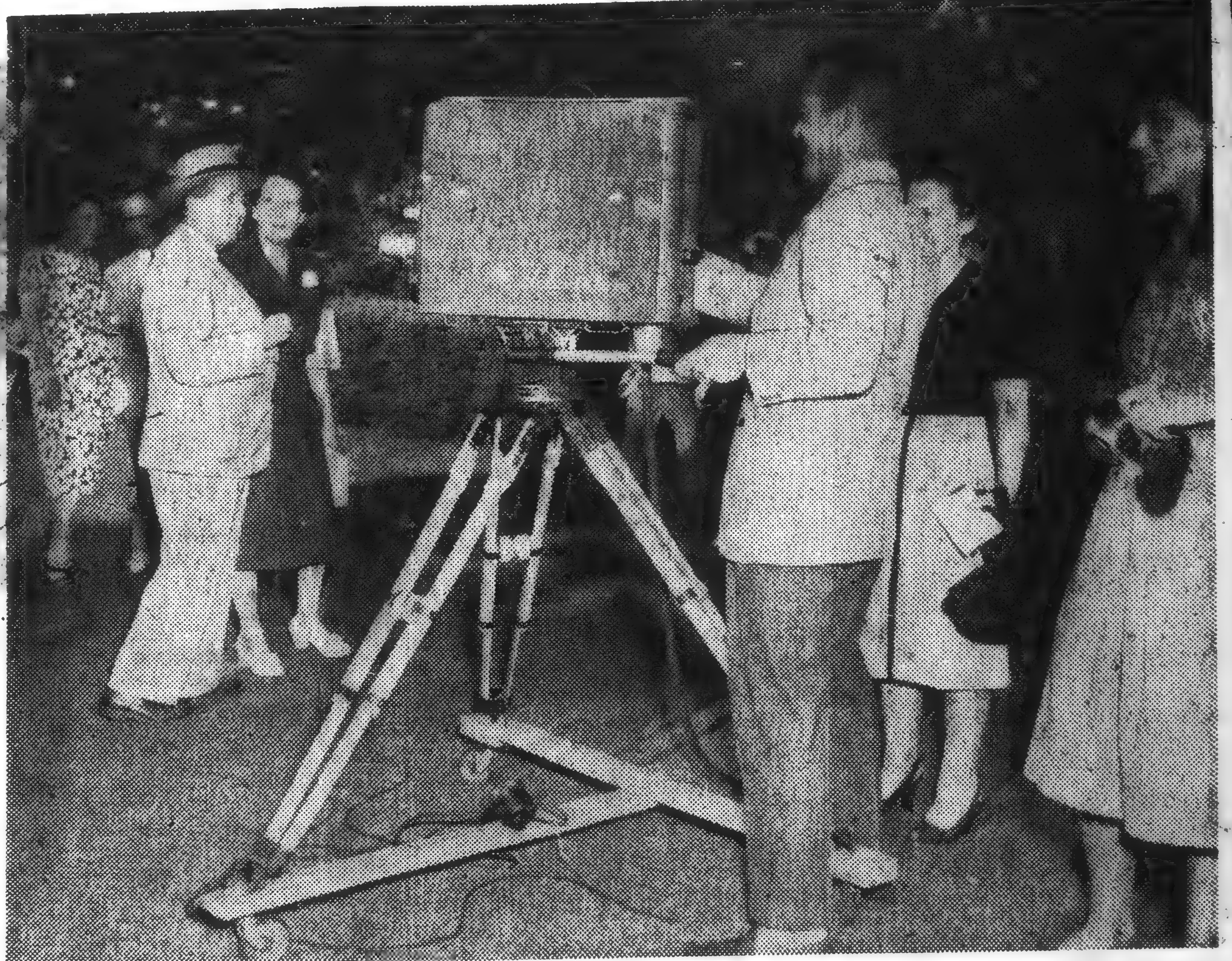
Others returning are the violinist Isaac Stern, the actor [illegible] (who will be the narrator in Stravinsky's "Oedipus"), and three sopranos: Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; David [illegible], tenor, and James Pease, bass-baritone. Many of them are [illegible] of the Berkshire Music Center, where they knew Dr. Koussevitzky as a teacher, too.

[62]

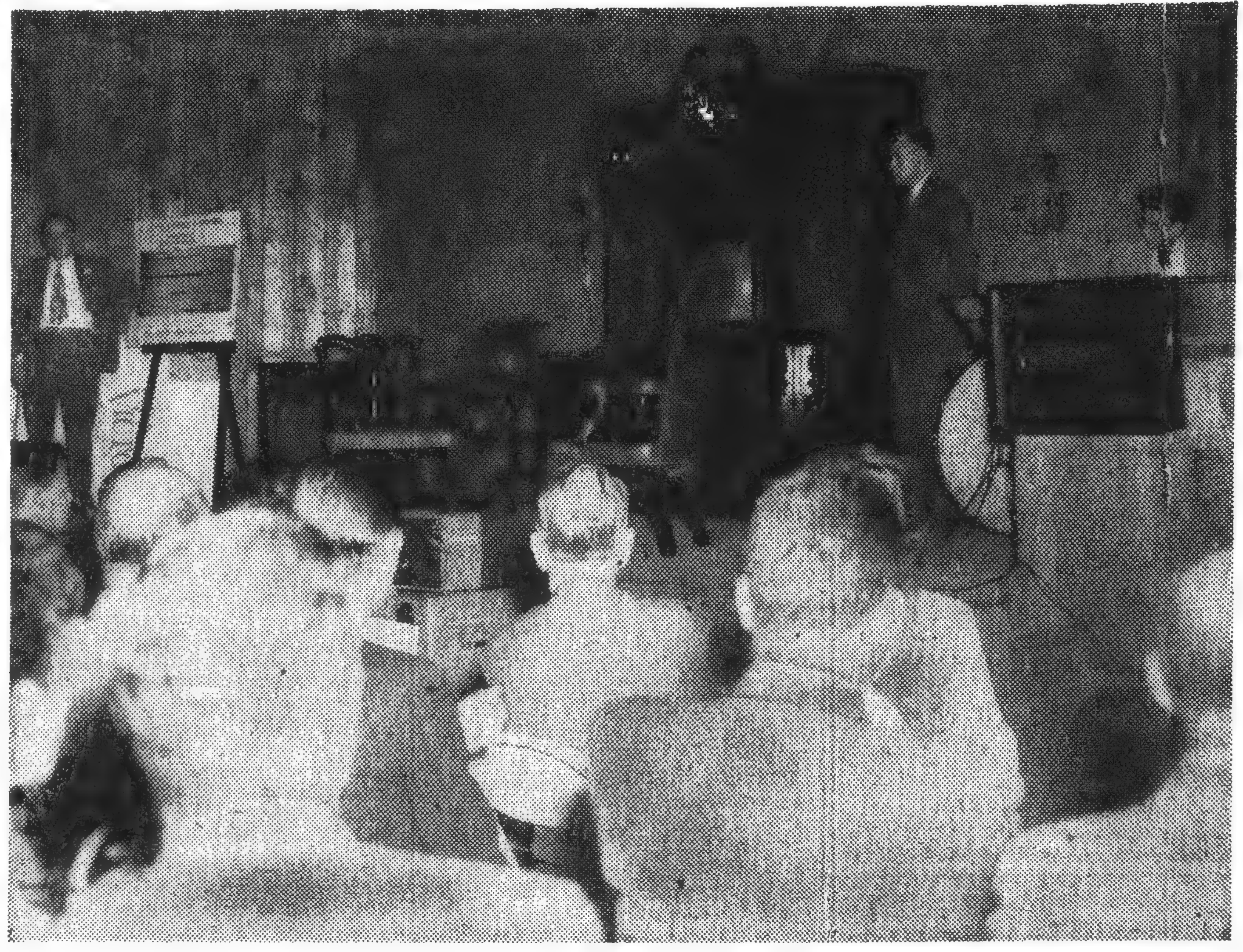
Tanglewood Presents a Three-Ring Musical Jamboree

MISS GOLDSTEIN TAKES A BOW: Ella Goldstein, soloist with the Boston Symphony in last night's concert in the Shed, acknowledges the vociferous plaudits of the crowd while holding hands with Dr. Koussevitzky. At right, Concertmaster Richard Burgin gives her the official accolade of the violinist, congratulatory taps on the instrument with his bow.

BUSMAN'S HOLIDAY: Fredric March and his wife, Florence Eldredge, of all people, watch the movies from the rear of the screen in the opera hall at Tanglewood during the program illustrating the use of music in the cinema.



TELEVISION AT TANGLEWOOD: Attorney and Mrs. Sheridan R. Cate of Pittsfield are caught by the television camera which entertained visitors in the garden at Tanglewood yesterday afternoon with the opportunity to see themselves on screens set up near the camera.



TANGLEWOOD DEMONSTRATION: In the late afternoon, RCA Victor presented a demonstration of the 18th century model of its new radio-phonograph, "The Berkshire," which was named after the Festival. Flanking it are a conventional model radio-phonograph and one of the musicians who participated in the comparative program.

Palestinian Girl Impressive As Boston Orchestra Soloist

By JAY C. ROSENFELD

Last night's carnival at Tanglewood was huge good fun for all, and no little credit for the general and happy atmosphere was the real spirit of sportsmanship with which Dr. Serge Koussevitzky and the men of the Boston Symphony Orchestra entered into the schedule. The first half of the program in the Shed was broadcast on the orchestra's regular Tuesday evening hour and so it was the most seriously prepared.

The Vivaldi concerto in D minor for orchestra and organ was a vehicle to display the marvellously rich sonority of the orchestra's strings. Dr. Koussevitzky imparted his expected spark of vividness and proportion to the performance, but the real thrill of the evening was the performance of the Tchiakovsky B flat minor piano concerto with 20-year-old Ella Goldstein as soloist. Miss Goldstein, a personable and stalwart recent arrival from Palestine, is a member of the student body of the Berkshire Music Center. Her rendition of the familiar concerto, received, first of all, more than merely wonderful support from the evidently delighted leader of the orchestra. The accompaniment allowed her to soar to heights of virtuosity than which anything less transporting could have held her down to earth. But her completely adequate powerful and accurate technique permitted her to give the concerto an excitement and poetic beauty which left nothing to be desired. The unity of orchestra and soloist made for a remarkably well-knit and integral effort. There was never an instant nor a note which did not contribute its special character to the over-all conception, and tonally the soloist was superb, both in the bravura passages and in the more gentle phrases with which Tchiakovsky has contrasted the more vigorous requirements. The ovation was colossal and spontaneous, and continued beyond the tabulating equipment of this reviewer.

The rest of the program was devoted to an attempt to show the recording history of the Boston orchestra in its relations with makers of records and phonographs. It was one of the most lavish and extravagant and well-done jobs of public relations and advertising ever put over and the only one, to our knowledge, where the customers were made to pay to take it all in.

N.Y. Doctor Wins Door Prize Of RCA Records

Dr. Stanley H. Greenwald of New York City was drawn as the winner of the full set of RCA Victor records offered as the door prize at yesterday's "Music for All" program at Tanglewood.

The drawing, made on the stage of the Shed between numbers, was conducted by George E. Judd, manager of the Boston Symphony Orchestra. Chairman Lewis Perry of the national committee of the Friends of the Berkshire Music Center drew the winning ticket stub.

Tanglewood

Concert Tonight

Members of the Boston Symphony Orchestra will give a chamber concert at 8.15 tonight, conducted by Leonard Bernstein, in the theatre-concert hall.

The program, with all of the numbers by Igor Stravinsky, will be as follows: Octet for wind instruments, played by Georges Laurent, flute; Manuel Valerio, clarinet; Raymond Allard and Ernst Panenka, bassoon; Georges Mager and Marcel Lafosse, trumpet; Jacob Raichman and John Coffey, trombone. A duo concertante will be played by Richard Burgin, violin and Irving Fine, piano.

The second half will be "Histoire du Soldat," with the "Soldier's March," music for Scenes I and II, "Royal March," "Little Concert," "Three Dances," "Little Chorale," "The Devil's Dance," "Great Chorale" and "Triumphal March of the Devil," played by Victor Polatschek, clarinet; Mr. Allard, bassoon; Roger Voisin, trumpet; Mr. Raichman, trombone; Mr. Burgin, violin; Georges Moleux, bass.

Tomorrow's Program

A program of madrigals, under the direction of Hugh Ross, will be given by students of the Berkshire Music Center tomorrow at 4.30.

'Music for All'

Continued From First Page

motionless on the podium and the orchestra at rest. For a few moments, the conductor shared spotlights with the phonograph, and then stepped down out of the ring of light and into the half-darkness of the stage, where he stood among his musicians until the recording ended.

RCA Victor, however, came out second when Dr. Koussevitzky and the orchestra brought the evening to an end with a spine-tingling version of "The Stars and Stripes Forever" which brought the whole audience to their feet.

The afternoon program, to which a special group of guests was invited, opened with a demonstration of "The Berkshire" conducted by RCA engineers and officials in the chamber music hall. With live talent and an earlier phonograph for comparison, the company put on an hour-long show illustrating the growing fidelity of musical reproduction.

Before the Shed concert and after it, the opera hall was the scene of a series of excerpts from noted motion pictures selected to show the role background music has taken in the cinema. The program opened with a Mickey Mouse, "Mickey's Opera," and progressed through such outstanding documentaries and regular films as Pare Lorentz' "The River," for which Virgil Thomson composed the music; the Lorentz "The City," and Hollywood's "Our Town," with scores by Aaron Copland, Berkshire Music Center faculty member, who was given a round of applause as his name appeared on the screen; the French "Mayerling," scored by Arthur Honegger; Lenfilm's "The Youth of Maxim," with music by Shostakovich; "Alexander Nevsky," for which Prokofieff composed the background music; and the noted British production of "Henry V," with score by William Walton. The "Alexander Nevsky" excerpt brought forth loud groans from the overflow audience of 1300 when it ended just as the German hordes crashed into the defending Russians and the battle was beginning to get exciting.

The film program was assembled by Francis Robinson, on loan to the Center for a month, from his duties as press agent for actress Katharine Cornell.

Completing the afternoon and early evening events was on-the-spot televising by an RCA crew in the garden. Receiving sets installed in open booths 10 to 15 feet from the camera allowed visitors to watch themselves being televised. The succeeding reactions of glee, shock and/or self-consciousness amused hundreds of onlookers and attracted candid photographers by the dozen. Toward the end of the demonstration, Lewis Perry, secretary of the Center, and several students participated in an informal program of interviews.

The celebrity list for the day was led by Fredric March and his actress-wife, Florence Eldredge.

Proceeds from the entire program will go to the Center.

Federal-City Aid for Opera Predicted by Boris Goldovsky

Boris Goldovsky, director of opera at the Berkshire Music Center, Tanglewood, predicted this morning that in 15 or 20 years, there would be federal and municipal aid in larger cities for the support of opera. He was speaking at the weekly assembly of the Pittsfield summer college at Pittsfield High School.

In the meantime, though, Mr. Goldovsky urges the formation of local guilds which would import and support opera, thereby offering an outlet for operatic talent. He thinks there is a "tremendous" amount of talent for opera in America and he cites the Tanglewood school as an example.

Mr. Goldovsky was active in the organization of the New England Opera Guild, which has organized its own company and will bring famous operas to cities that ordinarily do not hear them.

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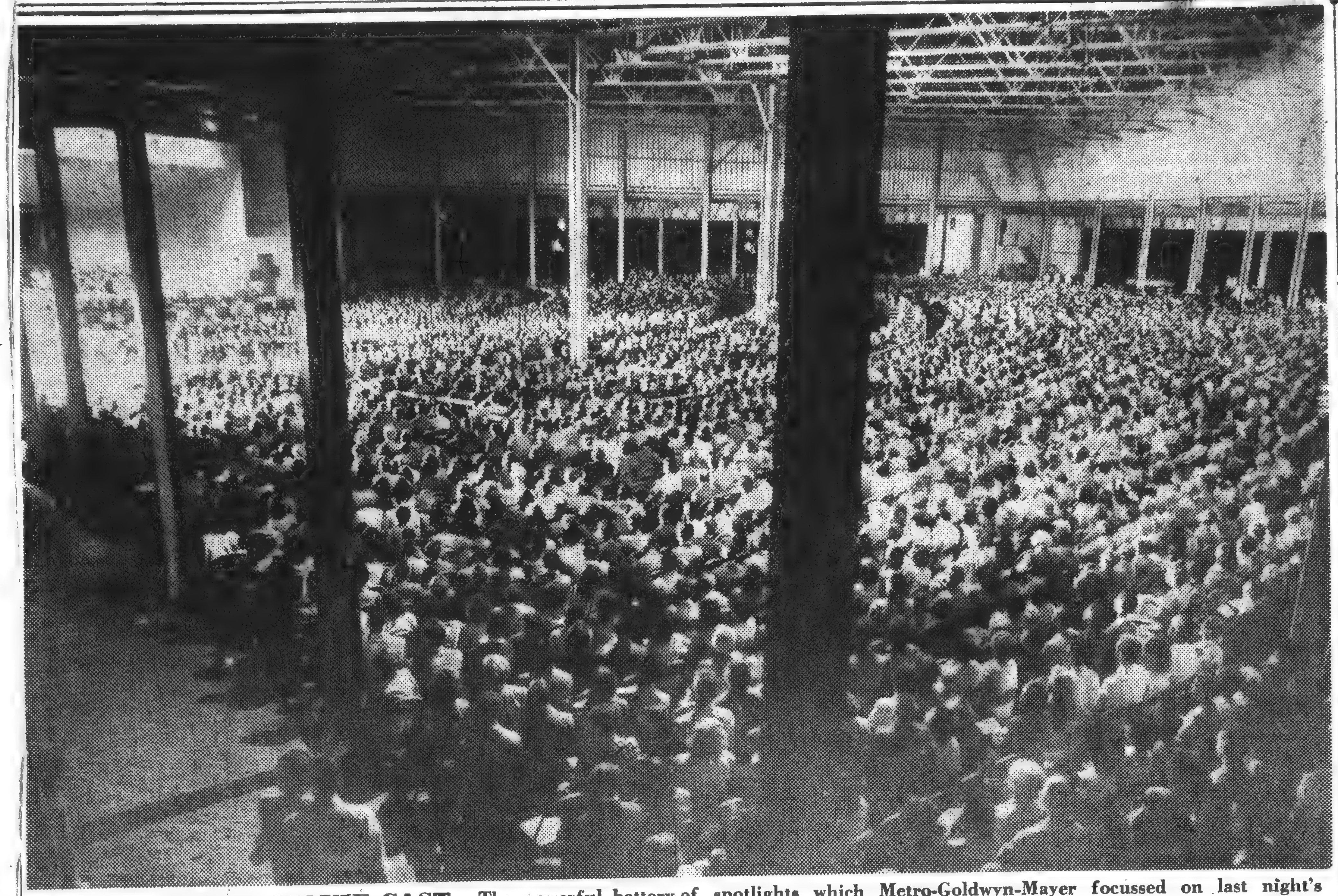
of floods and other disasters get first claim to War Assets Administration's vast hoard of surplus goods under a "mercy priority" that becomes effective today.

The new priority supersedes all existing claims. It may be invoked to aid any area where the President has determined that an emergency exists.

Gordon Quartet

e Berkshire County Eag

Pittsfield, Massachusetts. Wednesday, July 30, 1947.



PORTRAIT OF A MOVIE CAST: The powerful battery of spotlights which Metro-Goldwyn-Mayer focussed on last night's 6000 occupants of the Shed made it possible for photographers to take the first over-all night audience picture in the history of the Festival. The film company will use the footage taken last night as a part of a short on "The Story of Tanglewood."

Subcommittee

Highbrow Holidays

N Y Mirror Jul 31

THE SIMPLE Summer vacation in the mountains or at the seaside has grown inadequate for our generation. We have gone highbrow.

Every hamlet wants its Summer theatre, and at least an occasional star. These theatres offer tyro performers a chance to play in stock, to learn their trade. Stock companies have disappeared in New York.

So, in Summer, the young aspirants can use improvised barns or wayside theatres to practice comedy and tragedy, playing various roles.

There are music festivals, greatest of which is at Tanglewood, between Stockbridge and Lenox, Mass. Tanglewood attracts 10,000 to 15,000 listeners and is a sight to behold. Koussevitzky directs the Boston Symphony in a huge shed, still not large enough for the audience, some with blankets and picnic baskets.

This is extremely highbrow. Yet the crowds grow. This year they will hear all nine Beethoven symphonies at four concerts. As an introduction, Koussevitzky gave them Bach and Mozart and twice so-called modern music.

Maybe vacationists fear the quiet of hot-weather repose or fishing, lest they might think—or even believe.

So they flock to the amazing Koussevitzky and the gymnastics of his protege, Leonard Bernstein, and the terrific tumult that is called modern music.

The hot months call for repose, rest, relaxation. But the temptations of excitement have cut in on them. Americans seem to have lost the ancient art of loafing—which once was the prerogative of only kings.

Crowd of 7000 Attends 'Music for All' Event

History of Recorded Music Is Theme For Potpourri of Orchestral Numbers, Movies and Television at Tanglewood

The year's biggest clambake was held on the grounds of Tanglewood yesterday to honor a phonograph.

Starting at 4 in the afternoon and proceeding with ever-increasing momentum to 11 o'clock, the Berkshire Music Center and RCA-Victor joined forces in a potpourri of "music for all," live and reproduced, heralding 30 years of joint effort in the field of recorded sound.

7000 Attend

By nightfall, some 7000 were gathered in the Shed and on the surrounding lawns for the climaxing program in which Dr. Serge Koussevitzky led the Boston Symphony Orchestra from Vivaldi through Tchaikovsky, Berlioz and Beethoven to John Philip Sousa.

The first half of the evening, consisting of the Vivaldi and Tchaikovsky's piano concerto No. 1 in B flat minor, was on the air coast-to-coast via the American Broadcasting Company as one of its regular Tuesday evening series, with the ABC engineers and their equipment sharing the stage with Dr. Koussevtizky and the orchestra.

In the Tchaikovsky, Ella Goldstein, who is studying at the Center, made her Festival debut and was roundly bussed on the forehead by Dr. Koussevtizky for her performance. Miss Goldstein received a tremendous ovation from the 6000 in the Shed and won further friends when, presented a bouquet by Dr. Koussevitzky, she tried to give it back to him.

During intermission, Metro-Goldwyn-Mayer set up a battery of powerful spotlights along the front edge of the stage and along the west arcade of the Shed. When the audience returned, they were told they were going to be in the movies (MGM is making a short on "The Story of Tanglewood") and asked please to act natural. This resulted in large numbers of people finding it suddenly necessary to walk casually down an aisle in the general direction of the camera, which was set up on the west end of the stage. Filming was done during the first part of the Berlioz "Roman Carnival" overture, with Dr. Koussevitzky and the orchestra playing virtually unseen behind the row of spotlights, and at the end, when the audience gave the conductor and his men their usual warm accolade.

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Continued on Tenth Page

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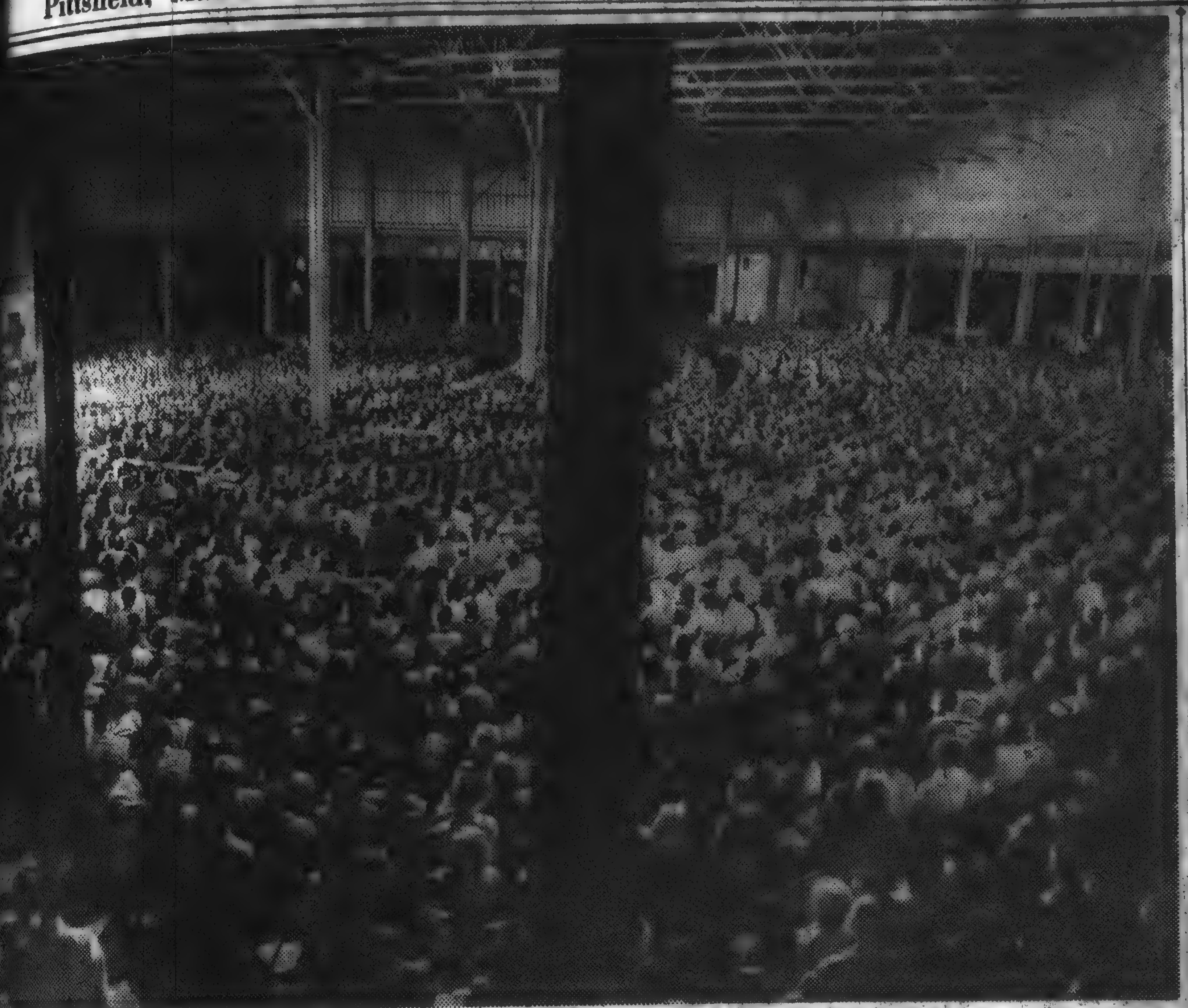
Pittsfield, Massachusetts. Wednesday, July 30, 1947.



A MOVIE CAST: The powerful battery of spotlights which Metro-Goldwyn-Mayer focussed on last night's Shed made it possible for photographers to take the first over-all night audience picture in the history of the Festival. ilm company will use the footage taken last night as a part of a short on "The Story of Tanglewood."

Crowd of 7000 Attends 'Music for All' Event

History of Recorded Music Is Theme For Potpourri of Orchestral Numbers, Movies and Television at Tanglewood

The year's biggest clambake was held on the grounds of Tanglewood yesterday to honor a phonograph.

Starting at 4 in the afternoon and proceeding with ever-increasing momentum to 11 o'clock, the Berkshire Music Center and RCA-Victor joined forces in a potpourri of "music for all," live and reproduced, heralding 30 years of joint effort in the field of recorded sound.

7000 Attend

By nightfall, some 7000 were gathered in the Shed and on the surrounding lawns for the climaxing program in which Dr. Serge Koussevitzky led the Boston Symphony Orchestra from Vivaldi through Tchaikovsky, Berlioz and Beethoven to John Philip Sousa.

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TANGLEWOOD TO RESURRECT ROSSINI OPERA

Boston, Mass., June 13 — A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced.

"The Turk in Italy," in English for the first time on record and with a newly revised libretto, will be presented in the Theatre Concert Hall at Tanglewood, the evenings of August 9 and 11 during the final week of the Berkshire Festival.

This year's festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, music director of the Boston Symphony Orchestra, and continues through August 15. In addition to the opening series, there will be eleven concerts by the full Boston Symphony.

As with the American premiere of "Peter Grimes," the first American performances of Mozart's "Idomeneo," and other previous opera productions at the Berkshire Music Center, "The Turk in Italy" will be performed for Friends of the Berkshire Music Center only.

SEYMOUR LIPKIN WINS RACHMANINOFF AWARD

By John Briggs
New York Post and The Home News
April 30, 1948

Five young pianists competed in Carnegie Hall last evening for the biggest musical jackpot of recent years—the national finals of the Rachmaninoff Fund piano contest, offering to the winner a nationwide tour under the joint sponsorship of Columbia Concerts and the National Concerts and Artists Corporation and an RCA Victor recording contract with a $1,000 cash advance against royalties.

The first prize was won by a young pianist from Cleveland named Seymour Lipkin, who played the first movement of the Tchaikovsky B-flat Minor Concerto.

Gary Graffman, who took second honors, will be given a Carnegie Hall recital next season sponsored by the Rachmaninoff Fund.

The remaining three contestants were Grace Harrington, who won honorable mention for her playing of the Brahms B-flat Concerto; Ruth Geiger, who played the Rachmaninoff "Rhapsody on a Theme of Paganini", and Jeanne Therrion, who performed two movements of the Rachmaninoff Concerto No. 1 in F-sharp Minor.

The contestants were evaluated by a panel of nine judges—Vladimir Horowitz, Mrs. Sergei Rachmaninoff, Rudolf Firkusny, Erich Leinsdorf, Abram Chasins, Reginald Stewart, Gita Gradova, Naida Reisenberg and Jesus Maria Sanroma.

Their decision did not come as a surprise to the audience, judging by the enthusiasm that followed Mr. Lipkin's playing. It seemed to this listener, too, that Mr. Lipkin's performance was phenomenally mature and in the way of range of tone-color and dynamics, in steel-fingered accuracy and rhythmic surety, it was a performance of absolutely finest quality. Mr. Lipkin has poise. And his playing conveys something to his listeners.

Now in his early twenties, Mr. Lipkin already has a remarkable career behind him. He entered the Curtis Institute at ten to study with Rudolf Serkin, studied conducting with Serge Koussevitzky

NEW YORK, N. Y.
TIMES
JUL 30 1947

TANGLEWOOD SEES FIELD DAY IN MUSIC

Movies, Radio and Recordings Share Limelight at Festival —Potpourri of Talents

By ROSS PARMENTER
Special to THE NEW YORK TIMES.

LENOX, Mass., July 29—The Boston Symphony Orchestra, with a generous assist from RCA-Victor, held an event this afternoon and evening at Tanglewood which was variously called a "Field Day," "Music for All," "New Horizons in Music" and "The March of Musical Fidelity."

"A Musical Circus, with Scientific Overtones" would perhaps have been a better title. It was certainly a three-ring affair. Ring one was a demonstration of a new radio phonograph, ring two was a motion-picture program, and ring three was a combination concert, broadcast, pageant and film shooting.

As a side show, there was a television demonstration behind the clipped hedges of the formal garden. Visitors to the grounds were able to step before the television camera and see themselves telecast in two black-hooded television receiving sets.

Another attraction was enjoyment of the grounds of the estate. The event was for the benefit of the Berkshire Music Center, and the public had been invited to come early and bring picnic suppers. It did both. Since seats in the Shed for the biggest event were not reserved, many went straight there and ate as they held their advantageous places.

In so far as the event had a common theme, it was the demonstration of the mechanical means of reproducing music that have been developed in the last forty-five years. The radio, the motion-picture sound track, television and phonograph records, both of today and of the early experimental stages, were all demonstrated.

Ring one—the demonstration of "The Berkshire," the new radio phonograph developed by Victor—was held in the Chamber Music Shed before an audience of 500 invited guests, who overflowed the building to the sunlit lawns. Here Dr. S. F. Olson of the RCA laboratories used scientific charts to show the frequencies the machine could reproduce.

Concert Hall Is Jammed

The gates were opened for the general public at 5:30. An hour later the theatre concert hall was crowded to its 1,100 capacity fo ring two—a showing of excerpt from six films that had notabl musical scores.

They were Aaron Coplan "Our Town," Arthur Honegge "Mayerling," Prokofieff's "Alexander Nevsky," Virgil Thomson's "The River" and William Walton's "Henry V." Many of the younger people, including groups of children from neighboring camps, piled in for the movies.

Ring three—the main show—began in the huge Festival Shed at 8:30. By this time there were more than 6,000 on hand to applaud Serge Koussevitzky and the Boston Symphony Orchestra. The first hour of the program was broadcast by the American Broadcasting System. It consisted of a concerto for orchestra and organ by Vivaldi and Tchaikovsky's B Flat Minor Piano Concerto played by Ella Goldstein.

During the intermission six kleig lights were set up in front of the orchestra and six were set up on the left side. All were turned on the audience. While Dr. Koussevitzky led Berlioz's "Roman Carnival" overture, motion-picture cameras photographed the listeners for a film to be entitled "The Story of Tanglewood."

LOUISVILLE, KY.
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The Berkshire Music Center will hold a six-week session at Tanglewood, July 5 to August 15, under the direction of Dr. Koussevitzky. There will be five departments, as in former seasons: Conducting, Orchestra and Chamber Music, Composition, Opera, and Chorus. In addition to 25 principal players of the Boston Symphony Orchestra, the faculty will include Leonard Bernstein, Richard Burgin and Eleazar de Carvalho, assisting Koussevitzky in conducting; Hugh Ross and Robert Shaw, in charge of choral conducting, and Gregor Piatigorsky, head of chamber music. Darius Milhaud and Aaron Copland will teach composition, and Boris Goldovsky will head the opera department.

Information about the school and the festival may be secured by writing to Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 31 1947

Barber to Hear 2 Sons Playing at Tanglewood

Special to the Herald Tribune

CAMDEN, N. J., July 30.—Max Lateiner, forty-five, a barber most of his life, will enjoy his first holiday Saturday when he will travel with his wife, Rebecca, to Tanglewood, Mass., to hear their sons, Jacob, nineteen, and Isadore, seventeen, play under Serge Koussevitzky at the Berkshire Music Festival.

Jacob Lateiner, a pianist, will be soloist, while his brother, a violinist, will play with the orchestra. The two boys were graduated in May from the Curtis Institute of Music at Philadelphia. Jacob Lateiner has played with the Philadelphia Orchestra under Eugene Ormandy and as accompanist to Efrem Zimbalist, violinist.

The Lateiners traveled in 1926 from Vienna to Havana, where Mr. Lateiner found work as a barber and their sons were born. Both boys have studied music seriously since they were six. The family moved to the United States in 1943.

Mr. Lateiner asked his customers today to postpone their usual Saturday appointments until Monday. He will be back at his clippers and scissors then in the shop at 324 Market Street after a [illegible] week-end.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 30 1947

Science, Music Mix at Festival

By MILES KASTENDIECK

LENOX, Mass., July 29.—Science and music caught up with each other at Tanglewood today and tonight. A musical shindig has been staged by the Boston Symphony Orchestra and RCA Victor the like of which is probably something new under the sun and moon.

They called it "New Horizons in Music."

It was RCA Victor's salute to the first full-sized symphonic organization to make records. Its gesture was a potential gift of $100,000 to benefit the scholarship fund of the Berkshire Music Center.

The day's program covered the fidelity of recordings and the use of the music shed for broadcasting a concert and as a motion picture studio. Added to those demonstrations was a session on music in the movies. This four-ring circus attracted a crowd estimated at 7,000.

In the lineup of movie scores, the representation of composers was impressive. Disney's "Mickey's Grand Opera" was used as a curtain raiser. Then followed excerpts from Copland's "Our Town," Honegger's "Mayerling," Prokofieff's "Alexander Nevsky," Shostakovich's "The Youth of Maxim," Thomson's "The River," and Walton's "Henry V."

For the broadcast portion of the Boston Symphony concert, Koussevitzky programmed Vivaldi's concerto for orchestra with organ in D minor and Tchaikowsky's first piano concerto with 20-year-old Ella Goldstein giving a bravura performance as soloist.

The second half included Berlioz' "Roman Carnival" overture, during which the audience was filmed. Wagner's prelude to Act III of "Lohengrin," the general dance from Ravel's "Daphnis and Chloe," the march from Prokofieff's "The Love of Three Oranges" and Beethoven's overture to "Egmont" completed a somewhat popular list.

NEW YORK, N. Y.
SUN
JUL 30 1947

'Music for All' Fete Held

Tanglewood Festival Devotes a Day to Mechanical Music and Instruments.

By IRVING KOLODIN.

Lenox, Mass., July 30.—The Berkshire Music Center, which has been for a dozen years of aesthetic and academic repute, turned itself into a musical proving ground here yesterday. The radio, the films and the recording sciences passed in review, but the grand marshal of the march was a new phonograph record reproducer, appropriately titled "The Berkshire."

RCA-Victor, which is sponsoring this mammoth descendant of the horn seen in the familiar dog picture, had made some rather spectacular claims for the apparatus. Surprisingly enough, it vindicated a reasonable portion of them. The climax came at the evening demonstrations in the huge music shed when, mid-way in a playing of Beethoven's "Egmont" overture by the Boston Symphony, Koussevitzky held up a hand and the performance continued from a record.

For a moment, even the listener who anticipated the daring gesture was not quite sure which was performing. A few lines of music, and the mechanical source was apparent. But it carried on with such a veracity of tone color and dynamic range that a verdict in its favor was not to be denied. To adjust the tonal output to the huge area and the 5,000 listeners, nine speakers additional to the one in the cabinet were used.

Olson Speaker.

This speaker (designed by H. F. Olson of RCA) is the notable element of the unit. At an afternoon demonstration in a smaller hall, it reproduced the sound of an oscillator from a barely distinguishable rumble at 30 cycles to the faint whine of 15,000. These, of course, are far beyond the capacity of any conventional radio-phonograph. The effect, when applied to recording of proper fidelity, is the difference between a rain-stained window and one newly washed. Both times there has been light, but only with the grime removed does it shine through clearly.

For the while, the mechanical heart of the "Berkshire" is embodied in a custom built body which brings it to a very pretty figure (economically, if not aesthetically). But it is conceivable that its best elements could be assembled in a modest casing which would permit distribution at prices competitive with other high fidelity machines. Right now it ranges upward from $1,800 to an astronomical $4,000 with "projection" television.

Aside from the "Berkshire," the day's visitors to this "Music for All" fete were treated to a showing of films with music by Copland, Prokofiev and Hindemith; sat in on an hour's broadcast of Vivaldi and Tchaikovsky, in which Ella Goldstein had a remarkable success in the latter's B minor piano concerto, and endured a battery of floodlights for the filming of their reactions as Berlioz's "Roman Carnival" overture was played. It would make an interesting sight, for most of the audience had their faces shielded from the overpowering glare. Nevertheless, to quote the most repeated word of the evening, this was a "milestone" along the road of reproduced music.

UST 2, 1947

Beethoven Series Opens At Berkshire Festival

LENOX, Mass., July 31.—The first of four Berkshire Festival concerts devoted to Beethoven's music was given Thursday in Tanglewood's Music Shed by the Boston Symphony Orchestra under Serge Koussevitzky before an audience of 7,600. The works performed were the first three symphonies.

The orchestra and conductor united in a lucid exposition of this highly transitory period in the composer's writings. The contrast between the lyric style of the first symphony and the stern dramaticism of the "Eroica" was vividly illustrated. The first symphony was imbued with a disarming freshness, and the performance of the finale was particularly outstanding in its enthusiasm and crystalline clarity of detail. The second symphony received an effectively intergrated reading, and the "Eroica" symphony gave an impression of unusual strength.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 31 1947

R. C. A. Plans New Line Of Custom-Built Radios

A new line of custom-built high fidelity radio-phonographs, known as the Festival Series, is being planned by the R. C. A.-Victor division of Radio Corp. of America, it was announced yesterday. The first models are now on display at the Berkshire Music Festival, Tanglewood, Lenox, Mass.

Under the merchandising plan, the company will sell direct to the consumer with an over-ride of 10 per cent to any regularly franchised R. C. A.-Victor dealer the customer may designate. The price range is from $1,800 to $4,000.

Harriett H. Higginson has been appointed general manager of the consumer custom products department, which has been formed to develop and market the line. Miss Higginson has had more than fifteen years experience as an advertising, merchandising and fashion executive.

NEW YORK, N. Y.
TIMES

JUL 30 1947

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The final concerts will be on August 12, 14 and 15, and at these will be played Beethoven's Third, Schumann's First and Sibelius' Second Symphonies and Stravinsky's "Petrouchka."

An extra concert on August 10 will be devoted to music by Tchaikovsky. The Festival will open with two concerts of music by Bach and Mozart on Sunday afternoon and Tuesday evening, July 18 and 20, each program to be repeated the following Sunday and Tuesday, and all to be played in the Theater-Concert Hall.

The Berkshire Music Center will hold a six-week session at Tanglewood, July 5 to August 15, under the direction of Dr. Koussevitzky. There will be five departments, as in former seasons: Conducting, Orchestra and Chamber Music, Composition, Opera, and Chorus. In addition to 25 principal players of the Boston Symphony Orchestra, the faculty will include Leonard Bernstein, Richard Burgin and Eleazar de Carvalho, assisting Koussevitzky in conducting; Hugh Ross and Robert Shaw, in charge of choral conducting, and Gregor Piatigorsky, head of chamber music. Darius Milhaud and Aaron Copland will teach composition, and Boris Goldovsky will head the opera department.

Information about the school and the festival may be secured by writing to Symphony Hall, Boston 15, Mass.

UST 2, 1947

Beethoven Series Opens At Berkshire Festival

LENOX, Mass., July 31.—The first of four Berkshire Festival concerts devoted to Beethoven's music was given Thursday in Tanglewood's Music Shed by the Boston Symphony Orchestra under Serge Koussevitzky before an audience of 7,600. The works performed were the first three symphonies.

The orchestra and conductor united in a lucid exposition of this highly transitory period in the composer's writings. The contrast between the lyric style of the first symphony and the stern dramaticism of the "Eroica" was vividly illustrated. The first symphony was imbued with a disarming freshness, and the performance of the finale was particularly outstanding in its enthusiasm and crystalline clarity of detail. The second symphony received an effectively intergrated reading, and the "Eroica" symphony gave an impression of unusual strength.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 31 1947

Barber to Hear 2 Sons Playing at Tanglewood

Special to the Herald Tribune

CAMDEN, N. J., July 30.—Max Lateiner, forty-five, a barber most of his life, will enjoy his first holiday Saturday when he will travel with his wife, Rebecca, to Tanglewood, Mass., to hear their sons, Jacob, nineteen, and Isadore, seventeen, play under Serge Koussevitzky at the Berkshire Music Festival.

Jacob Lateiner, a pianist, will be soloist, while his brother, a violinist, will play with the orchestra. The two boys were graduated in May from the Curtis Institute of Music at Philadelphia. Jacob Lateiner has played with the Philadelphia Orchestra under Eugene Ormandy and as accompanist to Efrem Zimbalist, violinist.

The Lateiners traveled in 1926 from Vienna to Havana, where Mr. Lateiner found work as a barber and their sons were born. Both boys have studied music seriously since they were six. The family moved to the United States in 1943.

Mr. Lateiner asked his customers today to postpone their usual Saturday appointments until Monday. He will be back at his clippers and scissors then in the shop at 324 Market Street after a [illegible]

NEW YORK, N. Y.
JOURNAL AMERICAN

JUL 30 1947

Science, Music Mix at Festival

By **MILES KASTENDIECK**

LENOX, Mass., July 29.—Science and music caught up with each other at Tanglewood today and tonight. A musical shindig has been staged by the Boston Symphony Orchestra and RCA Victor the like of which is probably something new under the sun and moon.

They called it "New Horizons in Music."

It was RCA Victor's salute to the first full-sized symphonic organization to make records. Its gesture was a potential gift of $100,000 to benefit the scholarship fund of the Berkshire Music Center.

The day's program covered the fidelity of recordings and the use of the music shed for broadcasting a concert and as a motion picture studio. Added to those demonstrations was a session on music in the movies. This four-ring circus attracted a crowd estimated at 7,000.

In the lineup of movie scores, the representation of composers was impressive. Disney's "Mickey's Grand Opera" was used as a curtain raiser. Then followed excerpts from Copland's "Our Town," Honegger's "Mayerling," Prokofieff's "Alexander Nevsky," Shostakovich's "The Youth of Maxim," Thomson's "The River," and Walton's "Henry V."

For the broadcast portion of the Boston Symphony concert, Koussevitzky programmed Vivaldi's concerto for orchestra with organ in D minor and Tchaikowsky's first piano concerto with 20-year-old Ella Goldstein giving a bravura performance as soloist.

The second half included Berlioz' "Roman Carnival" overture, during which the audience was filmed. Wagner's prelude to Act III of "Lohengrin," the general dance from Ravel's "Daphnis and Chloe," the march from Prokofieff's "The Love of Three Oranges" and Beethoven's overture to "Egmont" completed a somewhat popular list.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 31 1947

R. C. A. Plans New Line Of Custom-Built Radios

A new line of custom-built high fidelity radio-phonographs, known as the Festival Series, is being planned by the R. C. A.-Victor division of Radio Corp. of America, it was announced yesterday. The first models are now on display at the Berkshire Music Festival, Tanglewood, Lenox, Mass.

Under the merchandising plan, the company will sell direct to the consumer with an over-ride of 10 per cent to any regularly franchised R. C. A.-Victor dealer the customer may designate. The price range is from $1,800 to $4,000.

Harriett H. Higginson has been appointed general manager of the consumer custom products department, which has been formed to develop and market the line. Miss Higginson has had more than fifteen years experience as an advertising, merchandising and fashion executive.

[65]

DINING and

By BERT M

Filet Formidable

After considerable legwork, I finally found that little French restaurant that I was looking for when I stumbled into Quo Vadis. For your information and my reference, it is situated at 129 East Sixtieth Street. It is also in the telephone book, but you will find it there under Le Veau d'Or and not under Veau d'Or, Le, which would have seemed to me to be the logical listing. Anyway, it's there and well worth a visit.

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Talent Monopoly

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Von WOLFGANG STRESEMANN

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G 1 1947

Koussevitzky's Beethoven Masterful

By CARL E. LINDSTROM

IT WAS a new experience at Tanglewood last night to sit through three Beethoven symphonies in a row—the first three at that.

From the suave, uncomplicated opening bars of the First to the closing pages of the Eroica is a mere two hours or so of elapsed time, but from the restive awe with which the young Beethoven looked out upon the prim formalism of Haydn's Vienna in its phosphorescent decay to the completed revolution of his disillusionment in "the memory of a great man" is a long, long way to come, for within this space musical history traverses its most epochal chapters from the begats to the apocalypse.

I was pleased and refreshed that Dr. Koussevitzky did not, however, give us an historical interpretation. There wasn't the slightest suggestion that he saw anything Haydnesque in the First Symphony. It is prissy and stupid to pretend that this delightful symphony is in any sense derivative. It shocked its first audiences and that was because it was the speech of Beethoven and not the product of the aging Haydn's pupil.

* * *

NEVER HAS anyone made this work more Beethovenish than Koussevitzky did last night. Not because it was big; it was manly. There was no idol-breaking particularly; merely intimations of humanity.

These things are not subtle or theoretical. Koussevitzky produces a composer's style right out of factual facilities of his superb orchestra. One could write a book about his method of producing a sforzando. It is more than an accent or an intensification; it is a locution. You know that it is the way Beethoven spoke and that Mozart and Haydn didn't express themselves that way.

Similarly with the creation of a crescendo. Nuance began with Beethoven; it is the essence of his harmony his instrumental coloring. His predecessors created their music on contrasting planes, all kept neatly and strictly apart and there was no washing together of the tonal elements. With Beethoven, naturalism was afoot.

These differences are elementary, even obvious, but it takes the great interpreter like a Koussevitzky to accept the obvious to let it speak for itself. Only lesser men strain for the personal interpretation.

* * *

UNTIL LAST NIGHT I have always found the Second Symphony something of a bore. It has contained a good deal of the Beethoven sweetness which for me borders on the vapid. The fault has been with this listener for last night what had once been "linked sweetness long drawn out" became in the slow movement an elevating and healthy songfulness. Again Koussevitzky did not strive for bigness or boisterousness in the scherzo and the thing came off the more happily for it.

It was interesting to note how Koussevitzky successively built up his orchestra from six basses and six violas in the First, an extra pair of each for the Second, and a full complement of 10 basses in the Third with 12 chairs in each of the other string sections.

The Eroica has always been a favorite with Koussevitzky. Here again there is nothing that could be construed as a personal perspective. He arrived at this Beethoven with an artistic rectitude beyond cavil. His account of the funeral march was one of the noblest things in music. It is an emotional experience that left one in a spent condition for which there was no restorative but the matchless scherzo.

The instrumental perfection, the balance of the woodwind chords, the dazzling horn playing, the luster of the strings was something even beyond what the Bostonians have accustomed us to.

The success of this concert, as is so often the case in musical performance, was created in the first few moments. It was a daring thing to program these three symphonies together. Not many interpretative artists would run the risk.

If Koussevitzky was concerned—and he must have been—all doubt was resolved within five minutes' time. The performance kindled. It spread through the players; the leader was lifted up. You can see when Koussevitzky is inspired and happy. He remained so all evening.

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musicianship but he is in the stratosphere of dreamers who manage to get their dreams realized. For if ever a man has watched a dream walking and playing a violin and holding a baton and singing and carpentering a stage set that man is Mr. Koussevitsky. He dreamed of founding a school of music and opera and here it is. They say that he is now dreaming a Greek theater and he may be again an Aladdin—with the trustees of the Boston Symphony and the friends of the Berkshire Music center playing genii to him. Mrs. Donald Mc Pherson and Mrs. William G. Hibbard are Chicago members of the friends.

For six weeks the schools are in a flurry of ecstatic work. For three of those weeks the Berkshire festival is held, and if one could man-

[Continued on page 2]

Chicago Sunday Tribune: August 3, 1947
Part 7—Page 2 R

Koussevitsky Thrills Crowds in Berkshires

[Continued from page 1]

age it physically one could listen to 14 regular concerts by the full Boston Symphony orchestra, concerts by the student orchestra, chamber music concerts, performances of opera and choral music and rehearsals of all of them.

• • •

Hostesses invite their music loving friends especially for the week-ends of the festival, and at the spinning round of luncheons, cocktail and dinner parties the conversation is as often straight out of Grove's Musical dictionary as it is out of a smart novel.

For the dinner parties the women wear their choicest gowns and in the chill of the evening their bare shoulders are cosy under mink and sable. The gentlemen who belong to the dinner jacket every night school look upon those who appear in sports jackets as rebels. Every one doesn't dress, however. Those who bring blankets and sit or lie outside are in every stage of dress and undress, and on Sunday the wide grass lands within hearing distance disclosed more than one pair of stockings laid out to dry and bare toes twinkled contentedly.

• • •

The fortunate boxholders for the concerts can drive up to the entrance of "The Shed" for the full orchestra concerts. Others park a block or more away and walk. "The Shed" is a pie shaped structure which shelters 6,000. Even those who have a passion for modern architecture must call it purely functional. The gossip is that its acoustics don't do right by soloists, but there is such a sacrosanct air about everything concerning the festival that those doubts are whispered. It is also whispered that there is still an unfulfilled desire on the part of many of those emotionally entangled in Tanglewood for a typically New England "Shed."

Chicago may be a thousand miles away but it has had an intimate part in the Berkshire music, greater than many of the visitors here realize. It was a former Chicagoan, Mrs. Elizabeth Sprague Coolidge who sponsored the internationally famous chamber music concerts which antedated the Tanglewood festival. They were held in her music temple on South Mountain, now not open, but the magnificent Mrs. Coolidge is still here, honored by every one, when she appears at the festival. The late Miss Kate Buckingham who gave Chicago its beautiful lake front fountain lived in the big white house on the mountainside looking down over the lake called the Stockbridge bowl and Tanglewood itself which Mr. Koussevitsky now owns. Miss Buckingham willed the estate to Walter Byron Smith from whom Koussevitsky bought it.

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Across the lake, not far away is another lovely white house recently sold by Mrs. James Ransom Walker who is spending the summer at the Red Lion inn with her sister, Mrs. David Shields Cook. They are sisters of the late Arthur Meeker and members of a large clan who, with other New Englanders settled in Chicago in the early days but always kept their love for New England and have come back every summer. Mrs. Clyde Carr, our own Symphony orchestra's godmother, is also at the Red Lion inn for the festival.

The inn's red lion sign bears the date 1773. Across the street from it is the little white house where the first cable message ever to come across the Atlantic cable was received by Cyrus Field. One of Mrs. Carr's guests at luncheon the other day was Mrs. Freeman Hinckley whose great aunt, a Field, lived in another of the characteristic, beautiful square white clapboard houses. Mrs. Hinckley motored down from Prout's Neck, Me., and was the guest of Mrs. Donald McPherson whose estate, Court Hill, in Pittsfield, is one of the historical spots of this section.

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Next week I shall tell you about her house, in which Chicagoans of three generations have visited, and about other beautiful and historic houses owned by other Chicagoans. But this week it would be called lese majeste by the devotees to talk about anything but the music. For not only was the festival opened but Mr. Koussevitsky's 73d birthday was celebrated, and it was a sort of week-end Berkshire county festival in itself.

The celebrations began on Thursday evening with the opening concert at which the audience rose in a body to greet Koussy, as they affectionately called him after. I noticed, he stood until they did rise in the custom of his audiences in Boston. After his reading of the Brahms second the bravos rang from the emotional thrill. But an even greater ovation greeted 29 year old Leonard Bernstein after his magnificent reading of Stravinsky's "Le Sacre du Printemps" and the Schubert Unfinished Symphony, and Koussevitsky went back to the green room to congratulate his favorite pupil.

In Stockbridge for the festival and among the week-end guests of Mrs. Welch Dickinson was Mrs. Ernst Von Ammon who has worked so devotedly for the success of the Ravinia festival. The John Alden Carpenters usually come down from Beverly for the week-end with Mrs. McPherson during the festival, but they went back to our own festival in Ravinia to hear Papa Monteux conduct John Carpenter's "The Seven Ages."

Attractive young Miss Marion Danielson, who was named for her aunt, Mrs. Chauncey McCormick, was another of Mrs. McPherson's guests. Mrs. Charles B. Goodspeed also came here for the festival, from her Cape Cod home.

Rice's comedy,
Shubert tomorrow night.

'Music for All' Day at The Berkshire Festival

By ELINOR HUGHES

It's a little like coming along at the end of the procession to break into print at this time with the announcement that if there is a lovelier spot in northwestern Massachusetts than Tanglewood, where the Berkshire Festival is now in full swing, I hope to see it and quickly, too. The reason for all this excitement is that last week there was a special "Music For All" day at Tanglewood, presented for the benefit of the Berkshire Music Center, to which I traveled at the cordial urging of the music critic of this paper who felt that he has had and will have his innings at this beautiful place and that it was high time that I should pay it a visit.

However, this was to be a varied sort of entertainment, not entirely musical though music would provide the main course, and so I went, in company with other fortunate guests, in a car provided by RCA Victor, which was closely tied in with the proceedings. Upon our arrival, we were escorted first to the television shed, where we were provided with an interesting exposition and demonstration of television in action, as presented on a very elegant new radio-phonograph with built in television screen, christened, in honor of the Festival, "The Berkshire". (A limited number of these sets are to be sold to supply scholarships for the Music Center, complete with an engraved silver plate inscribed with a grateful message from Serge Koussevitsky.)

RADIO AND PICTURES

The main event of the evening began promptly at 8:30 P. M., in the Shed, which, due to the perfect moonlight night and ideal temperatures, was packed virtually to the last seat, with thousands more sitting on the grass outside. For this occasion only, because it was something of a show as well as a concert, the technicians and announcer for the American Broadcasting Company performed their functions in view of the audience, as the first half of the concert, consisting of Vivaldi's elegant and delightful Concerto in D minor for organ and orchestra, and Tchaikovsky's Piano Concerto No. 1 were sent out over the air. The soloist in the Tchaikovsky work was Ella Goldstein, a young pianist from Palestine, who, following a tentative beginning, gave a splendid assured and exciting performance of this invariably popuar item in the concert repertoire. The audidnce gave her a really notable ovation, and was considerably amused as she attempted to give her sheaf of flowers to Mr. Koussevitsky and he, as firmly, handed them back.

As the audience returned to their seats after the intermission, they discovered that about a dozen floodlights had been set up near the stage and around the sides of the shed to assist the camera men from Metro - Goldwyn - Mayer in photographing the spectators during the first selection on the second half of the photograph. To be sure, the presence of Frederic March and his wife proved slightly distracting, but after this buzzing of talk and craning of necks had subsided, the house lights went down, the orchestra began Berlioa's "Roman Carnival" overture and the cameras did their noiseless and efficient work. It gave a very odd effect, I promise you, to hear the musicians paying and not be able to see them at all. The picture of which these shots will form a part, will be known as "The Story of Tanglewood."

ENTER "THE BERKSHIRE'

The climax of the entertainment was supplied by a brief history of the Boston Symphony Orchestra's part in recording great music, together with the advance in sound reproduction, known as "The March of Musical Fidelity." This began with the orchestra's first recording, the Prelude to Act III of "Lohengrin," made in 1915 when Karl Muck was conducting. Its thin squeaky tones were dramatically contrasted with the orchestra playing the same composition. Then came a dance from Ravel's "Daphnis and Chloe," again with phonograph and orchestra alternating performance, and the march from Prokofieff's "Love for Three Oranges," all of these representing 10 years of progress in musical recording, and each illustrated with little tableaux presented by actors in costume playing phonograph models of the period. The big surprise was the playing of the overture to Beethoven's "Egmont," played by the orchestra to the half-way point and then, with "The Berkshire" unveiled center stage above the heads of the musicians, the orchestra stopped and the radio-phonograph playing the Symphony's new and as yet unreleased recording of this work carried on till the end. No phonograph, of course, should be asked to compete out of doors with a full symphny orchestra, but this new instrument unquestionably represents the finest reproduction available today and is a fine achievement.

The concert concluded with a fine lusty performance of "The Stars and Stripes Forever," after which those interested—and many of them were—were invited to the theater concert hall for a second showing of scenes from various films, American, English and European, which were famous for their incorporation of musical scores by Copland, Honegger, Prokofieff, William Walton and Virgil Thompson. Mickey Mouse in "Mickey's Opera" began the program, and the Agingcourt scene from "Henry V" brought it to a stirring close.

Koussevitsky Thrills Crowds in Berkshires

By Thalia

PITTSFIELD, Mass.—[Special]—Music is in the air both actually and conversationally for miles around. The nationally and internationally famous Berkshire Music festival is held in Tanglewood between Lenox and Stockbridge for three weeks each season and every summer place is filled with music lovers. The Berkshire festival has become a pilgrimage in the less than a decade of its life. Other great music festivals, like Salzburg, for instance, took much longer to achieve the dual halos of musical and social sanctity.

But this part of Massachusetts has been a summer retreat of intellectual society since the days when Hawthorne wrote his Tanglewood Tales for the children who used to gather round a fireplace which still stands in the home of Mrs. William Bullard in whose husband's family it has been for generations. Her house, like all of the old houses hereabouts has been remodeled with its historic shrine reverently preserved.

It adjoins the 210 acre musical Valhalla to which fortunate music lovers are translated before, not after, they die, and which is named for the classic Hawthorne stories. The estate belonged to a Boston family devoted to culture and in 1936 it was given to the Boston Symphony orchestra by Miss Mary Aspinwall Tappan and Mrs. Andrew Hepburn, and Tanglewood as a music center became a reality.

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Serge Koussevitsky, musical director of the Boston Symphony, is not only in the top stratum of

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NEW YORK HERALD TRIBUNE, SUNDAY, 3 AUGUS

Joseph Laderoute

J. Abresch

Who will sing the title role in Mozart's "Idomeneo" tomorrow and Wednesday nights at Tanglewood

Mozart Opera's U.S. Premiere In Berkshires

'Idomeneo' Will Be Sung Monday and Wednesday Nights at Tanglewood

Mozart's opera seria "Idomeneo, Re di Creta" will have its first performances in this country tomorrow and next Wednesday nights in the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass., under the conductorship and stage direction of Boris Goldovsky, who has edited the score for this production. Admission is by invitation to members of the Society of Friends of the Berkshire Music Center. The dress rehearsal will be held tonight.

The cast, orchestra and chorus will consist of members of the Center, with Joseph Laderoute, tenor, as Idomeneo. The role of Idamante, originally written for a castrato, will be sung in the original range by a soprano, Elizabeth Ann Bollinger in one performance and Dorothy Dawson in the other. Others in the cast are Nancy Trickey as Ilia, Paula Lenchner as Agamemnon and Frank Garreva as Neptune.

The opera was written for the Bavarian court in 1780, and first performed in Munich on Jan 29, 1781. Its 150th anniversary was observed in 1931 by the Vienna State Opera in a version edited by Richard Strauss and Lothar Wallerstein, and in Munich in an edition by Ermanno Wolf-Ferrari. It was performed in London in English in 1938. The libretto by the Abbe Varesco is based upon Danchet's libretto for Campra's opera "Idomenee."

Since no printed parts of the score exist, they had to be copied for the coming production. Mr. Goldovsky, in condensing "Idomeneo" to a practicable length, has made some changes in the order of the score so as to obtain coherence and continuity of the dramatic action, but has made no changes in the music itself. The original Italian text will be used.

The Boston Symphony Orchestra completes the second sub-

Playhouse, Dennis, tomorrow night.

Berkshire Festival

The Beethoven cycle in the series of concerts at Tanglewood will be completed this afternoon and Tuesday night, with Serge Koussevitzky conducting the Boston Symphony. Participating during the week will be the Festival Chorus, Robert Shaw, director, and the following vocal soloists: Frances Yeend, Eu-

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NEW YORK, N. Y.
PM
JUL 31 1947

CRITICAL and AMUSEMENTS

—Hague—

'Music for All' Fete Held at Tanglewood

LENOX, Mass.

Under the general title of *Music for All*, a comprehensive and well-staged demonstration of how radio, phonograph, movies and television are bringing music to an ever-widening public, and are broadening music's horizons through the application of the most recent scientific contributions to musical reproduction, was put on Tuesday afternoon and evening, by RCA Victor and the Boston Symphony under the direction of Serge Koussevitzky, at Tanglewood, the orchestra's Summer home in the Berkshire Hills. Coming in the middle of the annual series of Berkshire Festival concerts, this special added event drew nearly 7000, each of whom paid a $2 admission fee to aid the work of the Berkshire Music Center.

Hague

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The first hour of the evening concert by Dr. Koussevitzky and the orchestra was broadcast over the ABC coast-to-coast network. Listeners in the huge Music Shed at Tanglewood and on the air heard vital and notably persuasive performances of the Vivaldi-Siloti D-minor Concerto for Orchestra and Organ, and the First Piano Concerto of Tchaikowsky, with the young Palestinian pianist Ella Goldstein as soloist.

Miss Goldstein's account of the keyboard part of the thrice-familiar work was sure-fingered, forceful and musically convincing. Her playing was dynamically flexible and always controlled. Her tone was good, particularly in the singing passages of the second movement. She lent considerable emotional impact and excitement to the third movement, and had no difficulty keeping up with the precipitous pace Dr. Koussevitzky set towards the close. The audience gave her a long and noisy ovation, with Dr. K. and members of the orchestra joining heartily in the applause.

• • •

After the intermission, the Music Shed was turned temporarily into a movie studio. While Dr. Koussevitsky and the orchestra presented Berlioz's *Roman Carnival* overture, a battery of Klieg lights was trained on the audience, and cameras turned. The sequence is to be used in a film about Tanglewood being prepared by MGM.

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The rest of the program was given over to comparisons of live and recorded performances of music by the orchestra. Entitled *The March of Musical Fidelity*, a series of tableaux with orchestra traced 30 years of development and improvement in recording and record manufacturing techniques. Early Victor records of the Boston Symphony were played on machines of the period, with the orchestra itself playing the same selections.

First came a 1917 acoustical recording of the Prelude to Act III of *Lohengrin*, the first successful recording of a full-sized symphony orchestra, played on an old-fashioned "screech box"; then, the first electrical recording, the General Dance from Ravel's *Dahpnis and Chloe*, made in 1928—in the *live* performance of which, always a specialty of Dr. K. and the Bostonians, conductor and orchestra outdid themselves brilliantly on the present occasion. Next came a recording of the March from Prokofiev's *Love for Three Oranges*, an example of the increased fidelity achieved in 1937.

For climax, there was the dramatic unveiling of RCA Victor's new custom-built, high fidelity radio-phonograph, *The Berkshire*, presented with a smart bit of showmanship. It interrupted the orchestra playing the first part of Beethoven's *Egmont* Overture, continuing the music from a recording of this work (made last week at Tanglewood by the orchestra) in an almost imperceptible switch. It was scarcely apparent where the live orchestra left off and the canned one began, so alike in volume and quality of tone was the music which came from the machine spotlighted on a raised platform behind the musicians. It is the closest I have yet heard mechanical reproduction come to the real thing.

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Incidentally, RCA Victor has earmarked the first 200 sets of *The Berkshire* for sale on a subscription basis to benefit the Berkshire Music Center scholarship fund. The custom-built instrument comes in four cabinet styles, two traditional and two modern, and consists of automatic phonograph, radio receiver for FM, AM and short wave; and, in certain models, a large-screen television receiver. Prices range from about $1800 to $4000.

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In the Theater-Concert Hall, before and after the evening concert, two programs of *Music in the Movies* were presented, demonstrating the important part music plays in films. Parts of movies to which distinguished contemporary composers have contributed musical scores were screened, including Virgil Thomson's graphic and expressive backgrounds for *The River;* Aaron Copland's sharply evocative score for *The City*, and his deeply affecting musical sequences for *Our Town;* Honegger's dramatic music for the romantic morbidities of *Mayerling;* Prokofiev's vivid accompaniment to the Battle on the Ice in *Alexander Nevsky*, and William Walton's to the Battle of Agincourt in Laurence Olivier's *Henry V*. All in all, an uncommonly impressive selection.

Jacob Lateiner, 19-year-old pianist, who will play Beethoven's *Emperor* Concerto with the Boston Symphony, under the direction of Serge Koussevitzky, Saturday night at Tanglewood.

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The Berkshire Festival proper resumes with this evening's concert under Dr. Koussevitzky, when Series B, covering all the symphonies of Beethoven, gets underway with the playing of Nos. 1, 2 and 3 (the *Eroica*). Saturday evening will bring Nos. 4 and 5, and the *Emperor* Piano Concerto with young Jacob Lateiner as soloist. The 6th (*Pastoral*) and 7th Symphonies, and the 4th Piano Concerto with Joseph Battista as soloist, make up the program for Sunday afternoon; and the cycle will close next Tuesday evening with the performance of the 8th and 9th (*Choral*) Symphonies.

The Festival will conclude with the concerts of Thursday evening, Aug. 7, Saturday evening, Aug. 9, and Sunday afternoon, Aug. 10, with Leonard Bernstein conducting the first one, Robert Shaw the second, and Dr. Koussevitzky the last.

—ROBERT A. HAGUE

Symphony's re-
Saturday morning
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of the Center's

chamber music. Mon-
concert. Wednesday,
c. Eleazar de Carvalho
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2:30. opera scenes. Next
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[68]

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NEW YORK, N. Y.
PM

Pool Bonus For Homes, Vets Urged

A plan to build co-operative housing projects for veterans by utilizing the proposed State veterans bonus was announced yesterday by Herman T. Stichman of the State Division of Housing.

Under the plan, veterans could rent apartments at

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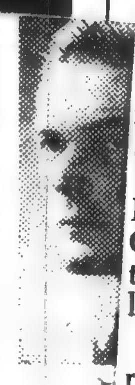

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PATORUZU

LOOK AT THAT PLANE! IT'S RIGHT ABOVE US!
DO YOU SUPPOSE...? NO! MY FISTS ALWAYS KILL!
WE'RE NEAR ENOUGH TO SEND THEM A MESSAGE!
TROUBLES AGAIN!
GEE!

Sixty War Killings Balance One Non-War

James Quinn, 22, a former Marine who had pleaded guilty to second degree manslaughter in the fatal knifing of Margaret Dowling, appeared in Queens County Court expecting to hear the mandatory sentence of at least 10 years in prison.

Instead he heard a probation report citing War Dept. praise for Quinn for having slain 60 Japanese in hand-to-hand bayonet fighting. Judge Peter T. Farrell and Assistant D. A. David L. Dugan agreed that Quinn's heroic record had earned him a chance. He was sent to the Elmira Reformatory for a maximum of 18 months.

Dispute Date In POW Death

Entries

While the "entries COLE PORTER STAK week's DISC JOCKEY I being groomed (as if th it!), how about pitching a few brief notes about C himself, the composer this week.

It is considered ineleg the phrase "most uniqu Cole Porter there is phrase that does justi position in Tin Pan Alley

He is certainly the onl Alley denizen to start o $1,000,000 inheritance, one to maintain two (co apartments at the Wald (one to work in, the oth in), the only composer cluding Chopin to have th pean villas going at once Lido and Venice, where occupied Robert Brow mous diggings. He is f only composer who start life to become a circus a

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J. Abresch

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The Boston Symphony Orchestra completes the second subscription cycle, Series B, of the Berkshire Festival at Tanglewood this afternoon, when Serge Koussevitzky will conduct a Beethoven program. An extra concert, devoted to Beethoven's eighth and ninth symphonies, will be held next Tuesday at 7:30. The remaining festival programs are:

Today, 3:30 (Series B), Serge Koussevitzky conducting. Beethoven, Symphony No. 6 (Pastoral); Piano Concerto No. 5 ("Emperor," soloist, Joseph Battista); Symphony No. 7.

Tuesday, 7:30 (Extra concert), Serge Koussevitzky conducting. Beethoven, Symphony No. 8; Symphony No. 9, with Festival Chorus; soloists, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

Thursday, 8:15 (Series C), Leonard Bernstein conducting. Haydn, Symphony No. 102 in B flat; Hindemith, violin concerto (soloist, Ruth Posselt); Schumann, Symphony No. 2, in C major.

Saturday, 8:15 (Series C), Robert Shaw conducting, with Festival Chorus. Bach, Cantata No. 50, "Nun ist das Heil"; Stravinsky, Symphony of Psalms; Mozart, Requiem. (Soloists as on Tuesday.)

Sunday, Aug. 10, 3:30 (Series C), Serge Koussevitzy conducting. Martinu, Concerto Grosso for chamber orchestra with two pianos; Ravel, Pavane and Bolero; Tchaikovsky, Symphony No. 4.

The Boston Symphony's rehearsal next Saturday morning will be open to the public for the benefit of the orchestra's Pension Fund. The following programs of the Berkshire Music Center, in addition to the performance of "Idomeneo," are open to members of the Society of the Center's Friends:

Today, 10:30 a. m., chamber music. Monday, 1:30, orchestral concert. Wednesday, 4:30, chamber music, Eleazar de Carvalho conducting. Thursday, afternoon, symphony concert. Friday, evening, student orchestral concert. Saturday, 2:30, opera scenes. Next Sunday, morning, chamber music.

Inquiries should be directed to Tanglewood, Lenox, Mass.

Festival at Salzburg

Playhouse, Dennis, tomorrow night.

Berkshire Festival

The Beethoven cycle in the series of concerts at Tanglewood will be completed this afternoon and Tuesday night, with Serge Koussevitzky conducting the Boston Symphony. Participating during the week will be the Festival Chorus, Robert Shaw, director, and the following vocal soloists: Frances Yeend, Eunice Alberts, David Lloyd and James Pease. They will be heard not only in Beethoven's 9th Symphony on Tuesday but also in Mozart's Requiem, a Bach Cantata and Stravinsky's Symphony of Psalms on Saturday. Joseph Battista, pianist, will be the soloist today in Beethoven's 4th Concerto. Robert Shaw will conduct Saturday's concert; and Leonard Bernstein will conduct on Thursday when Ruth Posselt, violinist, will be soloist in Hindemith's Concerto.

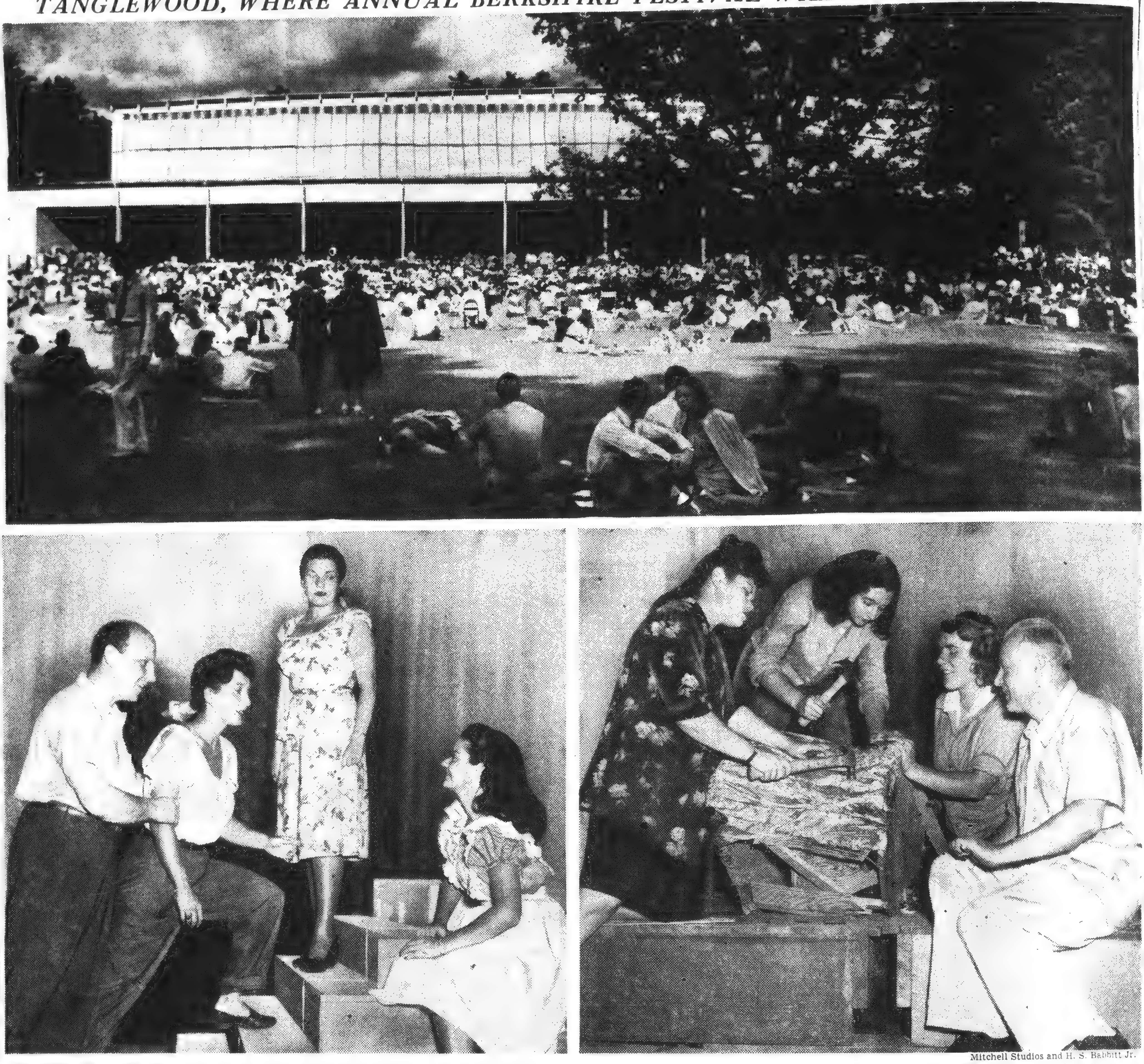
An extra event of exceptional interest will be the first American performance of Mozart's opera, "Idomeneo," tomorrow night by the opera section of the Berkshire Music Center under Boris Goldovsky's direction. This will be repeated on Wednesday evening.

The remaining programs of the Festival which ends a week from today, are as follows:

TODAY at 3:30 P. M.	
Symphony No. 6, "Pastoral"	Beethoven
Piano Concerto in G major No. 4	Beethoven
Symphony No. 7 in A major	Beethoven
TUESDAY at 8:15 P. M.	
Symphony No 8 in F major	Beethoven
Symphony No. 9 with final chorus on Schiller's "Ode to Joy"	Beethoven
THURSDAY at 8:15 P. M.	
Symphony in B flat No. 102	Haydn
Violin Concerto	Hindemith
Symphony No. 2 in C major	Schumann
SATURDAY at 8:15 P. M.	
Requiem Mass	Mozart
Symphony of Psalms	Stravinsky
Cantata No. 50 "Nun ist das Heil"	Bach
SUNDAY, Aug. 10, at 3:30 P. M.	
Concerto Grosso for chamber orchestra with 2 pianos	Martinu
Pavane: Bolero	Ravel
Symphony No. 4 in F minor	Tchaikovsky

[68]

TANGLEWOOD, WHERE ANNUAL BERKSHIRE FESTIVAL WILL END NEXT SUNDAY



Mitchell Studios and H. S. Babbitt Jr.

At top, the Music Shed where the symphonic concerts by the Boston Symphony, under Serge Koussevitzky, are held. Lower left, Boris Goldovsky directs a rehearsal of Mozart's "Idomeneo," which will be performed for the first time in this country tomorrow night. Lower right, students of stagecraft work on sets of "Idomeneo."

SOLOISTS IN NINTH SYMPHONY: Three of the four soloists who will appear with the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, for Beethoven's Ninth Symphony and Mozart's "Requiem" in the Music Shed tomorrow night, starting at 7.30, take time out from rehearsals to be snapped on the Tanglewood lawn. They are left to right, James Pease, Miss Eunice Alberta and David Lloyd. The fourth soloist will be Miss Frances Yeend, soprano.

MUSI

SUNDAY

... Studios and H. S. Babbitt Jr.
... time in this country
... sets of "Idomeneo."

Aug 4

FROM THE HEART

Music With Something to Say Can Take Or Leave Fashions of Day

By OLIN DOWNES

THE a[illegible] of Schumann is well [illegible] that you can con[illegible] within the four [illegible] symphony. [illegible] the wiser [illegible] when they tho[illegible] Honegger's Sym- A[illegible] solo trum- for [illegible] last week. This Ta[illegible] by Ho- ny [illegible] in [illegible] 1941, during [illegible] The G[illegible] Honegger should conduct in [illegible] that he should be [illegible] as an art- [illegible] not racially, Ge[illegible]. He declined [illegible] during the [illegible] of occupation this sym-ph[illegible]

[illegible] that if Hitler's [illegible] had had the perception [illegible] the significance of this "m[illegible]," they certainly would have [illegible] suppressed its appearance. Fo[illegible] score impresses us as music [illegible] only of tragedy but re[illegible] vo[illegible] ever worse from the vi[illegible] of the aggressor—of fai[illegible] deliverance.

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Communication

B[illegible] the final test of the pudding is it[illegible] eating. The final test of music [illegible] what it communicates to liste[illegible]. For the present writer this [illegible] of Honegger communicates [illegible] intense feeling that comes from [illegible] deep within and not merely char[illegible]teristics of style or form. In-deed, it presumes a certain profound revolution in the artist himself which is not the one that Schumann referred to in his famous aphorism [illegible] an inner revolution, through which Arthur Honegger becomes not as in the past an *exterior* but an interior composer.

We mean [illegible] new orientation on his part which we had not previously [illegible] or realized, in his [illegible]. It may be that conversion [illegible] has previously characteristic [illegible] and what we can call [illegible] stage-craft is discernible [illegible] of his that we do not [illegible] The "innerness" that we find [illegible] recent work of his also [illegible] present in his dramatic sc[illegible] d'Arc au Bucher," wh[illegible] be heard in New York [illegible] season and of which Mr. H[illegible] is scheduled to direct a st[illegible] performance later this year at [illegible] Arts. In the past Honegg[illegible] has appeared almost invariably as a musical realist and dramat[illegible] and not at all as a mystic or [illegible] listening to voices [illegible] himself, rather than to the phenomena of the outer world.

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But see what has happened in the pages of this symphony.

Interior Music

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The devices used in the music as such, can be found in a hundred contemporaneous scores. Thus they appear oftenest as instrumental gadgets and tricks of the trade, just as plausible in the musical literature of today as the bumbling counterpoint of contemporaries of J. S. Bach was in the early eighteenth century, and no more important to posterity. What matters in this new symphony, yet to be heard in New York, is the composer's emotion which has wrung from him richly expressive music. For Mr. Honegger, in these pages, is speaking, willy-nilly, from the depths of his heart. One would say that what he is saying has gripped him hard, and was not to be evaded by him, or referred to in terms of artistic casuistry.

Result of Experience

We doubt if this would have come to him—this inescapable conviction, this power of expression—without the fertilization that searing experience brings to a genuine artist and an honest and thoughtful man. This precious essence is what has been so sadly lacking in the arid stretches of the contemporaneous musical landscape, where so much glitters which is a mirage of superficialities and tricks of style. It is unspeakably welcome.

Finally, it is a pleasure to observe the way in which Mr. Honegger had fought free of shibboleths and musical fashions of the moment and used not one but all the methods of musical expressions which seemed germane to his idea. He uses the strings as the most sensitive and expressive instruments of the orchestra, the ones nearest the human voice.

No one knows how important this work will appear fifty or a hundred years hence. We doubt if Mr. Honegger cares. For he did not write this symphony with one anxious eye on the future and the other one on preferences of the hour. He had not in mind, penning this score, rivals, friends, cliques or critics. He had a better prospect before him. He just followed the splendid advice of Giuseppe Verdi to a younger colleague. He just sat down, deeply moved, and wrote, in masterly fashion, "a little music."

[illegible] THE STADIUM

J. Abresch

Euge[illegible] Istomin, piano soloist, [illegible] at season's finale.

Beethoven's Symphonies At Tanglewood

By CARL E. LINDSTROM

Koussevitzky's Beethoven cycle was continued in the Saturday and Sunday concerts at Tanglewood. He saw us through the Fourth, Fifth, Sixth and Seventh symphonies and the piano concertos in E flat (the "Emperor") and the G. major.

The leader of the Boston orchestra has never set himself up as a Beethovenist particularly. He has favored the Eroica, of which we heard such a model performance on Thusday and he has found the Fifth a very useful program item.

It has been his splendid objectivity, his definitive recreation of these classic scores that has made the Beethoven cycle the feature of the 1947 Berkshire Festival. His familiar dealing with the Fifth has always been the antithesis of what this reviewer praised him for on Thursday — objectivity and avoidance of the personal interpretation. Koussevitzky's Fifth is a very individual reading. It is volcanic and quite fierce. It usually brings down the house and it was used on Saturday night to cap the climax of what turned out to be the biggest audience so far to gather on the Tanglewood grounds—something over 14,000 souls.

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His performance was a calculated one but it had artistic distinction too and he made a very fine impression upon the audience.

Joseph Battista made himself a part of the orchestra rather than standing upon soloist's prerogatives in presenting the G major concerto. He sedulously watched Koussevitzky's beat, allowing the conductor to set tempos as well as mood and manner. Only in the concluding rondo did his youthful enthusiasm make him something of a pacer-setter. Over all, his performance was hardly scaled for outdoor performance and it was doubtful if the listeners on the lawns outside the pavilion got full benefit of the nicer details of both tone and phrasing.

Koussevitzky's concerto accompaniments leave something to be desired. So strong an individualist as he is does not find it easy to subordinate himself to a soloist's vagaries, even when they are justified. All his cues to the orchestra are concerned with How and not When. Consequently a collaboration such as this, especially with two such young soloists, revealed a need for better team work.

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The Beethoven cycle will finish n Tuesday night with the Eighth nd Ninth symphonies.

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Miss Yeend appeared at Tanglewood last year in the final concert of the festival when she created the leading soprano role in the American premiere of Benjamin Britten's "Peter Grimes."

Tanglewood

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Closing concert of Beethoven cycle at 7.30. The Boston Symphony Orchestra, Serge Koussevitzky conducting, will play the eighth and ninth symphonies, with Schiller's Ode to Joy by the Festical chorus.

Tomorrow

Second performance of Mozart's "Idomeneo" at 8.15 by opera students of Berkshire Music Center.

Concert Canceled

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Party Planned

Students and faculty of the Berkshire Music Center, members of the Boston Symphony and the national committee of the Society of Friends of the school will hold a party Friday afternoon at 4 in the garden in honor of Serge Koussevitzky, music director of the orchestra and director of the school.

Notables at Festival

Among the week-end visitors to the Berkshire Festival were former Ambassador Joseph P. Kennedy and Mrs. Kennedy of Boston; U.S. Supreme Court Justice Felix Frankfurter; Jennie Tirrell, opera star; Gene Tunney, former world heavyweight boxing champion, and Mrs. Tunney; Lowell Thomas, news commentator, and Mrs. Thomas.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 27 1948

MUSIC

Berkshire Chamber Music Programs Devoted to Schubert, Bela Bartok

By E. V. W.

June birth month of: Robert Schumann, Edvard Grieg, Joseph Joachim, Leopold Auer, Edward Elgar, Tito Ruffo, Roland Hayes, Erno Rapee, John Finley Williamson, John McCormack, Richard Strauss, Richard Crooks, Nelson Eddy, Oley Speaks.

CHAMBER MUSIC CONCERTS at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday nights of July. The six Bartok quartets will be divided between two Saturday nights, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theater-Concert Hall at Tanglewood and Friends of the Berkshire Music Center are invited to each of the concerts. The Schubert series will include July 7—Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreiss" song cycle with Ralph Herbert, baritone; July 14—the Trios in B flat major and E flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21—String Quartet in D Minor ("Death and the Maiden"), the Quartet Movement in C Minor, and the String Quintet in C Major by the Boston String Quartet; July 28—String Quartet in A Minor, the Quintet in A Major ("Trout"), and the Octet in F Major by the Boston Conservatory String Quartet and assisting artists. The pair of Bartok programs cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not, however, played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his Fourth, First and Sixth works in this form.

Every good poem embodies a musical germ, a secret melody. To discover this, to hit on the key for it, and to give it an artistic form, is no common gift—it must be inborn, for it cannot be acquired.—Robert Franz.

...dins and H. B. Babbitt Jr. ... time in this country ...ets of "Idomeneo."

MUSIC

FROM THE HEART

[illegible]usic With Something to Say Can Take Or Leave Fashions of Day

By OLIN DOWNES

THE aphorism of Schumann is well known that you can conceal revolution within the four walls of a symphony, [illegible]e police be none the wiser. [illegible] thought of this when they [illegible] Arthur Honegger's Symphony for strings with solo trumpet [illegible] Tanglewood last week. This [illegible]ny was composed by Honegger in Paris in 1941, during the German occupation. The Germans had made overtures to Honegger [illegible] that he should conduct in [illegible]y; later, that he should be [illegible]d to the public as an artist [illegible]logically, if not racially, [illegible] German side. He declined [illegible]rs, and penned, during the [illegible] of occupation, this symphony.

[illegible] believe that if Hitler's [illegible] had had the perception [illegible] the significance of this [illegible]," they certainly would [illegible] suppressed its appearance. [illegible] score impresses us as music [illegible] only of tragedy but re[illegible] even worse from the [illegible] of the aggressor—of deliverance.

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We mean by this a new orientation on his part which we had not previously encountered, or realized, in his music. It may be that conversion from his previously characteristic realism and what we can call tonal stage-craft is discernible in scores of his that we do not know. The "innerness" that we find [illegible] recent work of his also [illegible] present in his dramatic score [illegible] d'Arc au Bucher," which will be heard in New York next season, and of which Mr. Honegger is scheduled to direct a stage performance later this year at Buenos Aires. In the past Honegger has appeared almost invariably as a musical realist and dramatist and not at all as a mystic or introspective, listening to voices inside himself, rather than to the phenomena of the outer world.

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Eug[illegible] Istomin, piano soloist, [illegible]at season's finale.

Aug 4

THE HARTFORD T[illegible]

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Eagle Aug 5

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SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 27 1948

MUSIC

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By E. V. W.

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Aug 3

NEW YORK HERALD TRIBUNE

Mozart 'I Domeneo'

Opera Heard First Time in U. S. at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 4.—Mozart's three-act opera "Idomeneo," first head in Munich in 1781, was produced for the first time in America tonight by the Berkshire Music Center's opera department in the opera hall at Tanglewood for an invited audience.

Boris Goldovsky, head of the opera department, doubled as conductor and stage director. Joseph Lauderoute sang the title role of the Cretan king who is faced with the prospect of sacrificing his son, Idamante, to the god Neptune. Ann Bollinger, a young soprano from New York, sang Idamante. Ilia, a Trojan princess, was sung by Nancy Trickey, with Paula Lenchner as her unsuccessful rival, Elettra. Frank Guarrera, as the high priest Arbace, and Adele Addison, Mildred Mueller, Robert Holland and Edward Ansara completed the cast.

The soloists, choristers and members of theorchestras are students at the center. In last night's dress rehearsal the cast was the same except that Miss Bollinger and Dorothy Dowson, who will sing the role in the repeat performance of "Idomeneo" Wednesday night, alternated as Idamante.

Mr. Goldovsky has pointed out that the principal difficulties in staging "Idomeneo" are caused both by its length and its dramatic structure. Mozart's librettist, the Abbe G. B. Varesco, of Salzburg, had to provide a sufficient quota of arias for each principal, and this militated against dramatic clarity and continuity. Besides condensing the score to a practicable length of two hours and a half, he has made certain transpositions of scenes in the second and third acts to clarify the development of the story.

This he thinks is particularly modern, since it presents problems which face us now such as men's struggle with vast natural forces and the necessity of carry out one's obligation. Apart from cuts, he has not changed the music itself. Idamante's music, originally assigned to a contralto, is sungi in its original range by a soprano in this production.

Mr. Goldovsky has succeeded in giving a sense of dramativ coherence and continuity, and the musical sequence in yesterday's dress rehearsal seemed logical and coherent, except for one over-apparent seam in the last act. One can be very grateful to him and to the Berkshire Music Center for bringing to light this remarkable example of late eighteenth century opera.

The music throughout is unmistakable and characteristic Mozart, and of a mature Mozart; the score is often prophetic of the better known operas written bet- and eleven years later. This sometimes makes it difficult, at a first hearing, to get a clear idea of the individuality of "Idomeneo" as distinguished from the later operas. There were remarkable anticipations of "Don Giovanni" or "The Marriage of Figaro." Elettra's last aria before her suicide has a pungence and fury which reappears in the queens second aria in "The Magic Fluet." There is music, particularly when tragedy is imminent of vivid emotional persuasiveness, music of a characteristically Mozartian lyric appeal.

Impressions gathered at a dress rehearsal are naturally subject to amendment, but this left the reviewer wondering how much an occasional impression of unevenness of inspiration in the score was due to the music itself and how much to a production which, while devoted and consicentious, seemed more routine than imaginative.

The music was presented in a straightforward manner, but with inflexibility of tempo and insufficient revellation of mood, atmosphere and emotion. Dramatically, also, the performance gave a sense of conscientiousness rather than of conviction, leaving it to a further hearing to reveal how much dramatic persuasiveness exists in the roles themselves.

Richard Rychtarik's settings seemed too ambitious for the theater's relatively small stage, giving a sense of too much detail and missing atmospheric fidelity. Nor did the costumes designed by Leo Van Witeen engage the imagination. From a student production of such an exacting work too much should not be expected, but last summer's Tanglewood production of "Peter Grimes" showed what could be successfully accomplished on this stage.

Nevertheless, this production is an important event in American operatic history, and it will be interesting to see whether "Indomeno" will be added to the Mozart repertoire of our professional opera companies during the next few years.

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By JAY C. ROSENFELD

A Mozart opera received its American premiere last night at Tanglewood. "Idomeneo, King of Crete" or "Ilia and Adamante," written by Mozart in 1780 and produced in Munich the following year, has lain practically neglected, except for a very rare dusting off on the occasion of an anniversary, until last night when it was resurrected by Boris Goldovsky, chief of the opera department of the Berkshire Music Center. This school, established by Dr. Serge Koussevitzky as an adjunct to the summer festivals by the Boston Symphony Orchestra, won international recognition last year for its American premiere of Benjamin Britten's new opera, "Peter Grimes." Now they have scored another major triumph with this revival.

Major Credit Goldovsky's

The major credit for the enterprise is due Mr. Goldovsky, for it was he who trimmed, cut, revised and transplanted the material of the three-act opera which, unabridged, would consume four full hours. Last night, with remarkable despatch and absence of any manner of hitch, the final curtain was lowered at quarter to 11 before an excited and acclaiming audience containing a good representation of the nation's press. With his colleagues of the school faculty, Goldovsky trained the singers, designed and constructed the sets, rehearsed the orchestra, working without benefit of tradition or precedent on this particular opus. The integration was a matter of marvel when all the factors were considered. The disposition of the choruses and the management of the scenes requiring the whole company were notably well prepared, with a minimum of maladroit incidents which are inevitable in first performances.

The plot is a variation of the episode in Homer's "Odyssey" in which Idomeneo, returning home from his distinguished part in the Trojan war, is overtaken by a vow to sacrifice to Poseidon, the god of the sea, the first living thing that meets him when he reaches home. This proved to be his son, whom he slew in accordance with his vow. In the adaptation by the Abbe Varesco from a previous French work, Poseidon is moved to mercy and Idomeneo renounces the throne in favor of his son Adamante.

Goldovsky, himself, found it necessary to renounce a personal vow he once made to never produce an opera in America in anything but English. When he decided, last February, to produce Idomeneo this summer, he set to work to make an English translation, but was soon informed that one existed, from the presentation in London in 1930 on the 150th anniversary of the opera. Efforts to secure the translation were delayed so that insufficient time remained finally to make a new one. Thus the opera was sung in its original Italian last night.

The original plot was very long and taxed one's credulity. Goldovsky's version has a reasonable and terse continuity. The material he has retained is all valuable and good Mozart.

Singers Extremely Able

The singers were extremely able. Joseph Laderoute, in the title role, exceeded the splendid impression he made last year, also in the title role of "Peter Grimes." Strangely again the turbulence of the sea was a major factor in last night's play and he was called upon to make many analagous steps in both operas. The first opens with Ilia, sung by Nancy Trickey, alone on a terrace before a temple, singing a long aria after which she withdraws in favor of Adamante, sung last night by Ann Bellinger. (Dorothy Dawson will take this role tomorrow night.) This grateful music was sung with telling beauty by both soloists, although the paucity of stage business up to this point was not sufficiently active to provoke complete interest. A general entrance by soldiers, maidens and captives now permits the colorful costumes and Mozart's chorus-writing to contribute to the dramatic effect which was brought into full play. Laderoute looked, as well as sang, majestically. His stature towered over the lesser aristocracy and the plebians. His costume and that of Adamante were particularly appropriate. The flowing robes of the feminine characters supplied bountiful background to the classic scenes.

Frank Guerrara as the high priest disclosed a voice of opulence and effective dignity. Adele Addison, as one of two Cretan maidens made the most of a small fragment, but Paula Lenchner, as Elletra, was a dramatically malevolent jilted lover and vocally was conspicuously graphic. Her deep rich contralto was used with excellent control and powerful resourcefulness.

The first act closed with one of the most striking tableaux of the opera. Here the stage direction was visibly masterly. The second and last acts open with an untenanted stage and a quiet pit. The second act starts with a narrative sung to piano accompaniment, supplied with great support by Mr. Goldovsky, who also leads the orchestra of 37 students from the Berkshire Music Center. There has been a spirited overture to the opera, but the orchestral inexperience of the students did not suffice to do it full justice. The second act also offers opportunities for the best concerted music. An outstanding duet between Ilia and Adamante, and later a quartet, in which they are joined by Idomeneo and Elletra, were magnificent as music and in their rendition, and the storm scene contained some of the finest orchestral material of the evening.

Third Act Most Exciting

The third act, however, is dramatically the most graphic and the most exciting of the entire work. A masterpiece of choral writing provides the occasion for the employment of the resources of the production and brings it to a climax. The heroic exploits lift the action to a point of high excitement, even though a trifle more thorough immersion in the realism of the scene might have carried it on further.

The audience was extravagant in its outbursts of applause at the conclusion and honors were shared by all, including the director and Richard Rychtarik, the scenic director and Feliz Wolfes, the assistant conductor.

Mr. Goldovsky, before the resumption of the second act, had come to the stage to make a few short remarks, a feature in which he is unique and quite unexcelled. He told of the problems of adapting the opera for modern production and compared the action of the plot to the international situation today. He chose to discern a prophetic touch in the work and drew an analogy between the struggle of the Cretans with the elements and the struggle of us moderns with the elements which our scientists have unleashed. His varied and many contributions to the production brought him tremendous acclaim.

News Republ. Aug 7

adio-Phonograph aced On Display

e Berkshire, new radio-tele-on-phonograph, which was ctacularly introduced as the ax for "Music for All" con- at Tanglewood, is now on lay for the first time. Demtrations of the new instrunt are being given by RCA tor at the Brotherhood Club, lker Street, Lenox.

As a result of the interest created by the television demonstration at Tanglewood, RCA Victor has also arranged to present television demonstrations for the public at the Brotherhood Club daily at 4:30. Students of the Berkshire Music Center will participate in the programs and the public will be able to see themselves on television receivers.

The scholarship fund of the Center is expected to benefit substantially from the sales of the Berkshire instruments, according to arrangements made by RCA Victor and George E. Judd, business manager of the Boston Symphony Orchestra. A limited quantity of the instruments will be available. A silver plaque bearing the purchaser's name as sponsor of a scholarship and signed by Serge Koussevitzky will be affixed to each.

In a demonstration of the instrument's high fidelity of music reproduction, the Berkshire was introduced at the finale of the "March of Musical Fidelity", when the Boston Orchestra, Dr. Koussevitzky conducting, stopped suddenly during its performance of the overture from "Egmont" and the audience heard the concluding portion from a record played on the Berkshire, prominently displayed an a platform above the heads of the orchestra members. It took the audience several seconds to realize that the overture was being played by the Berkshire, rather than the orchestra, and when the spotlight lighted the instrument it brought enthusiastic applause.

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Among the week-end visitors to the Berkshire Festival were former Ambassador Joseph P. Kennedy and Mrs. Kennedy of Boston; U.S. Supreme Court Justice Felix Frankfurter; Jennie Tirrell, opera star; Gene Tunney, former world heavyweight boxing champion, and Mrs. Tunney; Lowell Thomas, news commentator, and Mrs. Thomas.

[71]

Aug 5

NEW YORK HERALD TRIBUNE

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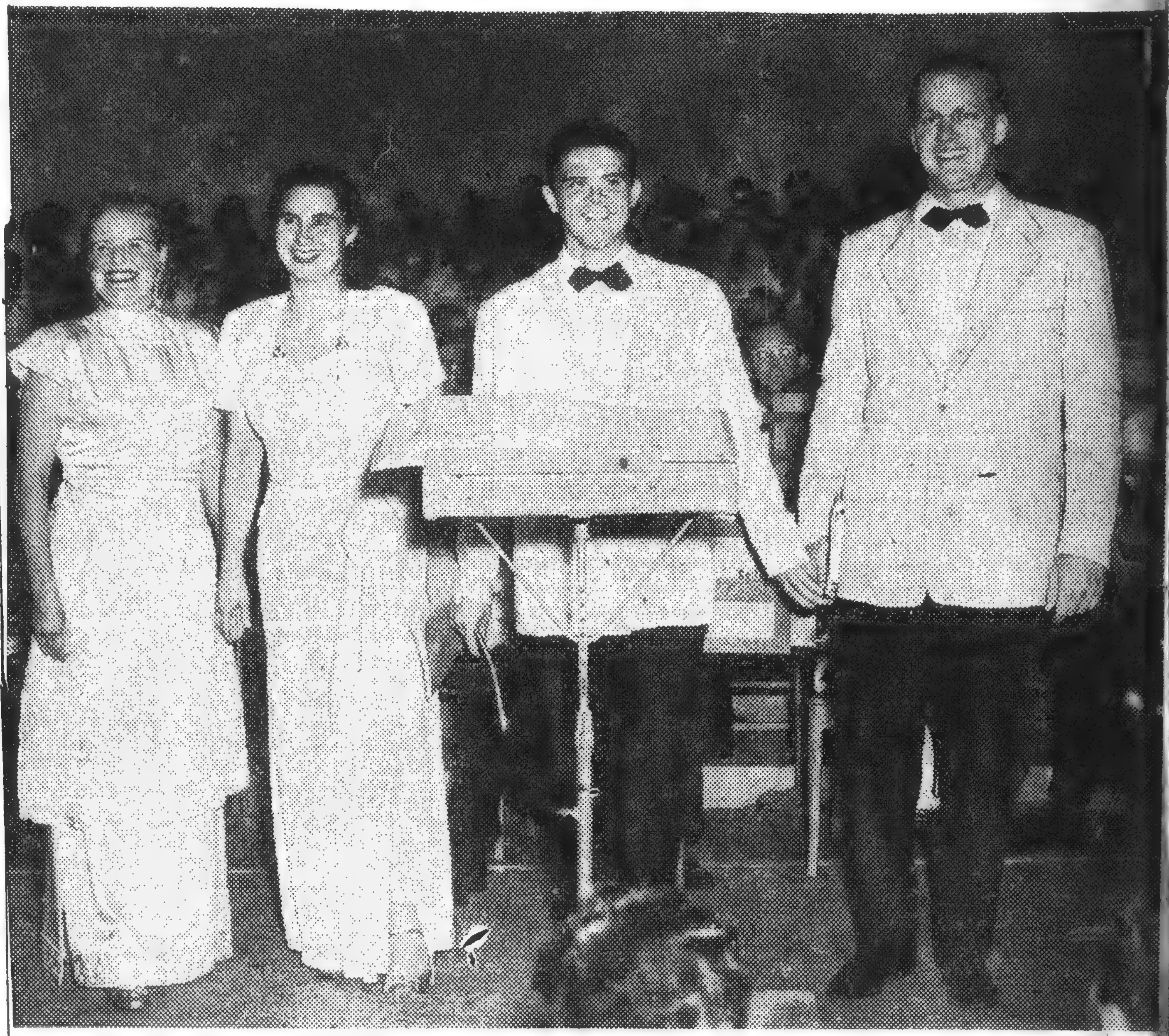
TART INSTRUMENT COLLECTION: Dr. Serge Koussevitzky, conductor of the Boston mphony Orchestra, receives from Constance Keene and Abram Chasins, concert pianists, two instrunts to start a Tanglewood collection for use by students whose instruments are inferior or who cannot ford to buy them. Miss Keene is holding her gift—a 150-year-old violin, while Mr. Chasins holds a ntury-old cello for the collection. Miss Keene, a scholarship pupil at the Berkshire Music Center in 41, and her teacher, Mr. Chasins, a member of the first faculty of the school in 1940, made the presentations in honor of Koussevitzky's 73d birthday.

erkshire County Eagle

eld, Massachusetts. Wednesday, August 6, 1947.



Mitchell

ETHOVEN SOLOISTS: A tremendous ovation was accorded Dr. Serge Koussevitzky, the ton Symphony Orchestra and the chorus and soloists at the conclusion of the Ninth Symphony of ethoven last night at Tanglewood. Called back repeatedly by the audience were the soloists, left to ght, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. The Ninth concluded the Beethoven series.

ridge Opens

At the Theatre

icians Union

Great Performance by Chorus Features Conclusion of Beethoven Symphony Series

7000 Attend Concert in Tanglewood Shed

By JAY C. ROSENFELD

The Boston Symphony Orchestra pleted the performance of all Beethoven symphonies within days by the rendition of the last last night in the Shed at Tan- wood. Serge Koussevitzky, the hestra, the chorus, and Robert w, who had prepared them, and soloists were accorded a tre- ndous ovation at the final note the great choral work by the 0 attending.

tarting last Thursday evening continuing through the regu- two week-end concerts, the seven were performed, and extra evening last night was lized to include the final two. eighth was played with the tomary thorough understanding hich characterizes the fundamen- conception and the execution of the favorites of the orchestra's pertory. A wealth of color and riety coupled with a completely tisfying sense of line and proporn placed the symphony in the tegory of one of Koussevitzky's st accomplishments.

FESTIVAL GUEST: *Miss Katharine Cornell, noted actress, was among the 7000 at last night's extra Festival concert. She is seated with her agent, Francis Robinson, who has been on loan to the Festival for more than a month.*

orus at Very Best

But the evening reached its max, as, indeed, did the whole ethoven series, in the famous nth, and narrowing it down still rther, in the final choral movement. Never at Tanglewood has a horus performed with more in- sive and clean attacks and re- eases, with more vivid and youth- lly powerful tone, with greater ecurity in their inflections and in very detail which marks the raining under an expert. The rec- gnition accorded Robert Shaw, along with the others who contributed to the triumphal performance, evidently was tempered by a great personal regard and affection, for the members of the chorus were as vociferous in their participation in that feature of the evening as was the huge and demonstrative audience.

From the early cello recitatif which the Boston cello section did with such full tone and unlimited liberation, through the nostalgic references to the earlier movements, right up to the principal theme, Koussevitzky constructed the movement with a cumulative effect in mind. He exaggerated the tone value on the diminishing side of this opening theme. He allowed his cellos a bare three fingers of bow, and scarcely any more to the basses. From there on one could see the movement grom as it approached the entrance of the voices. James Pease, the bass of the quartet of soloists, was majestically impressive in his initial declamation and David Lloyd, tenor, was splendidly dramatic and vocally rich in his later solo. The soprano, Frances Yeend and the contralto, Eunice Alberts, dominated their most rewarding opportunity in the concerted episode just before the coda.

Koussevitzky Dons Tail Coat

Dr. Koussevitzky replaced the white Tuxedo jacket he wore for the eighth symphony with a black tail coat and white tie for the Ninth which came after the intermission. Lacking an explanation it seemed like a gesture of reverence he patently holds for this last of the Beethoven symphonies. Certain it is that he gave it all the spacious glory its lofty pages permit and raised the performance to a plane to which only music, of all the arts, can aspire.

This concert marked a milestone in Tanglewood history, as it would have done on any schedule. All the Beethoven symphonies consecutively and within the space of less than a week is a formidable task. Its achievement in such glory is a memorable event, and a mark of the orchestra's conductor. Much as he blueprinted the performance of the great final choral movement of the ninth symphony in which Schiller's "Ode to Joy," is used as the text, Koussevitzky has planned much of his career. Just as he had an eye for the later goal and climax when he kept the cellos and basses so contained in their early theme, so has he had an eye for the future in so much of what he has attempted. Whether it was the Boston orchestra, Tanglewood, or the Berkshire Music Center, he has been a builder. As this festival goes into its final trio of concerts on Thursday evening, it becomes increasingly apparent what his personality, vision and drive have done for all the ventures into which he has entered.

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Events Calendar

William C. Sullivan of Hartford,

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a Lenchner, as El-
amatically malevo-
r and vocally was
graphic. Her deep
was used with ex-
and powerful re-

act closed with one of
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Most Exciting

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Rychtarik, the scenic di-
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concert of Beethoven
7.30. The Boston Sym-
chestra, Serge Koussevit-
ducting, will play the
ninth symphonies, with
Ode to Joy by the Festi-

performance of Mozart's
at 8.15 by opera stu-
Berkshire Music Center.

nceled

amber music concert
tomorrow afternoon will
Eleazer deCarvalho,
scheduled to conduct, will
closing chamber pro-
ay morning at 10.30.

oned

and faculty of the
Music Center, members
oston Symphony and the
ommittee of the Society
of the school will hold a
day afternoon at 4 in the
honor of Serge Kousse-
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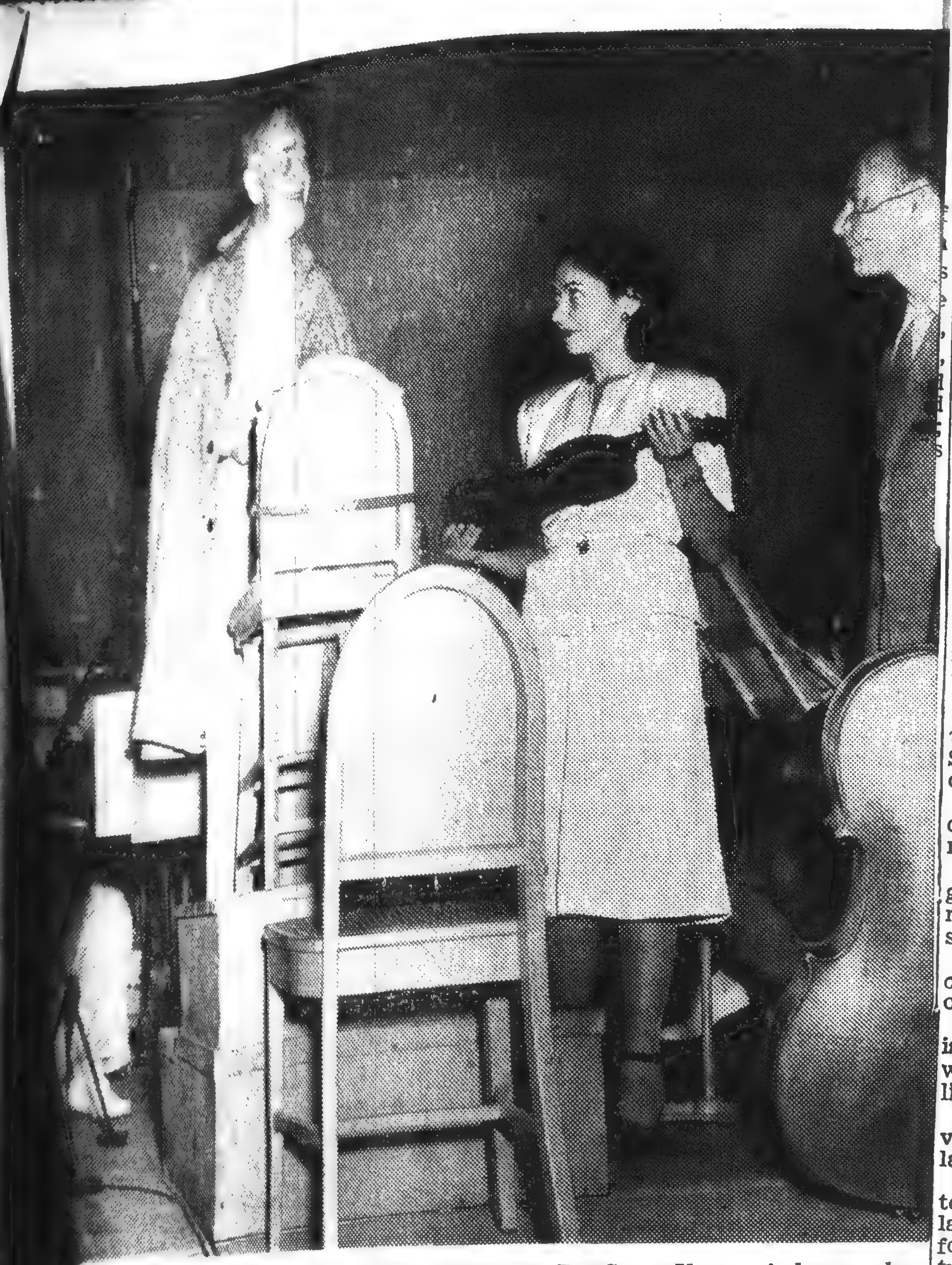
d director of the school.

at Festival

the week-end visitors
rkshire Festival were
mbassador Joseph P.
and Mrs. Kennedy of
S. Supreme Court Jus-
Frankfurter; Jennie
era star; Gene Tun-
r world heavyweight
mpion, and Mrs. Tun-
ll Thomas, news com-
and Mrs. Thomas.



TART INSTRUMENT COLLECTION: Dr. Serge Koussevitzky, conduct
mphony Orchestra, receives from Constance Keene and Abram Chasins, concert pia
ents to start a Tanglewood collection for use by students whose instruments are inferic
ord to buy them. Miss Keene is holding her gift—a 150-year-old violin, while Mr.
ntury-old cello for the collection. Miss Keene, a scholarship pupil at the Berkshire
941, and her teacher, Mr. Chasins, a member of the first faculty of the school in 1
presentations in honor of Koussevitzky's 73d birthday.

ridge Opens | At the Theatre

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Berkshire County Eagle

Pittsfield, Massachusetts. Wednesday, August 6, 1947.

Mitchell

BEETHOVEN SOLOISTS: A tremendous ovation was accorded Dr. Serge Koussevitzky, the Boston Symphony Orchestra and the chorus and soloists at the conclusion of the Ninth Symphony of Beethoven last night at Tanglewood. Called back repeatedly by the audience were the soloists, left to right, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. The Ninth concluded the Beethoven series.

icians Union | Eaton R

Great Performance by Chorus Features Conclusion of Beethoven Symphony Series

7000 Attend Concert in Tanglewood Shed

By JAY C. ROSENFELD

The Boston Symphony Orchestra completed the performance of all the Beethoven symphonies within six days by the rendition of the last two last night in the Shed at Tanglewood. Serge Koussevitzky, the orchestra, the chorus, and Robert Shaw, who had prepared them, and the soloists were accorded a tremendous ovation at the final note of the great choral work by the 7000 attending.

Starting last Thursday evening and continuing through the regular two week-end concerts, the first seven were performed, and this extra evening last night was utilized to include the final two. The eighth was played with the customary thorough understanding which characterizes the fundamental conception and the execution of all the favorites of the orchestra's repertory. A wealth of color and variety coupled with a completely satisfying sense of line and proportion placed the symphony in the category of one of Koussevitzky's best accomplishments.

Chorus at Very Best

But the evening reached its climax, as, indeed, did the whole Beethoven series, in the famous ninth, and narrowing it down still further, in the final choral movement. Never at Tanglewood has a chorus performed with more incisive and clean attacks and releases, with more vivid and youthfully powerful tone, with greater security in their inflections and in every detail which marks the training under an expert. The recognition accorded Robert Shaw, along with the others who contributed to the triumphal performance, evidently was tempered by a great personal regard and affection, for the members of the chorus were as vociferous in their participation in that feature of the evening as was the huge and demonstrative audience.

From the early cello recitatif which the Boston cello section did with such full tone and unlimited liberation, through the nostalgic references to the earlier movements, right up to the principal theme, Koussevitzky constructed the movement with a cumulative effect in mind. He exaggerated the tone value on the diminishing side of this opening theme. He allowed his cellos a bare three fingers of bow, and scarcely any more to the basses. From there on one could see the movement grom as it approached the entrance of the voices. James Pease, the bass of the quartet of soloists, was majestically impressive in his initial declamation and David Lloyd, tenor, was splendidly dramatic and vocally rich in his later solo. The soprano, Frances Yeend and the contralto, Eunice Alberts, dominated their most rewarding opportunity in the concerted episode just before the coda.

FESTIVAL GUEST: *Miss Katharine Cornell, noted actress, was among the 7000 at last night's extra Festival concert. She is seated with her agent, Francis Robinson, who has been on loan to the Festival for more than a month.*

Koussevitzky Dons Tail Coat

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Public Events Calendar | William C. Sullivan of Hartford, Conn., have returned home

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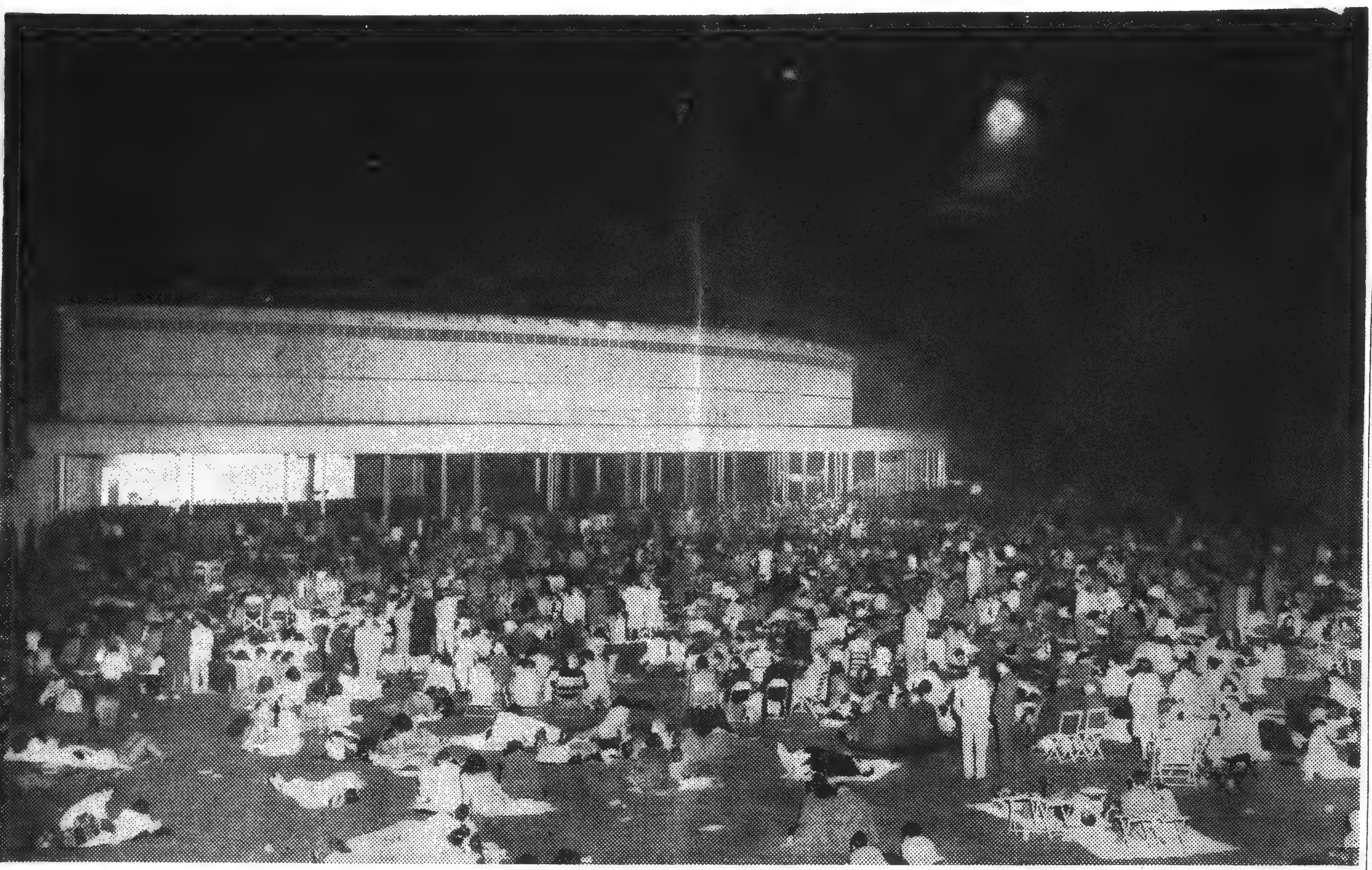
Page 12

The Berkshire Evenin

Pittsfield, Massachusetts. Monday, August 4, 1947.

nesia Accepts Dutch

Festival Attendance Mark Falls



THE MOON AND 14,000: The Berkshire moon looks down, no doubt with some surprise, on the record-breaking throng of 14,000 who packed the Shed and the surrounding grounds for the Saturday night concert by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. Coupled with yesterday's 13,000, the second week end of the 1947 Festival set all-time highs for attendance.

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Saturday Concert

Saturday evening was also a record, from our unofficial files, for low temperature. Wraps and blankets were at a premium and many a swain played the gallant to the lady of his choice. The program consisted of the fourth and fifth symphonies with the Emperor (E flat major) concerto in between. The fourth had an especial charm. Koussevitzky played it without guile and conducted in an appropriately less vehement manner than that which the more assertive symphonies require. This is one of Beethoven's rarer moods and the performance caught the spirit with proper feminine gentleness.

A quiet fragility and a kindly compassion pervaded this lovely symphony and there was no attempt to give it any energetic touch which was not germane to it. That was reserved for the great "V" symphony, which became such a popular expression of the war spirit a few years ago. Dr. Koussevitzky does not tarry long

Tanglewood
Continued on Second Page

Berkshire Evening

Pittsfield, Massachusetts. Monday, August 4, 1947

TUDENTS MAKE OPERA HISTORY: These students at the Berkshire Music Center, glewood, have leading roles in Mozart's three-act opera, "Idomeneo," which will have its first rican premiere tonight in the theatre-concert hall. It will be repeated Wednesday evening. In a e from the last act of the rarely performed opera are, left to right, Dorothy Dawson as Idamante; Nancy Trickey, Princess Ilia and Joseph Laderoute, Idomeneo, king of Crete.

2500 Friends To Witness 'Idomeneo'

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The students in the opera department presenting the seldom-performed work come from all parts of the United States and Canada. In order of their appearance, Joseph Laderoute in the title role is a Canadian; Ann Bollinger, who will alternate with Dorothy Dawson as Idamante, his son, is from New York City. Miss Dawson is a Bostonian. Nancy Trickey, Princess Ilia, daughter of King Priam of Troy, is from Wrentham; Paula Lenchner, Princess Ilettra, who vies with her for the prince's attention, daughter of King Agamemnon of Argos, from New York;

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Mr. Goldovsky, relating the story likened the plot of the story to the situation of the world today. "We too are caught by a force of nature," he said. "In the case of the Cretans it was the storm. In our case it is the atom. They went underground, as we may have to do. I like to believe the last act is prophetic. Idamante is the youth of today. He took over when his people were caught by problems they could not solve. Perhaps our keen young people, without prejudices will take over and then we shall have a world at peace."

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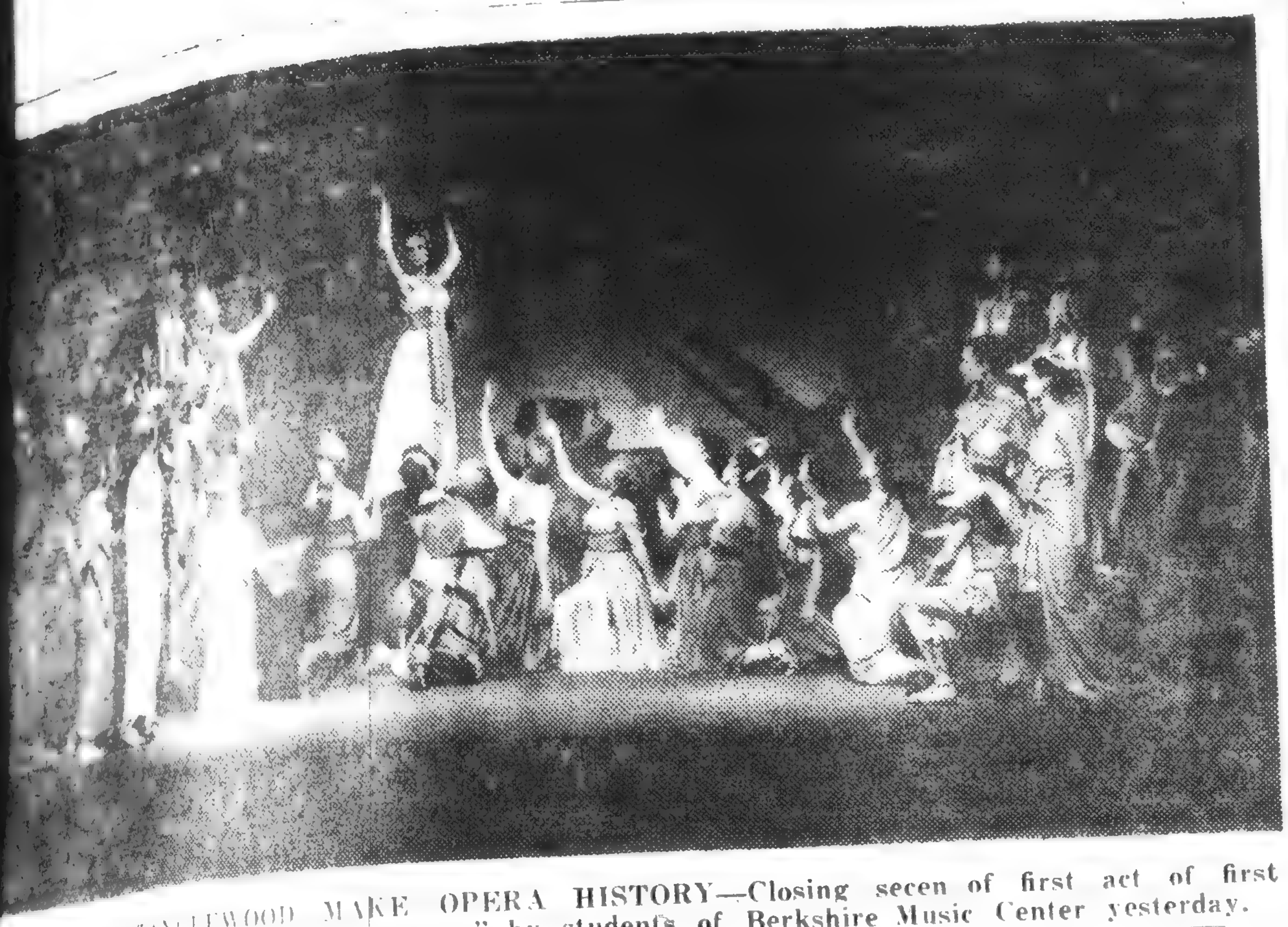
THE SPRINGFIELD UNION, SPRINGFI



[illegible] TANGLEWOOD MAKE OPERA HISTORY—Closing secen of first act of first [illegible] of Mozart's "Idomeneo" by students of Berkshire Music Center yesterday.

"Idomeneo" at Tanglewood Makes Musical History

First American Performance Is Given by Opera Department of Berkshire Center

By Willard M. Clark

Tanglewood, Aug. 4—Musical history was made here tonight when Mozart's early opera, "Idomeneo," was given its first American perform ance by the Opera Department of the Berkshire Music Center, under the direction of Boris Goldovsky. Mozart confessed that "Idomeneo" was his favorite opera with "Don Giovanni" a close second. The reason was not difficult to find for there is infinite beauty in the score, vitality and sustaning interest in the libretto devised by Abbate Giambattista Varesco from an earlier French libretto by Danchet for an opera, "Idomeneo," by Campra.

In Ancient Greece

The legend, set in ancient Greece, is similar to that of the biblical Jeptha, and involves the predicament of the King of Greece, "Idomeneo," who in gratitude for escaping shipwreck, vows to Neptune to sacrifice the first one whom he meets upon his own shores. It is his own son, Idamante, who first greets him. Idomeneo seeks to save his son by sending him to Argos with Electra, the princess of that country, but the Gods intervne and decree that Idamante replace Idomeneo on the throne of Crete, together with his true love, Illia, prisoner of war from Troy.

Singers, orchestra and chorus were members of the Berkshire Music Center. We were able to hear the full dress rehearsal Sunday night, a truly memorable experience. In his inimitable manner, Mr. Goldovsky talked informally to the audience of critics, students [illegible] invited guests noting that the [illegible] had not been given in this cou[illegible] or two reasons—first it is too long, a performance following the score exactly would take four and one half hours, and second, the story is too complicated and confusing. Mozart made cuts himself, so did Mr. Goldovsky, eliminating many extraneous arias and situations and providing a coherent story and the best of the music. There is monumental srength and passion in the story but it ends happily.

Staging Superb

The staging was superb in its color, imagination and simplicity. The lighting was excellent, particularly during the storm scene, when black

Continued on Page 13

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 28 1948

Scholarships To Tanglewood Awarded to Three

NEW YORK—A Utah girl, in her early 20's, formerly a member of the famous Tabernacle Choir, is announced today by Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs, as winner of a federation-sponsored scholarship in the opera department at the Berkshire Music Center for the summer of 1948. She is LuCretia Ferre, daughter of Mr. and Mrs. Charles E. Ferre of Salt Lake City.

The scholarship won by Miss Ferre is one of three covering 1948 tuition at the Berkshire Music Center donated by the Newport, R.I., Music Club to the national federation. One of these, a scholarship for strings, was open to Rhode Island competitors. This was won by Robert Allen, 21, of Providence, a student at Brown University and currently a pupil of Jean Bedetti, first cellist of the Boston Symphony Orchestra.

A second [illegible] open as to classification, but confined to Newport contestants, went to Martha Butler, 18-year-old contralto, daughter of Capt. Thomas J. Butler of the U.S. Maritime Service, and Mrs. Butler. Miss Butler is a graduate of Rogers High School in Newport, and has studied one year at the College of the Pacific in Stockton, Calif. She is a pupil of Mrs. Helen Albee of Newport.

THE ROVING REPORTER

By Rudolph Elie, Jr.

Goldovsky's Staging of Mozart's 'Idomeneo' Thing of Beauty, as Composer Conceived It

He was 24 and, for the first time in his life, he had left his father and was on his own. The years had so far been good to him and those ahead seemed filled with promise, with honor, success, fame, happiness. How could Wolfgang Amadeus Mozart know of the tragedy that was to be his in the next 11 years?

Moreover, although he'd lost his first love and had yet to fall in love with the girl he was to marry a year or two later, he was in love with love. But, most of all, he was on his own now, fully aware of the endless creative powers within him, and so he sat down and composed an opera such as had never been heard before—or since.

The other night at Tanglewood that opera, "Idomeneo, King of "Crete," had the first performance ever given it in the United States—and one of the few ever given anywhere in the 167 years since it sprang out of the blue and onto paper for a world to look upon with astonishment thereafter. Even Mozart himself felt a little astonished by what he'd done; a short time before life slipped away from him in a garret he confided to someone that, of all the music he'd written, he loved Idomeneo best of all.

Awaited Goldovsky

That this master-product of one of the purest geniuses who ever lived has had to wait so long to be heard in this country is not such a mystery as it may at first seem. The fact of the matter is it had to await the arrival of Boris Goldovsky on the scene, for other men—even Richard Strauss—have tried to unravel the secret of this music and have failed. And the reason that Mr. Goldovsky succeeded so magnificently is that, with his incredible musical perceptiveness, he saw Mozart's own instructions to posterity in a letter to his father. "It is really far too long!" he cried in anguish. But Mozart, saddled with a vain and arrogant librettist, could not cut it himself. And no one to this day—save Mr. Goldovsky—has seen in this the composer's knowledge that he had overwritten it, made it far too complicated, obscured the simple yet tremendous drama of the piece.

The basic story is clearly that of the Biblical Jephtha, who, having been spared in the wars, vows to sacrifice the first person he meets on his return home. "Idomeneo" shifts the story to Crete, the time to the Trojan wars. Idomeneo, vowing to sacrifice the first person he meets if the gods will save him from the fury of the sea, is saved but encounters his own son Adamante. Hoping to renege on his vow and outwit the gods, he commands his son to abandon his love affair with a Trojan prisoner and take Electra (who happens to be on the island and is mad about the young prince, too) back to the mainland. But the gods defeat this with a fearful storm and, in the ensuing catastrophe, strip the throne from Idomeneo and give it to Adamante and his beloved Trojan prisoner.

This is the basic story, but Mozart, against his instinct, had to include all manner of sub-plots; people standing around explaining what they'd done and what they were going to do and why. The result seemed one of the longest and dullest operas until the time of Wagner. But Mr. Goldovsky, knowing that the main narrative contained some of the most remarkable musical drama ever written, condensed, re-ordered and hacked out the deadwood, but never altered a note of the music he did use.

Effective, Beautiful

Thus, the other night in the Theater-Concert Hall at Tanglewood before audiences of the most sensitive musical people in the country—Mozart's "Idomeneo"—as the composer himself must surely have conceived it—sprang to life. I think I can speak for both audiences in saying that it was one of the most effective and beautiful things that ever was.

I will leave it to others to discuss the finer points in the musical vocabulary. But here, in what seemed to me the finest student performance I ever heard in my life, was a thesaurus of everything that ever happened in music up to Mozart, and the clue to everything that has happened since. Beethoven? He's there, in the opening of the third act (in a scene of incomparable tragedy). Verdi? He's there, in a foreshadow of his last and greatest works. Brahms, Schumann? They're all there, even the moderns, for Mozart's daring is beyond belief. Dissonances which in his own day must have been far more shocking than any conceived today for far more callous ears; musical devices only now coming into usage. And all underlining perhaps the most perfect marriage of words and music ever conceived. The love scene of the second act (I would be willing to perjure myself forever on it) is the most marvelous love scene in all music, but that's only one of countless miracles. Mozart never again dared to let himself go as he did in "Idomeneo"; he had to write for his public. And while in "Don Giovanni" he may have written a greater masterpiece, he never again touched the heavens he touched in this.

I don't know for sure, but I have the notion Mr. Goldovsky will bring "Idomeneo" to Boston this coming season. So you will have to wait, I'm afraid, to see the sensitivity of his staging of this opera, and hear the miracles he's accomplished in training his youthful singers—many of them, like Nancy Trickey and Joseph Laderoute Bostonians—but it is worth waiting for if anything ever was.

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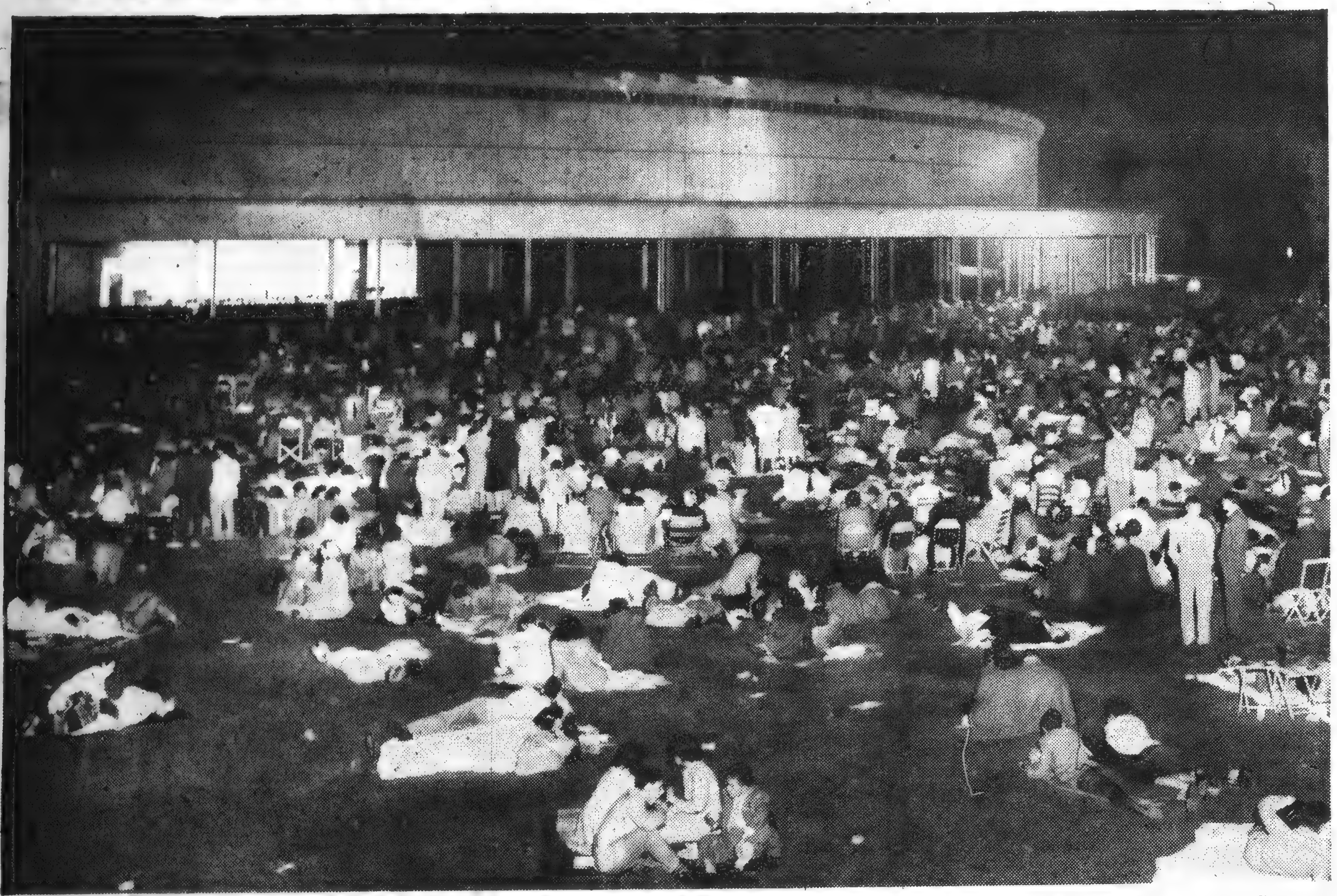
JOURNAL AMERICAN

Where the Music Lovers Gather



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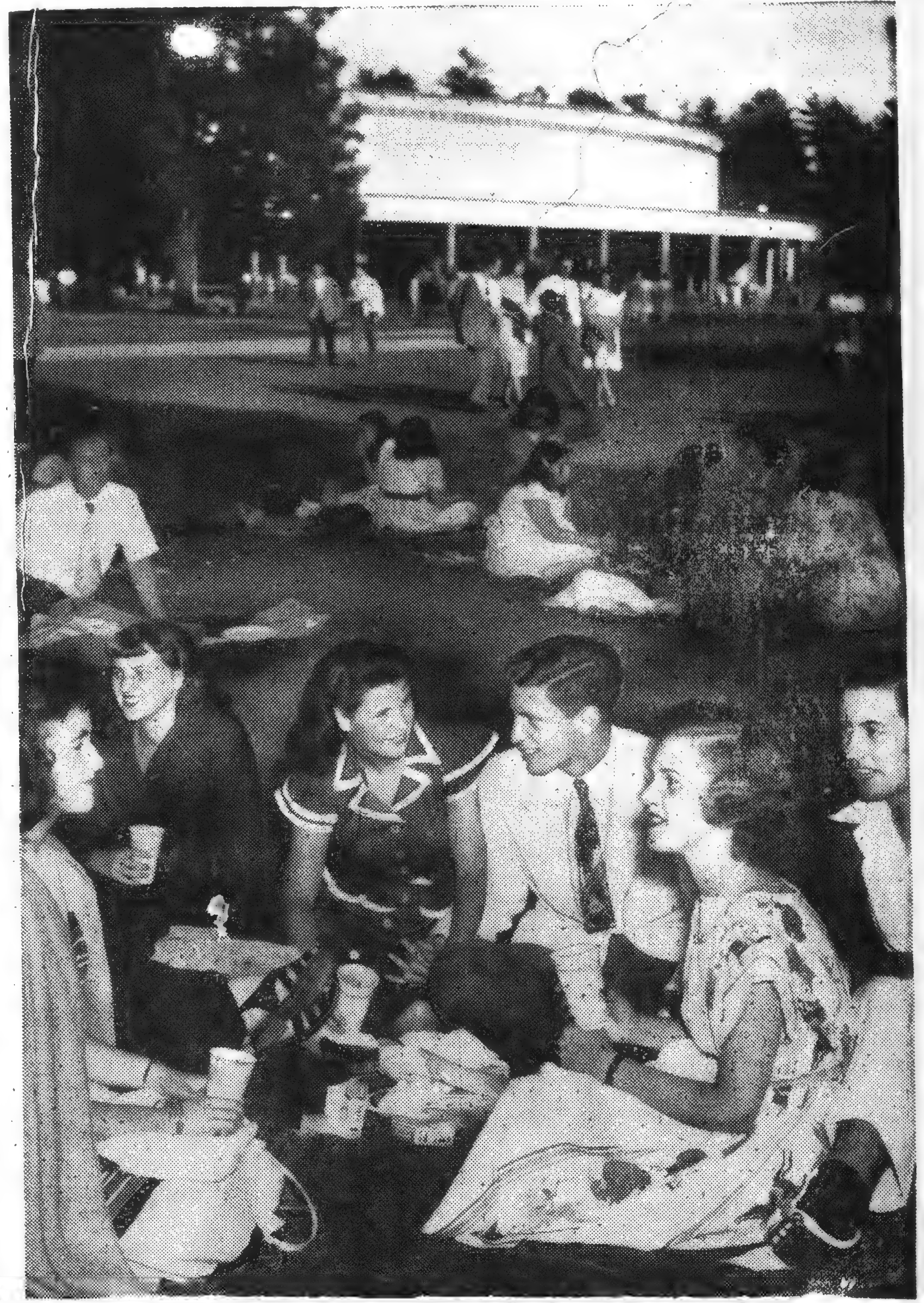

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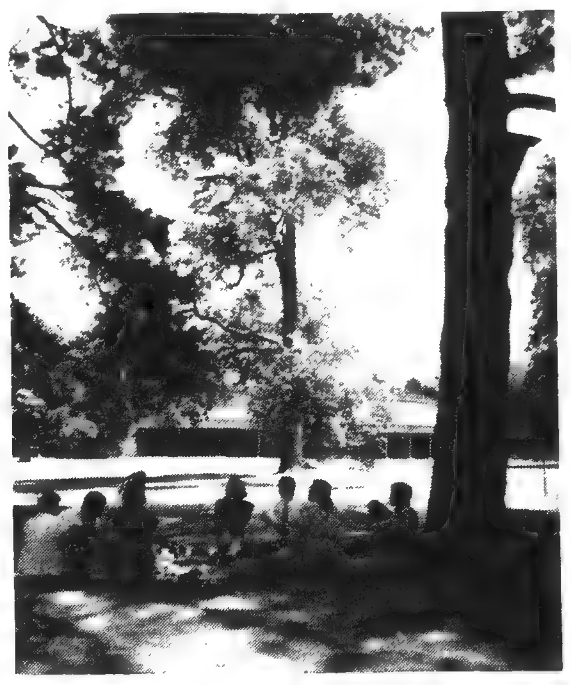
DUSTRY

Switchboard
SUMMER 1947


BETWEEN CLASSES AT TANGLEWOOD

TANGLEWOOD, near Lenox, Massachusetts, is the mecca for music lovers throughout the world during the summer season.

From Persia, Brazil, Lebanon, Holland, Australia and other countries, as well as from most states in the Union, students come to study music at the Berkshire Music Center.

The Berkshire Festival Concerts, presented by the Boston Symphony Orchestra, and conducted by Dr. Serge Koussevitzky, are considered an outstanding musical event. They attract thousands of music lovers from South America, Mexico, Canada, and from all over the United States.

Telephone service plays an essential part at the Center. Calls to foreign countries are by no means uncommon. The ordinary day-by-day business of running the Center keeps an almost constant stream of calls flowing through the switchboard. Scores of concert-goers, many from far distant places, telephone for reservations. The telephone system is a busy, useful part of Tanglewood.

10—The Berkshire Evening Eagle, Thursday, Aug. 7, 1947

Bernstein To Conduct Tonight At Opening of Final Series

The opening concert of the third and last series of the Berkshire Festival season will be played tonight at 8.15 by the Boston Symphony Orchestra, with Leonard Bernstein, first guest conductor at Tanglewood, taking the baton for the second time.

The program will include Haydn's symphony in B flat, Hindemith's violin concerto and Schumann's symphony Number 2 in C major. Ruth Posselt will be the soloist.

Miss Posselt, who has appeared with the orchestra at Tanglewood before, was born in Medford of musical parents. Beginning the study of violin at the age of three, she made her first public appearance in Jordan Hall, Boston, in her sixth year and her debut in Carnegie Hall, New York, at the age of nine.

After winning the Schubert Memorial Prize in 1929, she went to Europe for the first of six tours, including appearances with major orchestras in Amsterdam, Holland, Paris, Leningrad, Moscow and Stockholm. In the season of 1935-36 she returned to America for a transcontinental tour, appearing as soloist with the New York, Boston, Chicago, Detroit, Washington, Cincinnati and St. Louis orchestras. She has played on several occasions with the Boston Orchestra in Boston, New York, and New Haven.

Programs for the week end follow:

Saturday 8.15 PM
Robert Shaw conducting
Cantata No. 50—Nun ist das Heil ... Bach
Symphony of Psalms .... Stravinsky
Requiem .... Mozart
Soloists—Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

Sunday, 3.30 PM
Serge Koussevitzky conducting
Concerto Gross for chamber orchestra, with 2 pianos .... Martinu
Lukas Foss and Bernard Zighera, soloists
Pavane .... Ravel
Bolero .... Ravel
Symphony No. 4 in F minor..Tchaikovsky

Seats are on sale at the box office for the concerts tonight and Saturday. No tickets remain for the closing program on Sunday. A large audience is expected to listen from the lawn.

Becket

"Thunderhead," in technicolor, plus cartoon and short. Becket School, Monday 8 PM.—Adv. —11

Switchboard

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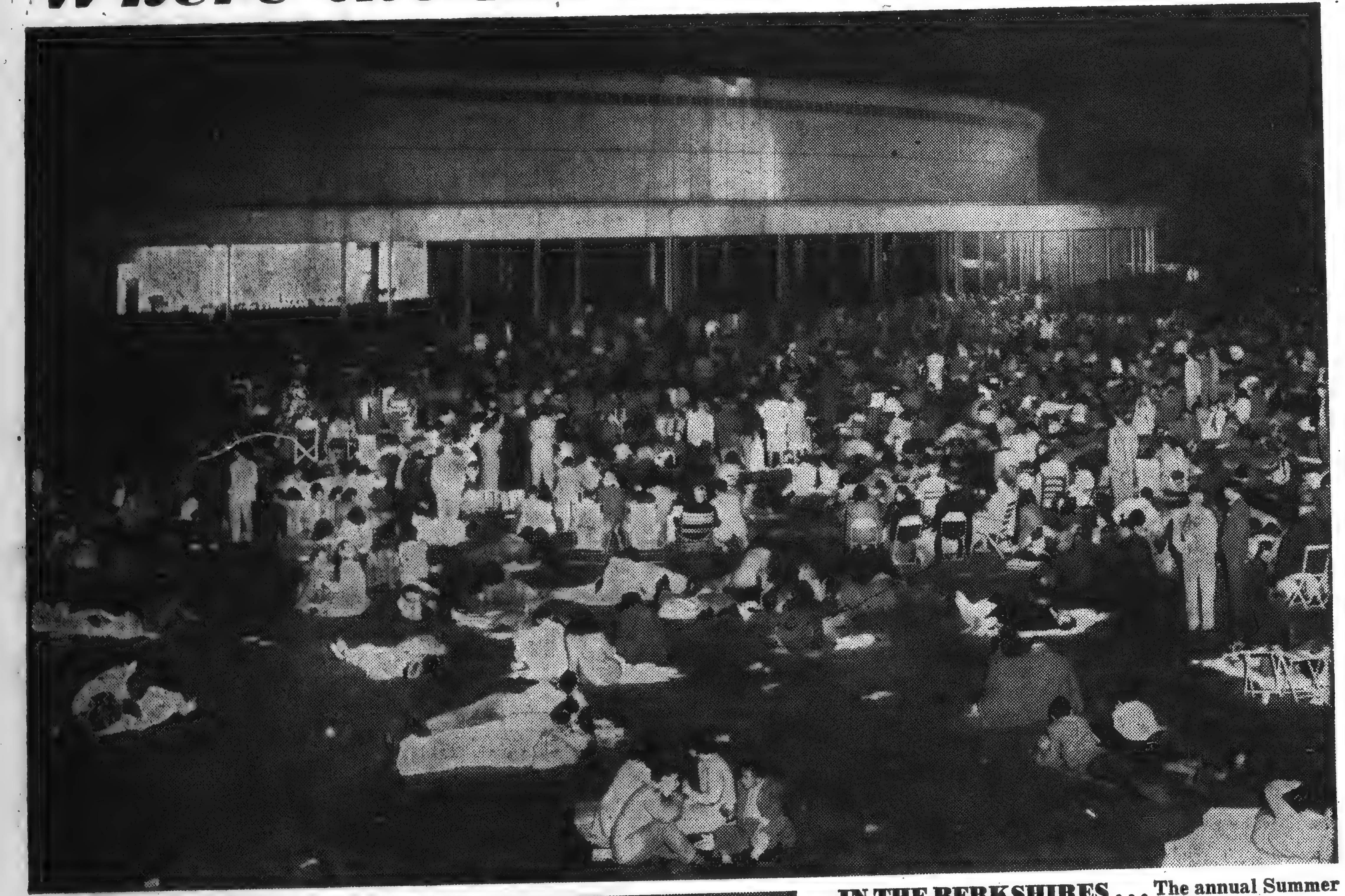

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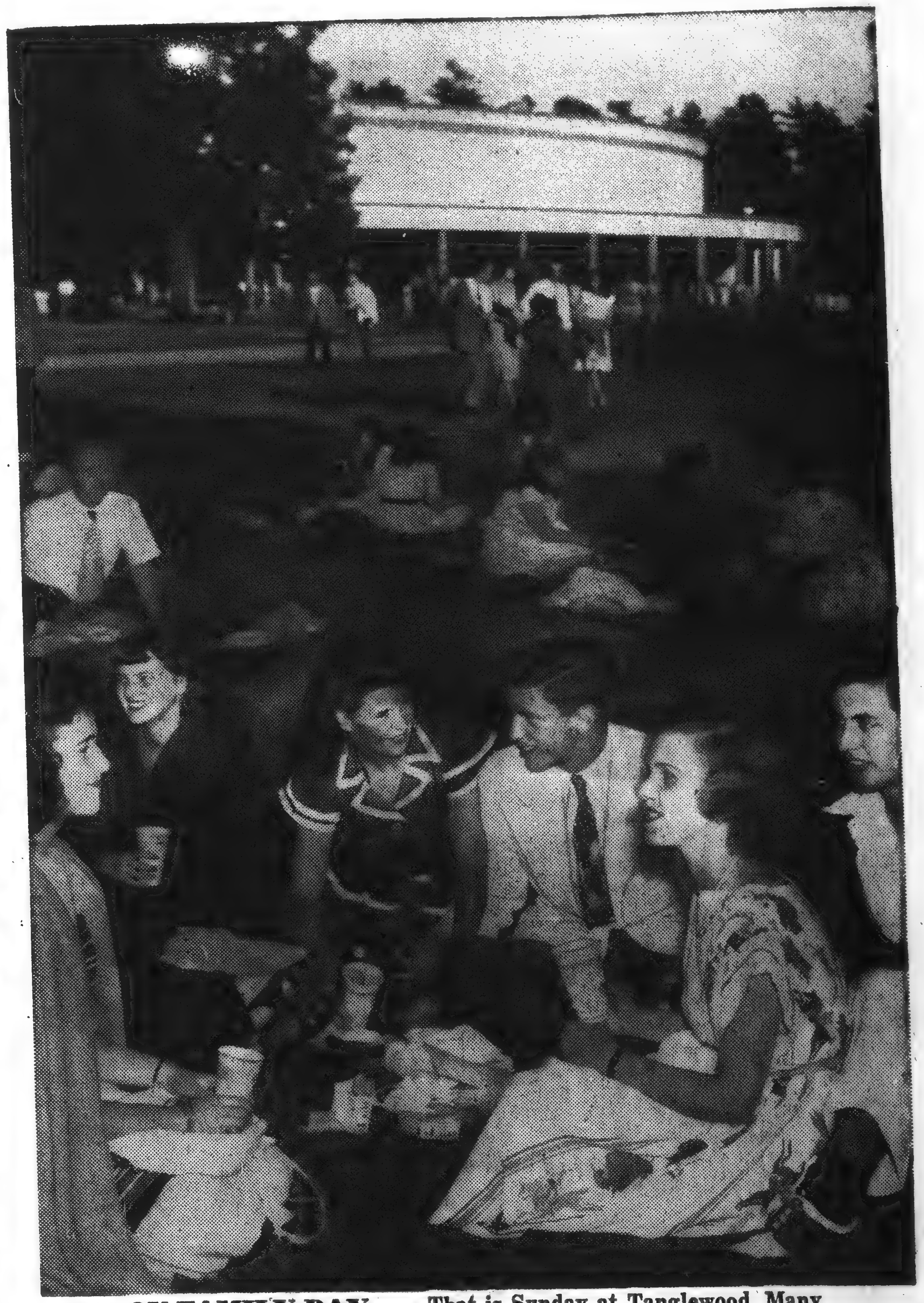

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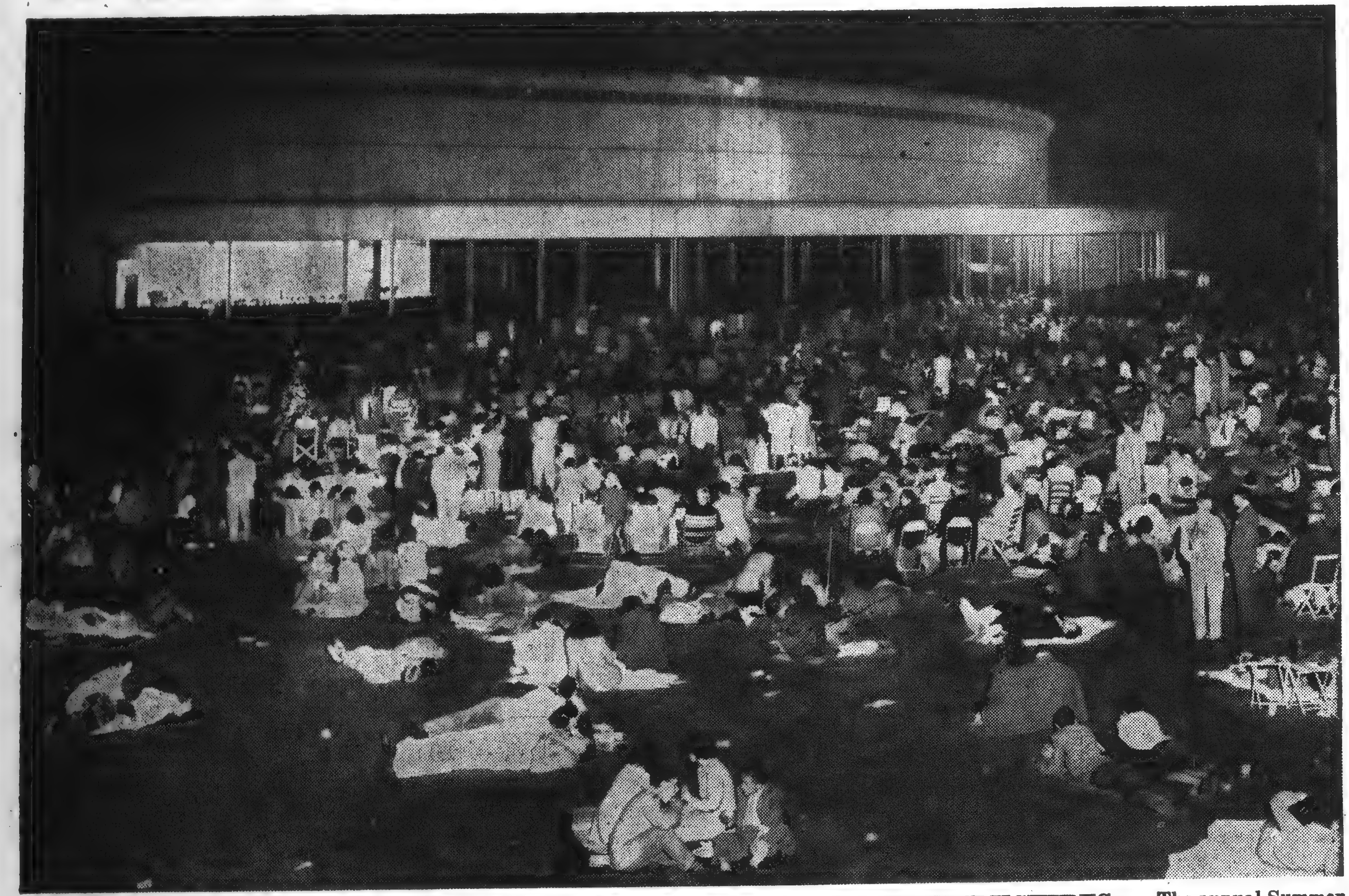

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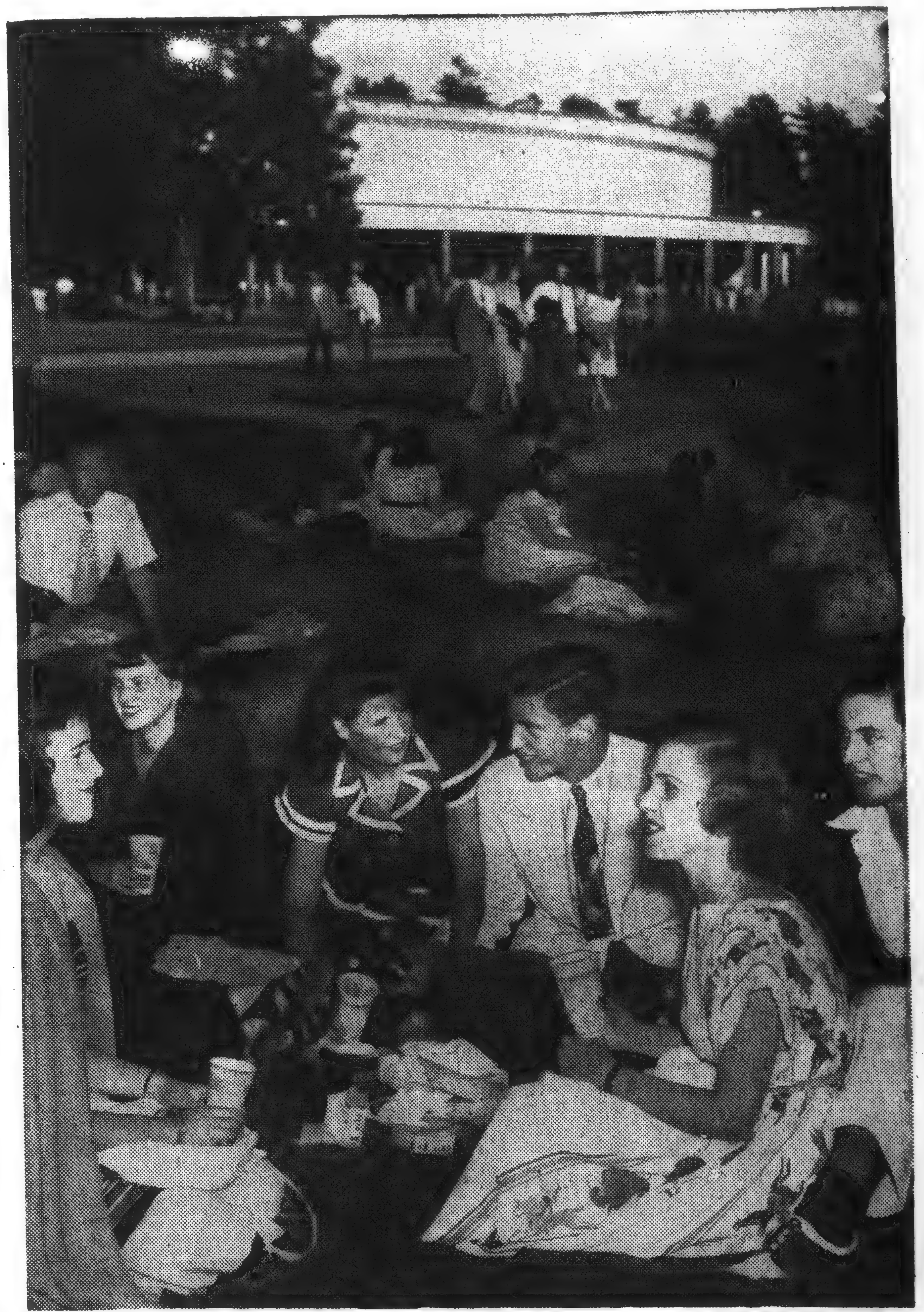

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6—The Berkshire Evening Eagle, Thursday, Aug. 7, 1947 ★

Replica of Hawthorne's House Will Be Dedicated Next Year

Mrs. Guy Gannett Announces Plan To Christen Building at Special Federation Day at Music Center in 1948

The replica at Tanglewood of Nathaniel Hawthorne's "little red cottage" will be dedicated in the opening week of the Berkshire Music Center in 1948, according to tentative plans announced today by Mrs. Guy Patterson Gannett of Portland, Me.

In Lenox to inspect the progress of the building, Mrs. Gannett, former president of the National Federation of Music Clubs, initiated early in her presidency the project of reconstructing the cottage to contain practice studios for the school.

"We will christen the building with a federation day at which we shall hope to have a large attendance from the New England States, and at least a scattered representation from all sections of the country," she said. The program, as tentatively outlined, will include a reception and tea, and formal dedication ceremonies. Winners of federation competitions who are or have been students at the Berkshire Music Center will be present.

"Four winners are in the student body this summer," Mrs. Gannett said. "They are Paula Lencher, who received our $1000 young artists vocal prize in 1945, and who sang Elettra in "Idomeneo"; Joan Brainerd, our 1947 young artist voice winner; Adele Addison, New England district winner in the Paul Lavalle scholarship auditions; and Ruthabeth Krueger, violinist, who won a federation scholarship for strings at the Berkshire Music Center in nationwide competitive examinations in 1942. Miss Addison and Miss Brainerd were members of the cast of the opera. We hope to have these young people and possibly others back for the dedication of the building."

To Restore Oval Garden

Mrs. Gannett added that the federation hopes to secure an impressive exhibit of Hawthorne memorabilia for display during the dedication week. Conferences have been held with representatives of the Berkshire Garden Center regarding the restoration of the oval garden in front of the "little red house" as it was in Hawthorne's day.

"We will invite our national president, Mrs. Royden J. Keith of Chicago, and other national officers to attend the dedication," said Mrs. Gannett, who is permanent chairman.

Originally it was the intention to complete the structure, to be an exact replica of the former Hawthorne house, so that the two practice studios which it will provide would be available for use in the current season, but unavoidable delay in securing a building permit, bad weather and labor shortages delayed construction. When finished it will contain the practice rooms seating 36 persons each, a reception room, a powder room and kitchenette facilities.

6—The Berkshire Evening Eagle, Friday, Aug. 8, 1947 ★★

Bernstein Leads Orchestra As Final Festival Series Opens

By JAY C. ROSENFELD

The Boston Symphony orchestra played the 10th program in the 10th Berkshire Festival last night at Tanglewood with Leonard Bernstein occupying the podium as guest conductor for the second time this season. This was the first of the three concerts which comprise the final week end of what will probably be the Festival's record year.

An unsettled sky and various light showers in the early evening made the outlook rather indefinite, but by opening time clear weather seemed quite certain. The air was fairly heavy and humid for strings. The program consisted of two of the older classic symphonies placed around the Hindemith violin concerto with Ruth Posselt as soloist. Miss Posselt played superbly. A relaxed confidence in her technique and her broad sweeping bow served her in the intricacies of her assignment. He tone was full and warm and her conception of the concerto completely within her grasp. Hindemith, however, has posed a most difficult task: his orchestration is copious to ponderous, and when he pits the solo violin against the French horn section, as occurs in the final movement, it behooves the listener to try to understand the music as a whole and not to try to tune in the soloist above the background. On that basis the music has a much greater appeal, at least in comparable instances. The slow movement allowed Miss Posselt's tone to be conveyed in its most distinctive and eloquent richness, as it had also been heard in the principal theme of the first movement.

Bernstein Knows the Score

Bernstein's offerings were the Haydn B flat symphony, No. 102, and the Schumann C major, No. 2. His control over the orchestra was absolute, and was based on a thorough knowledge of the scores and a well-planned system of communication with the orchestra. A conductor has two requisites: He must know how he would like the music at hand to sound, and he must be able to fashion the tone production of the orchestra to his mold. Bernstein is not the kind of conductor who beats time and then when he hears what comes out says: "That's what I want." He works the other way around. He says: "This is what I want," and proceeds to get it. We support this type of approach. It places the responsibility unequivocally on the shoulders of the conductor. He deserves complete praise, or blame, as the case may be, for the results.

Bernstein's Haydn (he conducted the Rochester orchestra in this same symphony in the Pittsfield High School auditorium last winter) leaves very little to chance. Practically every possibility is foreseen. He implanted a brilliance in the spirited movements and a vital intensity in the slow movements. He has still a bit of the path to traverse to convince his audience that he is playing from the heart. The same gesture reappears too obviously at given idioms. He worked over and polished the minuet to the point of dullness.

The Schumann reached incandescent salience in the heavenly adagio. The introduction to the first movement had not completely conveyed the same penetration. Bernstein's youthful zest in the scherzo demanded more than the Boston Symphony Orchestra first violin section could supply. The terrific pace caused the theme in the violins to become swallowed when they descended below the A string, and to become doubly obscured by too much tone in the cellos et al. We fear that lithe speed, accented rhythm and the impact of forceful, precise chords sometimes evokes indiscriminate enthusiasm, which, in turn, may influence artists to believe their efforts are worthy of maintainence and development. Bernstein's undebatable musical affluence includes some of the finest attributes possessed by any of the candidates of his age, but a convincing cognizance of the potentialities of the strings in particular and of the tonal results of the orchestra in general, rather than the visible means of producing them would assist in the progress he makes on every reappearance.

The last two concerts of the Festival will be conducted by Robert Shaw tomorrow evening and by Dr. Koussevitzky on Sunday afternoon.

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FALL RIVER, MASS.
HERALD-NEWS

JUL 3 - 1947

Racket Record Intact

BOSTON, July 3. (AP) The Boston Symphony Orchestra's hopes of approaching the noise made by the city's "anvil chorus" of 1872 fell short by a lot of sound last night.

The idea was to obtain about 20,000 chorus singers who would raise voices loud enough—with the beat of anvils—to give off sound waves to compare with those of the "World Peace Jubilee and International Music Festival" of 75 years ago.

Only 38 registered for the chorus.

Critics agreed, however, that the audience, estimated by police at 34,000, and conductor Arthur Fiedler's musicians made a brave try as voices were raised in rendition of the anvil chorus from Verdi's opera "Il Trovatore" and "Hallelujah" from Handel's oratorio, "Messiah."

But their efforts were described by the experts as nothing compared to the jubilee event. That festival had 20,000 choristers and red-shirted Boston firemen beating 200 anvils.

Last night there were but two anvils, and many of the music lovers were described as a little too timid with their vocal talent.

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NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 3 1947

Boston Chorus Lacks Volume And Anvils

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CONCORD, N. H.
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JUL 3 1947

Anvil Chorus Venture Failure in Boston

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HOBART, OKLA.
DEMOCRAT-CHIEF

JUN 29 1947

If All Goes Well, Conductor Hopes To Rock Nation With "Anvil Chorus"

BOSTON, une 27. —(U.P.)—If all goes well, Boston Symphony Orchestra Conductor Arthur Fielder hopes to make the loudest musical noise next Wednesday that the nation has heard in 55 years.

"I'm looking for 20,000 singers," he said. "I want to get them all together on the esplanade and duplicate the concert that rocked the world' staged by bandleader Patrick Saarfield Gilmore in 1872."

Fiedler, a little man with a huge imagination, said he had appealed to singing societies, glee clubs and choirs to join him and his symphony musicians in a rip-snorting rendition of the "Anvil Chorus"—with english words.

"I want everyone who likes to sing to send me a postcard and say they'll sing with me," Fiedler said. "I hope they come from New York and Kansas and Canada as they did for Gilmore."

Fiedler admitted he wouldn't have 2,000 instrumentalists as did the mustached maestro of the eighteenth century. He added glumly that he wouldn't have artillery and musketry to help him out as did Gilmore.

"But we'll have electric amplification and that should give us a lot of volume," he said triumphantly. "We aren't asking the fire department to join us like Gilmore did, because we have a giant electric organ that can make out-of-this-world noises."

For Gilmore's ear-buster, a special colleseum was constructed near Boston's park square. It held the huge band, 20,000 vocalists and an audience of 40,000. The ruckus was to celebrate the end of the Franco-Prussian war.

Fiedler's show will be outdoors. If it doesn't rock the world, as Gilmore claimed his extravaganza would, it certainly should rock Boston.

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FITCHBURG, MASS.
SENTINEL

JUL 3 - 1947

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PORTSMOUTH, N. H.
HERALD-TIMES

JUL 3 1947

Anvil Chorus Only a Whisper

BOSTON, July 3 (AP)—The Boston symphony orchestra's hopes of approaching the noise made by the city's "anvil chorus" of 1872 fell short by a lot of sound last night.

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But their efforts were described by the experts as nothing compared to the jubilee event. That festival had 20,000 choristers and red-shirted Boston firemen beating 200 anvils.

Last night there were but two anvils, and many music lovers were described as a little too timid with their vocal talent.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 9,568)

This Clipping From
TAUNTON, MASS.
GAZETTE

JUL 3 - 1947

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This Clipping From
PHILADELPHIA, PA.
NEWS

JUL 5 - 1947

DISC Discussions

By VINCENT E. CLARK

The recent spell of hot weather may have its effect on those who like to trip the light fantastic and there is no more appropriate music for this than the Latin motif, as supplied by none other than that master of such music, Xavier Cugat. This week Columbia has released a new record by him and his boys, with Buddy Clark doing the vocals, of two Latin numbers. The first, The Story of Sorrento, provides a melodic tune with pleasant lyrics, while the other, Hugo and Igo, has a humorous [illegible] the danceable tempo that has made Cugat such a favorite.

Bringing back a number of the favorite dance tunes of a few years ago, Les Brown's Columbia album, Sentimental Journey, will provide a favorite grouping for an evening's pastime. Brown, aided by the voices of Doris Day and Bunch Stone, as well as his well-trained orchestra, gives out with such numbers as Sentimental Journey, Twilight Time, Bizet Has His Day, A Good Man is Hard to Find, Mexican Hat Dance, Out of Nowhere, Daybreak Serenade and Leap F[illegible]

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This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

JUL 3 - 1947

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10:25—WFMJ—Lawrence Phelps Tower, authority on early American history who claims that Betsy Ross did not make the first American flag, will be the guest on "Magazine of the Air."

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8:00—WFMJ—The well-known picture, "The Spirit of '76," was painted in Ohio by an Ohioan, and its history will be told on "The Ohio Story."

HENRY
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DEERFIELD REVIEW
DEERFIELD, ILL
7/3/47

New Soprano To Be Ravinia 2nd Week Soloist

A new soprano and a new symphonic work will be presented at Ravinia during the second week of the twelfth annual Festival, with Eugene Ormandy as guest conductor of the Chicago Symphony orchestra. A complete listing of next week's programs is offered on Page 5 of this issue.

The soprano is Dorothy Dow, who made her professional debut just two months ago with Ormandy and the Philadelphia orchestra and has since won for herself considerable acclaim on Broadway in Virgil Thompson's "Message from Home".

The symphonic work is Paul Creston's "Symphony No. 2, Opus 35" which was introduced by the New

(Continued from page 3)

York Philharmonic under Rodzinski in 1944.

The week's series of concerts opens on Tuesday evening, July 8, at 8:30 o'clock, when Ormandy presents the Bach-Ormandy "Passacaglia in C Minor" in its first Ravinia programming, followed by the Brahms "Symphony No. 3," and the Beethoven "Symphony No. 5."

Miss Dow will make the first of two appearances at the Thursday evening, July 10, concert at 8:30 o'clock, singing three solos—Verdi's "Pace, Pace" from "La Forza del Destina," Massenet's "Il est doux" from "Herodiade," and Verdi's "Ritorna Vincitor" from "Aida."

The evening's concert will open with the Bach-Ormandy "Toccata in C Major" which Ormandy introduced at Ravinia in 1942. The Schubert Seventh symphony will occupy the entire second half of the program.

On Saturday evening, July 12, at 8:30, Ormandy will play the Brahms "Variations on a Theme of Haydn" and will follow it with the Creston "Symphony No. 2, Opus 35." This work, which has also been presented by the Boston Symphony, is in two movements, ~~Introduction~~ and Song and Interlude and Dance.

The second half of the program will be devoted to the Franck "Symphony in D Minor."

With Miss Dow as soloist, an all-Wagner program will be given on Sunday afternoon, July 13, at 4:00. The opening number will be the Prelude to "The Mastersingers".

Miss Dow will then sing "Elsa's Dream" from "Lohengrin" and Isolde's Love Death" from "Tristan and Isolde," the orchestra playing the Prelude from the same opera. The second half of the program will open with "Siegfried's Rhine Journey" and "Siegfried's Death and Funeral Music," from "Damnation of the Gods."

Miss Dow will conclude the program with Brunnhilde's "Immolation Scene."

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Baltimore, Md.
Afro-American
7/5/47

Thomas to Conduct Boston Symph at Next Year's 'Pops'

A. Jack Thomas, composer-musician, has been invited to conduct the Boston Symphony Orchestra next year at Symphony Hall through the entire porgram of the fifth annual Colored American Night's "pops" concert.

He has just returned from the "Bean City," where last week he directed the orchestra in a number, "Dance Calinda," composed by 30-year-old Ulyssey Kay of Columbia University.

This will be the first time that a colored conductor has been invited to return and conduct a whole program. Clarence Cameron White and Dean Dixon, both have directed the Boston orchestra in previous years.

Prior to the concert, Mr. Thomas gave a 20-minute talk over the Radio Station WDHD on music and interracial cooperation.

He was entertained at the summer home of Attorney and Mrs. William S. West at Cape Cod, and at the Businessmen's Club in Boston, with Arthur Freidler, regular conductor of the symphony orchestra, among the guests.

He was accompanied to Boston by his wife and Mrs. Blanche McRae, a sister-in-[illegible]

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This Clipping From
TOPEKA, KAN.
CAPITAL

JUL 6 1947

Tanglewood Bach Album Is Now Being Released

Bach Suites No. 2 and No. 3, recorded by the Boston Symphony Orchestra during the Berkshire Music Festival at the Tanglewood theater in Lenox, Mass., last summer are now being released by Victor in album form.

With Serge ~~Koussevitzky~~ conducting and Georges Laurent, solo flutist, the suites are performed with the same instrumentation as that for which the composer wrote, 225 years ago.

Laurent's liquid solo passages are heard in the second suite and the third includes the famous "Air for G String." Both are, strictly speaking, chamber music but have been considered of concert rank in this country.

For listeners who revel in the provocative Latin rhythms, Victor has also produced four double ten-inch platters, bringing typical rhumba and congo numbers played by Desi Arnaz and orchestra. They include: "Tabu" and "La Comparista," in which Arnaz takes the vocal spots; "Tico Tico," the firey Brazilian samba with Rene Touzet at the piano and the classic "Peanut Vendor" which inspires a rhumba with a peanut whistle.

Instrumental numbers are: "Siboney," "Green Eyes," "Brazil and "Babalu." In the latter, there is just a touch of Arnaz doing a bit of vocal—not exactly as an obbligato.—Ki

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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUL 4 - 1947

Six Concerts Next Week, Tanglewood

Students and Friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, the 13th, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge ~~Koussevitzky~~ will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concerto No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, the 15th, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katim, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and Piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all students programs.

The chorus of department 5 will give a concert at 4.30 Thursday afternoon, the 10th and in the evening at 8.15 the students of department 4 will play scenes from operas. The orchestra of department 2 will give its second program Friday evening, the 11th at 8.15 in the Festival shed, and on Sunday morning at 10.30 the chamber music orchestra will play in the chamber music hall.

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This Clipping From
DETROIT, MICH.
FREE PRESS

JUL 6 - 1947

THE NEW RECORDS

Quantity Is High and Quality, Too

LOOKING OVER THE RELEASES of recent weeks by RCA Victor, one is impressed by the quantity as well as the quality of albums and single recordings to come out of the pressing rooms.

Among them, to which space accords but brief mention, are Beecham's ingenious and musical melange of Handel compositions under the title "The Great Elopement" with the London Philharmonic.

Others are Prokofieff's Fifth Symphony, by Koussevitzky and the Boston Symphony, which was heard here during last season's symphony season; The Bach Cantata, "Christ lag in Todesbanden," with the estimable RCA Victor Chorale under Robert Shaw, and a set of some of the noblest of oratorio arias, sung by Norman Cordon, including excerpts from "The Messiah," "The Creation," "St. Matthew Passion," "St. Paul" and "Elijah."

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This Clipping From
BAYONNE, N. J.
TIMES

JUL 5 - 1947

The Lyons Den

By LEONARD LYONS

BROADWAY GAZETTE

BUSINESS DEPT.: Bernard Baruch expressed his optimism to some friends this week. He compared the public's present morale to a Wall St. bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet, that is the bottom. From then on, it goes up." . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you'll buy."

* * *

LEONARD LYONS

OBIT: George Summerlin, the State Department's Chief of Protocol—who died this week—was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its ambassador, after its capitulation to the Allied forces . . . "When you greet the ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

* * *

MUSIC DEPT.: During the Berkshire Festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-producing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony Orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 200 Koussevitzky scholarships.

* * *

SCIENCE DEPT.: In the Stork Club Wednesday night Charles Cambridge Green, the jeweler, was expressing his customary skepticism about all people and people's behavior. "But take a man like Einstein," said Paul Stewart, the director. "In 1903 Einstein predicted that in the last week of June, 1947, a new star would appear in the sky" . . . "So?" Green scoffed . . . "So," said Stewart, "last week the scientists looked in the sky with their big glasses, and there was the star" . . . "Proves nothing," Green stated. "The kid was guessin'."

* * *

SOCIAL NOTE: Ferenc Molnar tells of a night in Venice, years ago, when Morris Gest gave a party on a boat he had hired for the Canal Festival, in the Grand Canal, where 4,000 gondolas and other craft were participating in the festival. Gest noticed a man he knew standing at the rail of the next boat. He shouted greetings, to Charles Evans Hughes, and then added: "Meet Ferenc Molnar, the famous playwright and wit" . . . Hughes bowed in acknowledgment. "Say something to Mr. Hughes," whispered Gest. Molnar, mindful only of the Venetian moon and the music, finally said something to Hughes. He shouted: "Sing 'Valencia' " . . . "And if I ever meet Charles Evans Hughes again," sighed Molnar, "I must ask him something which has puzzled me ever since. For all I saw was his beard moving. I don't know whether he was singing 'Valencia,' or saying that he didn't know the words."

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Cir. (D 21,369) (S 24,631)

This Clipping From
DURHAM, N. C.
HERALD

JUL 6 - 1947

New Records In Review: Concert, Popular

By JOHN V. BLALOCK

BACH: SUITES No. 2, in B. Minor, and No. 3, in D. Boston Symphony Orchestra, Serge ~~Koussevitzky~~, conductor; Georges Laurent, solo flute. RCA Victor: M or DM-1123; five 12-inch records.

Serge Koussevitzky and the Boston Symphony Orchestra have already made the concert record public conscious of the Tanglewood (Lenox, Mass.) Concert Theater. This was notably done with the recording (RCA Victor M or DM-1050) of Bach's Brandenburg Concertos No. 3 and No. 4. Some critics complained that they found the recording somewhat thin because of the relatively small number of players (approximately 30) used by Koussevitzky. But the average listener immediately detected a pronounced improvement in the acoustical quality of the Tanglewood recording.

Other recordings made at Tanglewood by the same company of artists have met with generally enthusiastic praise. Yet RCA Victor's release of the Bach Suites for Orchestra No. 2 and No. 3, also by Koussevitzky and the Boston Symphony, seems to me to make the advantages of the Tanglewood Concert Theater more apparent. And since this serves as a replacement for the superb recordings by Adolf Busch and his Chamber Players of the same works, added significance is placed on the release.

Again, as in the recordings of the Brandenburg Concertos, Koussevitzky's orchestra is reduced in size, to good advantage. The Suites for Orchestra were written for a small orchestra (in comparison with the orchestras of today), and it is only logical to believe that they are heard in truer style when performed by a more conservative body of players. This is more true of the Suite No. 2, since in the Suite No. 3 parts for the tympani and trumpets were scored. If there are some evidences of thinness, they are only of academic interest; the average listener will find ample body and richness in sounds and tone.

The famous Boston strings do, however, slip a little on popular "Air for G String" in Suite No. . I don't know what happened; perhaps the engineers faltered or Koussevitzsky held the strings in too strict obedience. And, too, Koussevitzky may have attempted to cut away the popular fringes that have been added by modern orchestras. But, in any case, something important is lacking; the playing of the "Air" is not in keeping with the general excellence of the recording.

Georges Laurent, first flutist of the Boston Symphony, is heard in the solo parts of the Suite No. 2 in extremely good tone. This album is indispensable to collections of Bach recordings.

* * *

RUSSIAN MELODIES. Gregor Piatigorsky, 'cello, Ralph Berkowitz, piano. Columbia Masterworks M-MM-684; three 10-inch records.

The famous "Five" in Russian music are represented in the romantic idom by Gregor Piatigorsky, renowned 'celloist, and Pianist Ralph Berkowitz in this album. Cui with "Orientale," Rachmaninoff with "Vocalise," Anton Rubenstein with "Melody in F," Rimsky-Korsakov with "Song of India" (taken from the opera, "Sadko"), and Tschaikovsky with "None But the Lonely Heart" and "Chanson Triste."

The combination of 'cello and piano is sometimes hard to take; some recordings would indicate that recording engineers are greatly at odds as to the proper way to blend the two. It is therefore, a pleasant experience that comes from listening to this Columbia Masterworks recording. The 'cello and piano don't vie with each other, although it is obvious that the former is the big voice and is intended to be the solo instrument. Piatigorsky and Berkowitz, through excellent playing and mutual respect, prove that joint talent can be as one. And the engineers prove that good 'cello-piano recordings can be made.

* * *

On The Popular Side

Frankie Carle puts emphasis on the dance beat in his new Columbia album, "Carle Comes Calling" (S-129; four 10-inch records). Joined by the "rhythm section," he takes the piano through the tunes: "Star Dust," Canadian Capers," "I'll Get By," "Deep Purple," "Penthouse Serenade," "I Want a Girl," "Chopin's Polonaise in Boogie," and "If You Were the Only Girl." The album is what Carle fans ordered.

* * *

Columbia Records, Inc., has established a new "Archives" series, to "make available to the public many of the greatest records in the history of the recording industry." The first to be issued is a record made by Al Jolson with Guy Lombardo's orchestra in 1932: "April Showers" and "Rock-A-Bye Your Baby with a Dixie Melody." It's a gem. Well recorded, it offers Jolson in a good vigorous voice which pulls your ears to it. The movies have brought back a great deal of popularity to Jolson, and it is records like this one which will keep us from neglecting Al again.

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From
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Cir. (D 49,884) (S 51,201)

This Clipping From
TOPEKA, KAN.
CAPITAL

JUL 6 1947

Tanglewood Bach Album Is Now Being Released

Bach Suites No. 2 and No. 3, recorded by the Boston Symphony Orchestra during the Berkshire Music Festival at the Tanglewood theater in Lenox, Mass., last summer are now being released by Victor in album form.

With Serge ~~Koussevitzky~~ conducting and Georges Laurent, solo flutist, the suites are performed with the same instrumentation as that for which the composer wrote, 225 years ago.

Laurent's liquid solo passages are heard in the second suite and the third includes the famous "Air for G String." Both are, strictly speaking, chamber music but have been considered of concert rank in this country.

For listeners who revel in the provocative Latin rhythms, Victor has also produced four double ten-inch platters, bringing typical rhumba and congo numbers played by Desi Arnaz and orchestra. They include: "Tabu" and "La Comparista," in which Arnaz takes the vocal spots; "Tico Tico," the firey Brazilian samba with Rene Touzet at the piano and the classic "Peanut Vendor" which inspires a rhumba with a peanut whistle.

Instrumental numbers are: "Siboney," "Green Eyes," "Brazil and "Babalu." In the latter, there is just a touch of Arnaz doing a bit of vocal—not exactly as an obbligato.—Ki

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THE ORIGINAL
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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUL 4 - 1947

Six Concerts Next Week, Tanglewood

Students and Friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, the 13th, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge ~~Koussevitzky~~ will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concerto No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, the 15th, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katims, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and Piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all students programs.

The chorus of department 5 will give a concert at 4.30 Thursday afternoon, the 10th and in the evening at 8.15 the students of department 4 will play scenes from operas. The orchestra of department 2 will give its second program Friday evening, the 11th at 8.15 in the Festival shed, and on Sunday morning at 10.30 the chamber music orchestra will play in the chamber music hall.

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This Clipping From
DETROIT, MICH.
FREE PRESS
JUL 6 - 1947

THE NEW RECORDS

Quantity Is High and Quality, Too

LOOKING OVER THE RELEASE of recent weeks by RCA Victor, one is impressed by the quantity as well as the quality of albums and single recordings to come out of the pressing rooms.

Among them, to which space [illegible] but brief mention, are Beecham's ingenious and musical melange of Handel compositions under the title "The Great Elopement" with the London Philharmonic.

Others are Prokofieff's Fifth Symphony, by Koussevitzky and the Boston Symphony, which was heard here during last season's symphony season; The Bach Cantata, "Christ lag in Todesbanden," with the estimable RCA Victor Chorale under Robert Shaw, and a set of some of the noblest of oratorio arias, sung by Norman Cordon, including excerpts from "The Messiah," "The Creation," "St. Matthew Passion," "St. Paul" and "Elijah."

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This Clipping From
BAYONNE, N. J.
TIMES

JUL 5 - 1947

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respondent)

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This Clipping From
DURHAM, N. C.
HERALD

JUL 6 - 1947

New Records In Review: Concert, Popular

By JOHN V. BLALOCK

BACH: SUITES No. 2, in B. Minor, and No. 3, in D. Boston Symphony Orchestra, Serge ~~Koussevitzky~~, conductor; Georges Laurent, solo flute. RCA Victor: M or DM-1123; five 12-inch records.

Serge Koussevitzky and the Boston Symphony Orchestra have already made the concert record public conscious of the Tanglewood (Lenox, Mass.) Concert Theater. This was notably done with the recording (RCA Victor M or DM-1050) of Bach's Brandenburg Concertos No. 3 and No. 4. Some critics complained that they found the recording somewhat thin because of the relatively small number of players (approximately 30) used by Koussevitzky. But the average listener immediately detected a pronounced improvement in the acoustical quality of the Tanglewood recording.

Other recordings made at Tanglewood by the same company of artists have met with generally enthusiastic praise. Yet RCA Victor's release of the Bach Suites for Orchestra No. 2 and No. 3 also by Koussevitzky and the Boston Symphony, seems to me to make the advantages of the Tanglewood Concert Theater more apparent. And since this serves as a replacement for the superb recordings by Adolf Busch and his Chamber Players of the same works, added significance is placed on the release.

Again, as in the recordings of the Brandenburg Concertos, Koussevitzky's orchestra is reduced in size, to good advantage. The Suites for Orchestra were written for a small orchestra (in comparison with the orchestras of today), and it is only logical to believe that they are heard in truer style when performed by a more conservative body of players. This is more true of the Suite No. 2, since in the Suite No. 3 parts for the tympani and trumpets were scored. If there are some evidences of thinness, they are only of academic interest; the average listener will find ample body and richness in sounds and tone.

The famous Boston strings do, however, slip a little on popular "Air for G String" in Suite No. 3. I don't know what happened; perhaps the engineers faltered or Koussevitzky held the strings in too strict obedience. And, too, Koussevitzky may have attempted to cut away the popular fringes that have been added by modern orchestras. But, in any case, something important is lacking; the playing of the "Air" is not in keeping with the general excellence of the recording.

Georges Laurent, first flutist of the Boston Symphony, is heard in the solo parts of the Suite No. 2 in extremely good tone. This album is indispensable to collections of Bach recordings.

* * *

RUSSIAN MELODIES. Gregor Piatigorsky, 'cello, Ralph Berkowitz, piano. Columbia Masterworks M-MM-684; three 10-inch records.

The famous "Five" in Russian music are represented in the romantic idom by Gregor Piatigorsky, renowned 'celloist, and Pianist Ralph Berkowitz in this album. Cui with "Orientale," Rachmaninoff with "Vocalise," Anton Rubenstein with "Melody in F," Rimsky-Korsakov with "Song of India" (taken from the opera, "Sadko"), and Tschaikovsky with "None But the Lonely Heart" and "Chanson Triste."

The combination of 'cello and piano is sometimes hard to take; some recordings would indicate that recording engineers are greatly at odds as to the proper way to blend the two. It is therefore, a pleasant experience that comes from listening to this Columbia Masterworks recording. The 'cello and piano don't vie with each other, although it is obvious that the former is the big voice and is intended to be the solo instrument. Piatigorsky and Berkowitz, through excellent playing and mutual respect, prove that joint talent can be as one. And the engineers prove that good 'cello-piano recordings can be made.

* * *

On The Popular Side

Frankie Carle puts emphasis on the dance beat in his new Columbia album, "Carle Comes Calling" (S-129; four 10-inch records). Joined by the "rhythm section," he takes the piano through the tunes: "Star Dust," Canadian Capers," "I'll Get By," "Deep Purple," "Penthouse Serenade," "I Want a Girl," "Chopin's Polonaise in Boogie," and "If You Were the Only Girl." The album is what Carle fans ordered.

* * * *

Columbia Records, Inc., has established a new "Archives" series, to "make available to the public many of the greatest records in the history of the recording industry." The first to be issued is a record made by Al Jolson with Guy Lombardo's orchestra in 1932: "April Showers" and "Rock-A-Bye Your Baby with a Dixie Melody." It's a gem. Well recorded, it offers Jolson in a good vigorous voice which pulls your ears to it. The movies have brought back a great deal of popularity to Jolson, and it is records like this one which will keep us from neglecting Al again.

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This Clipping From
LOS ANGELES, CALIF.
TIMES

JUL 8 1947

Three chamber music programs have been added to the concerts of the Berkshire Festival at Tanglewood, Mass. Sponsored by the Elizabeth Sprague Coolidge Foundation of the Library of Congress, the concerts will be given by the Gordon String Quartet, the Albeneri Trio (whose program includes a trio by Artur Schnabel,) and the Berkshire Woodwind Ensem-

[81]

THE ORIGINAL
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This Clipping From
BATON ROUGE, LA.
ADVOCATE
5 1947

THE LYON'S DEN

By Leonard Lyons

Business Dept.: Bernard Baruch expressed his opinion to some friends this week. He compared the public's present morale to a Wall St. bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet that is the bottom. From then on it's up" . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you'll buy."

George Summerlin, the State department's chief of protocol—who died this week—was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its ambassador, after its capitulation to the Allied forces . . . "When you greet the ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

Music Dept.: During the Berkshire festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 300 Koussevitzky scholarships.

Science Dept.: In the Stork club last night Charles Cambridge Green, the jeweler, was expressing his customary skepticism about all people and people's behavior. "But take a man like Einstein," said Paul Stewart, the director. "In 1903 Einstein predicted that in the last week of June, 1947, a new star would appear in the sky" . . . "So?" Green scoffed . . . "So," said Stewart, "last week the scientists looked in the sky with their big glasses, and there was the star" . . . "Proves nothing," Green stated. "The kid was guessin'."

Social Note: Ferenc Molnar tells of a night in Venice, years ago, when Morris Gest gave a party on a boat he had hired for the Canal Festival, in the Grand canal, where 4000 gondolas and other craft were participating in the festival. Gest noticed a man he knew, standing at the rail of the next boat. He shouted greetings, to Charles Evans Hughes and then added: "Meet Ferenc Molnar, the famous playwright and wit" . . . Hughes bowed in acknowledgement. "Say something to Mr. Hughes," whispered Gest. Molnar, mindful only of the Venetion moon and the music," finally said something to Hughes. He shouted: 'Sing Valencia' " . . . "And if I ever meet Charles Evans Hughes again," sighed Molnar, "I must ask him something which has puzzled me ever since. For all I saw was his beard moving. I don't know whether he was singing 'Valencia,' or saying that he didn't know the the words."

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This Clipping From
NEW HAVEN, CONN.
REGISTER
JUL 6 1947

Future Of Poor Remuneration Confronts American Composers

The plight of the American composer in particular, and of American music in general, inevitably provokes a disturbing thought or two in the minds of those who love serious music, especially right now as many future American composers have just graduated from the country's schools of music.

Specifically, the plight of the American composer is like the weather—many discuss it, but nothing is done. Certainly not even the least informed on musical matters is naive enough to suppose that any American composer of serious music makes his living from composing music for the concert hall. It is a sad commentary on the general state of musical affairs (though, of course, it always has existed) that those few who are blessed with the talents for making a contribution, however small, to one of the noblest arts, should be forced to spend most of their time in making a living at some other occupation. In other words, the blunt fact is that American composers practice their art as an avocation, or if you will, as a hobby. The majority make their living from teaching, either privately or in one of our music institutions.

Even among the musical fraternity, composers are the most poorly remunerated for their efforts. The performing musician, in at least the major symphony orchestras, is better paid than the composer whose music (American, that is) he too infrequently plays.

That Hollywood Lure

A few American composers have, more by necessity than inclination, succumbed to the lure of Hollywood "gold", for which they can hardly be censured. Writing music for "pictures" is unquestionably the most lucrative field open at present to composers though the least satisfying personally because of the peculiar limitations imposed upon them. The test of a good "movie" score is that we be "not conscious of it."

This is hardly an inspiring objective for a composer. Despite this, much good music has been written for the films and a somewhat belated recognition of this fact is now having a logical and happy result. Much music, which formerly was an absolute loss at the theater in an aesthetic musical sense, is now made into suites for performance in the concert hall, where it is "heard" for the first time.

The inferior position, to say the least, that American compositions occupy in the symphonic repertoire is too obvious to mention. American composers are making some progress, however slight, against the entrenched conservatism of most of our symphonic organizations. However, the latter are not wholly to blame for the unfortunate situation.

New works are more expensive to perform, principally for two reasons. First, a performing rights fee must be paid to the composer where none is required for the performance of the old "war horses." This fee is insignificant compared to the second reason which is that new works require much more rehearsal time than those of the standard repertoire. (Rehearsal time at the New York Philharmonic runs around $600 per hour). Both of these facts preclude the performance of an extended repertoire of American works, particularly the newer ones, by the majority of our 30,000 symphony orchestras, including our own New Haven Symphony Orchestra, which operate on an extremely limited budget.

Boon To Composers

The broadcasting and recording companies have become a boon to American composers though this is not wholly altruistic on their part. Their aim is to provide entertainment and as a consequence, they are constantly in search of new ideas and are therefore more receptive to new music. Furthermore, monetary considerations are the least of their worries in contrast to the symphonic organizations which have to keep a wary eye on the expense sheet. Many an American work has had its premiere "on the air" and as a result now occupies a place in the repertoire of many symphony orchestras.

The American composer will never really come into his own until we have developed a sufficiency of native conductors. Foreign conductors do not fully understand American music just as American conductors do not wholly comprehend foreign compositions.

Nurtured in the European tradition, the subtleties that require attention for a realistic performance of much native music, principally rhythmic considerations, escape the foreign conductors. A few of them, notably Serge Koussevitzky and Dimitri [redacted]een friendly to contemporary American works and have given creditable and intelligent readings of them.

West Is Receptive

We here in the East pride ourselves on living in the "stronghold of culture" and still regard our Western compatriots as being somewhat in the "wild and woolly" stage. However, it is a fact and one in which we should take no especial pride, that American composers fare better at the hand of our Western symphony organizations than they do in the East, quantitatively if not qualitatively as regards performances of their works. This may come as a shock to many people but perhaps it may shake some of us out of our complacency. And if anyone should desire to satisfy himself about the matter, a comparison of the program schedules of last season should be convincing evidence.

The pioneer spirit still lingers in the West—at least they have never become so shackled with tradition as we have here in the East. So perhaps the best advice that could be given to the embryo composer as he goes forth to make his way in a hostile musical world (an actual state of affairs though not an intentional one) is to reiterate the historic advice of a great American, "Go West, young man, go West."

Third Pop Concert

The third "Pop" concert of the summer series to be held at the Yale Bowl on Tuesday evening, July 15, will feature the music of Victor Herbert and Richard Rodgers. Playing in the newly dedicated Carroll C. Hincks Concert Shell, the New Haven Symphony is expected to attract a large audience, if the numbers at the first two concerts are any indication of their popularity.

Officials of the New Haven Junior Chamber of Commerce who sponsor these musical events, advise that tickets are now on sale for the third concert at various outlets and urge all concert-goers to get them soon. Several hundred persons were unable to attend the last concert because the Bowl was filled to capacity as limitations were placed on the sale of tickets so that each person attending could see and hear.

Leroy Anderson, famous conductor and composer, will be the guest conductor at this concert and four of his own compositions are listed for performance, namely "Promenade", "The Syncopated Clock", "Serenata" and "Jazz Pizzicato.'

The concert will open with the third movement from Tchaikovsky's Sixth Symphony, to be followed by Schubert's Unfinished Symphony and Wagner's prelude to the "Mastersingers of Nurnberg."

A group of Victor Herbert's best known melodies will be presented in an arrangement by Harold Sanford as well as two symphonic arrangements by Mr. Anderson of Rodgers' tunes. The latter include a selection from "Carousel" and "Richard Rodgers Waltzes." The concert will conclude with Sousa's most popular march—"The Stars and Stripes Forever."

PIANIST APPOINTED

The New Haven Conservatory of Music has just announced the appointment of Anton Rovinsky, famous pianist, as the new head of the piano department. Mr. Rovinsky will supervise piano instruction and will be available to advanced students of the keyboard. He also will offer a master class for professional pianists.

Born in New York City, he was a child prodigy at eight, made a tour of Canada at the age of 10, and then studied with Carl Friedberg and Artur Schnabel in Berlin and Isidore Philipp in Paris.

Mr. Rovinsky has made extensive concert tours abroad and has appeared as soloist with symphony orchestras in Paris, Berlin, Dresden and Vienna. In this country, he has performed in New York, Boston, Chicago and other cities. He is equally well known for his interpretation of the modern composers as well as the works of the standard piano repertoire.

BERKSHIRE FESTIVAL

Next Sunday, July 13, the first concert of the Berkshire Festival at Tanglewood will be presented by the Boston Symphony Orchestra directed by Serge Koussevitzky. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening July 15, when the program will be repeated.

The all-Bach program includes the Brandenburg Concerto No. 1 for two horns, three oboes and bassoon, with strings; Brandenburg Concerto No. 6 for strings; two Concertos for two pianos, the first in C minor, the other in C major; Suite No. 1 in C major. The piano soloists will be Pierre Luboshutz and Genia Nemenoff.

The second program of the series to be given on Sunday, July 20 and repeated on Tuesday evening, July 22, will be devoted to works by Mozart. The program follows: Serenade in B flat major, for wind instruments; Divertimento in B flat major, for violin, two horns and strings; Symphony in E flat major, No. 26; Symphony in C major ("Jupiter"), No. 41.

A song recital by Mary Elizabeth Stone, soprano, and Ruth Benson, alto, was held recently in Center Church House. The singers were assisted by Laurel Baust, pianist and Pauline Voorhees, accompanist.

[82]

THE ORIGINAL
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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 6 - 1947

WNBH-ABC continues a new candid series of shows, begun at a different time last week, but now heard at 7 tonight. It promises to be the most candid program on the air. The program is called Candid Microphone and consists of interviews with the man in the street with the angle that the man doesn't know he's being interviewed. Men who work this show carry mikes with them but they are hidden under a scarf, up an arm, under a coat lapel, in a flower vase or under a piece of paper. Interviewers go everywhere and ask all sorts of questions. About six persons will be interviewed in the half hour. And, so that no one's feelings are hurt, no names are used on the air, everyone remaining anonymous.

The recent public interest in the passing of the Taft-Hartley Labor Act made many a steady listener out of dial twisters who heard snatches of WNBH-ABC's two public service shows given over to Labor and Management. The programs, one entitled Labor, USA, and the other, the NAM Show, are departures in radio programing. The American Broadcasting Company gives labor and management 15 minutes each every week in which to present their divergent views. For half of the year, the CIO has had Labor show. The AFL takes the remaining 26 weeks. On the management side, it's the National Association of Manufacturers and the U. S. Chamber of Commerce who divide up the year.

The AFL just has started its series on Labor, USA, heard at 6:45 Friday nights. Management now is presenting the NAM Summer show at 7:15 the same night, featuring a combination of business facts with tunes by the Song Spinners Quartet.

Still on the labor subject, America's Town Meeting is scheduled to tackle the question: "Will the Taft-Hartley Act Increase Production and Promote Industrial Peace?" at 8:30 this Thursday night.

Latest addition to the popular WNBH-ABC morning lineup is the Galen Drake show at 11:30. Mr. Drake is one of radio's best-known commentators in the philosophical vein and has won several awards for possessing the most convincing voice on the air. He is heard every morning Monday through Friday.

Serious music fans get a front-row seat for the five open-air concerts to be broadcast by WNBH-ABC the next five Tuesday nights. They're the broadcasts of the Boston "Pops" Orchestra, from the Charles River shell this Tuesday and from the Berkshire Music Festival on succeeding weeks. Arthur Fiedler conducts the Esplanade concert this week with Dr. Serge Koussevitzky on the podium for the Berkshire concerts of the Boston Symphony Orchesta.

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This Clipping From
ALBANY, N. Y.
TIMES-UNION

JUL 6 1947

Music

By EDGAR S. VAN OLINDA

STUDENTS and friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, July 13, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for two pianos and string orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theatre concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albenelri Trio, with Milton Katins, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and piano, Villa-Lobos for violin, viola and 'cello, and for violin, 'cello and piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all student programs.

The chorus of department five will give a concert at 4:30 Thursday afternoon, July 10, and in the evening at 8:15 the students of department four will play scenes from operas. The orchestra of department two will give its second program Friday evening, July 11 at 8:15 in the festival shed, and on Sunday morning at 10:30 the chamber music orchestra will play in the chamber music hall.

Inquiries, requests for the calendar of events and subscriptions to the Society of Friends of the Berkshire Music Center should be addressed to Tanglewood, Lenox, Massachusetts.

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This Clipping From
TORONTO, CANADA
STAR

JUL 5 - 1947

Flickers Here and Yon

John Cozens—third John of Coliseum chorus triangle with Clark and Lynn—is elected head of Toronto O.M.T.A., unanimously chosen to deputize for Mrs. R. Smith, who is ill. Organizing conductor of much-touted Tallis choir publicity expert for the "Con," and author of carols-books, lecturer at Wycliffe college, is one of best-informed young musicians in Toronto . . . one of John's pleasantest publicity jobs of late is the fact that of many scholarships at the "Con," the total to date is $7,900. Man most responsible is Principal Arnold Walter, whose knowledge of progressive human nature will soon be on a par with his musical scholarship. Walter's erudition on what makes the niftiest deharmonized unmetricality dating back to fifth-century plainsong and choral harmonies like "Sumer is I-cumen in" is a high type of scholastic pundity.

Title of book on orchestra-folk queried about by a music-lover in Goderich is "Dictators of Baton," by D. Ewen, published in Canada by Ambassador Book Co., 12 Richmond St. Month of June, S. Hersenhoren has conducted Buffalo Philharmonic in four "Pops;" so popular he has been asked back for an engagement in August. Six weeks of Berkshire festival, opening July 1, he will deputize with Koussevitsky of Boston Symphony. Hannikainen, now associate conductor of Chicago orchestra, conducted in Berlin, Warsaw, Stockholm, Riga, Boston, Philadelphia, Chicago, Detroit, before baton-izing in Duluth. Jean Dickenson sings at Old Home Week of July 13, Belleville; co-participants, Jimmie Shields and Leo Barkin. Big-time celebration in Bay of Quinte hillside town where Hon. M. Bowell, Premier, used to live.

U.S. summer theatres as per New York Herald's Geo-Thespian map, are from Canadian border to North Carolina and as far west as New York . . . Much talk about "Great Expectations" film, but "Farmer's Daughter" struck a high average One of latest shooting-matches is "Imagination" now being wrestled by Gordon Kanin; a Coleman-star prodigy of which Kanin says "Insanity is in, but not dragging in psychoanalysis . . . Moore, veteran producer of "It Happened on Fifth Avenue," revealed that in '90 he played in "Nugget Nell." The audience giggled every time he drew a gun—so he drifted into laugh-liners.

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This Clipping From
BIG SPRING, TEXAS
HERALD

JUL 13 1947

BOSTON SYMPHONY

From the theatre-concert hall a Tanglewood, Mass., on the spacious grounds of the summer hom of the Boston Symphony Orchestra KBST, via the American Broadcasting Company on Tuesday wil present the first of a series of fou programs from the Berkshire Music Festival. Dr. Serge Koussevitzk will conduct the Boston Symphon Orchestra in the four Tuesda broadcasts, which will be heard a 7:30 p. m.

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Tel. CHelsea 3-8860
Cir. (D 8,475)

This Clipping From
BELLEVILLE, ILL.
NEWS-DEMOCRAT

One Man's Opinion

By WALTER KIERNAN

Distributed by International News Service

It is surprising to find Petrillo still shaping the musical future of the nation . . . many thought he was repealed by the last congress.

Little Caesar now is fighting chain broadcasting of music . . . He wants to fix it so that Toscanini can visit every local station in a station wagon.

The present schedule reads: December . . . musicians stop making records, January . . . musicians stop making chain broadcasts, February . . . musicians stop making money.

Fortunately Jimmy has no control over soap opera or John would have to have another wife in every broadcast city.

Twenty years ago the AFM leadership was fighting talking pictures. . . Petrillo demonstrates that he is the logical successor to that brilliant leadership.

Somehow he's got the idea that
on Symphony could be
ston there would be a
iture ahead in Peoria
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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 163,767) (S 217,780)

This Clipping From
PORTLAND, ORE.
OREGONIAN

JUL 13 1947

Music-for-All Festival Set

The Boston Symphony orchestra and its music director, Serge Koussevitzky, announce a "music-for-all" field day at Tanglewood, Mass., Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals, and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire music center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales.

Old Recordings Featured

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony orchestra of 10-year intervals back to 1915, when it became the first full-size symphonic organization to play for the phonograph.

As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with score by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers. The films are being loaned by United Artists corporation, the Museum of Modern Art, and other sources.

For the occasion the beautiful music shed will become a vast studio, with engieners and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday evening series by the Boston Symphony orchestra over a coast-to-coast network.

THE ORIGINAL
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220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
LEWISTON, ME.
JOURNAL

JUL 12 1947

Berkshire Festival To Open Tomorrow With Bach Concert

The Boston Symphony Orchestra's Berkshire Festival will open tomorrow afternoon with an all-Bach concert, to be repeated Tuesday evening. The theatre-concert hall at Tanglewood, appropriate for listening to the music of Bach and Mozart, whose work will be played the following Sunday and Tuesday, it is expected will be filled, with an over-flow audience on the lawn. Serge Koussevitzky will conduct an orchestra of chamber proportions, with Pierre Luboshutz and Genia Nemenoff as guest artists in the concertos for two pianos.

While the audience for the Bach and Mozart programs will be far smaller than for the three major week ends of the Festival, thousands of persons will hear the concerts in the smaller hall, including critics from many newspapers and magazines.

The program for tomorrow at 3.30 and Tuesday at 8.30 follows:

Suite No. 1 in C major.
Brandenburg Concerto No. 6 for strings.
Concerto for two pianos, in C minor.
Concerto for two pianos, in C major.
Brandenburg Concerto No. 1, for 2 horns, 3 oboes and bassoon, with strings.

Tickets for those who wish to listen from the lawn will be sold at the box office three hours before each program. Seats in the hall are obtainable for Tuesday evening's concert, which will be the first of four programs to be broadcast over WBEC, the ABC network.

THE ORIGINAL
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This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 13 1947

Tanglewood Symphonies To Be Aired

From the theater-concert hall in Tanglewood on the spacious grounds of the Summer home of the Boston Symphony Orchestra, the American Broadcasting Company Tuesday night will present the first of four programs from the Berkshire Music Festival. Dr. Serge Koussevitzky will conduct the orchestra in the four Tuesday broadcasts, which will be heard over WORC.

The broadcasts this year will include one of Bach, one of Mozart, a special broadcast and a concluding program which will be devoted to the presentation of Beethoven's "Ninth Symphony" in its entirety.

The opening broadcast will feature duo-pianists Pierre Luboshutz and Genia Nemenoff in two numbers.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
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This Clipping From
ALBANY, N. Y.
TIMES-UNION

JUL 6 1947

Music

By EDGAR S. VAN OLINDA

STUDENTS and friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, July 13, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for two pianos and string orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theatre concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albenelri Trio, with Milton Katins, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and piano, Villa-Lobos for violin, viola and 'cello, and for violin, 'cello and piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all student programs.

The chorus of department five will give a concert at 4:30 Thursday afternoon, July 10, and in the evening at 8:15 the students of department four will play scenes from operas. The orchestra of department two will give its second program Friday evening, July 11 at 8:15 in the festival shed, and on Sunday morning at 10:30 the chamber music orchestra will play in the chamber music hall.

Inquiries, requests for the calendar of events and subscriptions to the Society of Friends of the Berkshire Music Center should be addressed to Tanglewood, Lenox, Massachusetts.

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Cir. (D 239,219)
This Clipping From
TORONTO, CANADA
STAR

JUL 5 - 1947

Flickers Here and Yon

John Cozens—third John of Coliseum chorus triangle with Clark and Lynn—is elected head of Toronto O.M.T.A., unanimously chosen to deputize for Mrs. R. Smith, who is ill. Organizing conductor of much-touted Tallis choir publicity expert for the "Con," and author of carols-books, lecturer at Wycliffe college, is one of best-informed young musicians in Toronto . . . one of John's pleasantest publicity jobs of late is the fact that of many scholarships at the "Con," the total to date is $7,900. Man most responsible is Principal Arnold Walter, whose knowledge of progressive human nature will soon be on a par with his musical scholarship. Walter's erudition on what makes the niftiest deharmonized unmetricality dating back to fifth-century plainsong and choral harmonies like "Sumer is I-cumen in" is a high type of scholastic pundity.

Title of book on orchestra-folk queried about by a music-lover in Goderich is "Dictators of Baton," by D. Ewen, published in Canada by Ambassador Book Co., 12 Richmond St. Month of June, S. Hersenhoren has conducted Buffalo Philharmonic in four "Pops;" so popular he has been asked back for an engagement in August. Six weeks of Berkshire festival, opening July 1, he will deputize with Koussevitsky of Boston Symphony. Hannikainen, now associate conductor of Chicago orchestra, conducted in Berlin, Warsaw, Stockholm, Riga, Boston, Philadelphia, Chicago, Detroit, before baton-izing in Duluth. Jean Dickenson sings at Old Home Week of July 13, Belleville; co-participants, Jimmie Shields and Leo Barkin. Big-time celebration in Bay of Quinte hillside town where Hon. M. Bowell, Premier, used to live.

U.S. summer theatres as per New York Herald's Geo-Thespian map, are from Canadian border to North Carolina and as far west as New York . . . Much talk about "Great Expectations" film, but "Farmer's Daughter" struck a high average One of latest shooting-matches is "Imagination" now being wrestled by Gordon Kanin; a Coleman-star prodigy of which Kanin says "Insanity is in, but not dragging in psychoanalysis . . . Moore, veteran producer of "It Happened on Fifth Avenue," revealed that in '90 he played in "Nugget Nell." The audience giggled every time he drew a gun—so he drifted into laugh-liners.

220

JUL 13 1947

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This Clipping From
BIG SPRING, TEXAS
HERALD

JUL 13 1947

BOSTON SYMPHONY

From the theatre-concert hall a Tanglewood, Mass., on the spacious grounds of the summer hom of the Boston Symphony Orchestra KBST, via the American Broadcasting Company on Tuesday wil present the first of a series of fou programs from the Berkshire Music Festival. Dr. Serge Koussevitzk will conduct the Boston Symphon Orchestra in the four Tuesda broadcasts, which will be heard a 7:30 p. m.

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NEWS-DEMOCRAT
1947

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By WALTER KIERNAN
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Fortunately Jimmy has no control over soap opera or John would have to have another wife in every broadcast city.

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Somehow he's got the idea that if the Boston Symphony could be held to Boston there would be a brighter future ahead in Peoria for Willy Kiddle and his six fiddles.

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Tel. CHelsea 3-8860
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This Clipping From
PORTLAND, ORE.
OREGONIAN

JUL 13

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Cir. (D 22,106)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 14 1947

2000 Hear Bach Program At Tanglewood Opening

Theatre-Concert Hall Filled and Crowd Overflows Onto Lawn—Luboshutz and Nemenoff Are Soloists

By JAY C. ROSENFELD

The Tanglewood season opened fficially yesterday afternoon when n orchestra of some 30 men from the first chairs of Boston Symphony rchestra and led by their eminent ~~conductor,~~ Serge Koussevitzky, layed a Bach program to an audience of 2000, only half of whom could find seats within the theatre-concert hall. This was one of the series of two programs to be given on consecutive Sunday afternoons and repeated on the respective following Tuesday evenings in continuation of the wartime established custom which proved so successful. In those days when transportation was such a major problem, the Bach-Mozart concerts, started really as a substitute, supplied such great satisfaction that they have become an indispensable and integral part of the season.

The program consisted of the first suite, in C major, the first and last of the Brandenburg concertos and the C minor and the C major concertos for two pianos in which the soloists were the famed duo-pianists Genia Nemenoff and Pierre Luboshutz.

Koussevitzky's Reins Loose

Dr. Koussevitzky wisely allowed Bach's fluency to play itself. He held the ensemble with an easy discipline but with a loose rein which was aptly reflected in the performance. The allegro following the introductory Grave of the Suite was announced with clear and firm conviction and the succeeding dance movements were played without exaggeration nor undue stress, a gratifyingly welcome procedure, albeit a dangerous one, for there is a desired middle ground in Bach between excess and banality. Koussevitzky with his conceded wont found it exactly yesterday afternoon.

The sixth Brandenburg, in E flat, is written for violas and cellos, with a piano playing the thorough bass. The solos were played by the first desk men of the orchestra's viola section, Di Pasquale and Cauhape. This, our favorite among the Brandeburgs, did not always attain its stirring potentialities. The beseeching appeal of the second theme of the first movement was not realized. After the vigor of the opening, Bach writes a lovely sensitive contrasting phrase which provides a perfect foil and balance. Nor did the final movement receive the memorably incisive rhythmic attack it usually receives in the same hands. The F major concerto (the first) provided the expert small wind instrument section an occasion to show their flawless prowess and artistry.

Soloists Recalled Many Times

The orchestral accompaniment to the two-piano concertos is full and complementary, often spreading to fairly elaborate polyphony but the balance was beautifully maintained so that the soloists, Pierre Luboshutz and Genia Nemenoff with exemplary authority and confident facility made their statements in the true Bach style. With no little aid from the conductor the whole performance was inspired with a vital cogency. This was conspicuously noteworthy in both final movements. The fugue of the C major concerto was proclaimed with fearless and secure verve. The slow-movement, the only one in which the accompanying orchestra is silent, was a bit too much according to plan. Its lack of spontaneity made it seem long, whereas a trifle more variety, still within the confines of accepted tradition, might have lifted it to the high plane of all its surrounding pages. The soloists played without deviation with a beautiful and unforced tone and with a ductile line. With an excelling sense of tone values they consistently maintained the proper relationship with the orchestra which so often has more of importance to say than mere support. The audience accorded them a vehement demonstration of their unreserved approval and they were recalled many times.

This program will be repeated tomorrow evening. The other program in this particular set will be devoted to Mozart and will be played next Sunday afternoon and repeated the following Tuesday evening.

THE ORIGINAL
ROMEIKE
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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 13 1947

WNBH NEWS

All-Bach Tanglewood Concert To Be Broadcast Tuesday

Summer-time means Berkshire Music Festival time for the Boston Symphony Orchestra and this Tuesday night Dr. Serge Koussevitzky conducts the orchestra in the first of four broadcasts to be heard at 8:30 over WNBH-ABC.

This, the seventh season of the festival, will come from the Berkshire Music Center in Tanglewood. Tuesday night's broadcast will feature an all-Bach program. The following week it will be an all-Mozart program, then a special broadcast and a concluding program devoted to the presentation of Beethoven's "Symphony No. 9" in its entirety.

At Tanglewood, students in the six-week session meet a distinguished faculty of 45, including the principal players of the Boston Symphony Orchestra, for advanced work in their specialties. The students are chosen by Dr. Koussevitzky for the five departments of instruction after consideration of their qualifications.

* * *

Walter Winchell awards an eagerly awaited prize on his WNBH-ABC program at 9 tonight. The prize is a completely furnished six-room house and it goes to the winner of the grand prize-winning "Fight Cancer" slogan contest. Winchell will read the winning slogan on tonight's show, climaxing the contest which brought in more than 25,000 entries from every State. Following announcement of the award, the model home will be moved to a site of the winner's choice anywhere in the United States. The plot of land was included in the prize offering.

* * *

WNBH continues its coverage of the Sargent Field boxing matches at 10 this Tuesday night with what it considers one of the stellar attractions of the year. Jimmy Gleason will be at the ringside to broadcast a blow-by-blow description of the Willie Pep-Paulie Jackson fray. Pep of Hartford is world's featherweight champion. Jackson, an up-and-coming challenger, is a part Indian from Reading, Pa. The fight is due to go 10 rounds. In the event the skies threaten that night, the fight will go on a little earlier and WNBH will start its broadcast at 9:30.

* * *

WNBH-ABC goes from comedy to chills at 10:30 Wednesday night. While madcap Henry Morgan is on vacation, Boris Karloff, the old Hollywood horror man, will fill in each week in a series entitled "Lights Out."

WNBH Shavings: Paul Whiteman Assembly salutes the Louisiana National Guard's 39th Division at 8:30 Wednesday night with "Way Down Yonder in New Orleans" featured in the "then and now" spot. . . . The story of "The Loaves and Fishes" is dramatized on the Greatest Story Ever Told at 6:30 tonight. Incidentally, William Stoess, musical director of the show, has one of the most difficult music assignments in radio. Each week the conductor-composer must play music that is religious in theme and melody but must not be identified with any particular sect. Consequently the composer must spend most of his time composing original music. . . . David Harding, Counterspy, solves a race track murder at 5:30 this afternoon . . . Sponsors of the Green Hornet and Famous Jury Trials are awarding portable wire recorders as prizes in a new contest . . . A Medical Corps captain, in charge of the Tropical Disease Hospital, speaks on the Doctors Talk It Over at 10 tomorrow night . . . Malcolm Morse Jr. of Boston is the latest addition to the WNBH announcing staff . . . "Blondes Are Sometimes Fickle." That's the name of the story to be dramatized on the Listening Post at 10:45 Thursday morning . . . Francisco Oliviera's Portuguese Hour will be heard from the Sharp Street Grounds in South Dartmouth for the next three Sundays.

O.W.G

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (M. & E. 82,265)
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 14 1947

Koussevitzky's Concert Thrills 2000 at Lenox

Maestro Shares Honors With Luboshutz and Nemenoff, Pianists, at Tanglewood

Lenox, July 13 — An audience of 2000 this afternoon heard the initial all-Bach program, forerunner of the Berkshire Music Festival at Tanglewood. The theater-concert hall, which seats 1200, was filled and there were 800 general admissions sold to outside benches with hundreds spread out upon the lawn, taking chances on ominous thunder storms, which held off.

Dr. Serge Koussevitzky conducted 30 pieces from the Boston Symphony Orchestra and shared honors with Pierre Luboshutz and Genia Nemenoff, pianists. They were given an ovation and recalled four times at the conclusion of the Concerto in C Major No. 2. They also played with equal acclaim in the concerto for two pianos and string orchestra.

The maestro, who will be 73 on the 26th, revealed undiminished vigor and the usual demonstrative Tanglewood audience was thrilled by his art, especially in, two Brandenburg concertos. Suite No. 1 in C Major also was played. The perfect acoustics of the cosy concert hall, finished in natural pine, is well adapted for the full enjoyment of an afternoon of Bach. The program will be repeated Tuesday evening.

New Tanglewood buildings, scattered on its broad acres, include a rehearsal stage for the full orchestra, a workshop for stage craft, a kitchen and cafeteria built especially for the 425 music school students now registered and enlarged press accommodations. On Hawthorne Ave. visitors noted under construction the replica of the Nathaniel Hawthorne cottage, which the Salem novelist occupied in 1850.

The new building is on the exact location of the "Hawthorne shrine" that was burned June 22, 1890. A part of the old cellar wall was found intact and several fireplace irons and kettles were discovered. Removal of two large flat stones revealed 15 feet of water in the 30-foot stone-lined Hawthorne well. Delay in construction of the cottage, which is being financed at a reported cost of $12,000 by the American Federation of Musicians, has forced postponement of dedication until next year.

Wednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D. C., will present a concert in the theater.

Festival officials meanwhile made plans for an added event on the festival program July 29, when the symphony, with Dr. Koussevitzky conducting, will be featured in a program entitled "Music For All." The first half will be broadcast over a national network.

The entire music shed will become a motion picture studio that night during the performance of Berlioz' "Roman Carnival Overture." Metro-Goldwyn-Mayer Studio plans to film the festival in action.

[84]

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 15 1947

Tanglewood

Concert Tonight

Serge Koussevitzky will conduct members of the Boston Symphony Orchestra ~~in an all-Bach~~ concert tonight in the theatre-concert hall, repeating the program heard by an over-flow audience of 2000 Sunday afternoon. Starting at 8.30, it will be the first of four Tuesday evening programs to be carried over WBEC and the ABC network.

Pierre Lubosnutz and Genia Nemenoff will be solosists for concerto in C minor and concerto in C major for two pianos. Other numbers will be the suite No. 1 in C major, and Brandenburg concertos No. 6 for strings and No. 1 for two horns, three oboes and bassoon, with strings. Tickets are on sale at the box office.

Tomorrow Night's Concert

The last of a series of three chamber music concerts, the gift to the Berkshire Music Center of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, will be given by the Berkshire Wood-Wind Ensemble tomorrow evening at 8.15. The program follows:

Sinfonia Concertante Quartet for oboe, clarinet, bassoon and horn (with piano accompaniment) .... Mozart
Fantasy Quintet for flute, English horn, clarinet, viola and harp .... Kornsand
La Cheminee du Roi Rene, suite for wood-wind quintet (flute, oboe, clarinet, horn and bassoon) .... Milhaud
Rapsodie for piano, flute, oboe and clarinet .... Honegger
Sextet, Op. 39, for flute, oboe, clarinet, bassoon, horn and piano .... Hill

The quintet and the rhapsody have been dedicated to Mrs. Coolidge. The latter will be performed for the first time.

Members of the ensemble are: James Pappoutsakis, flute; William Valkenier, French horn; Viktor Polatschek, clarinet; Louis Speyer, oboe and English horn; Raymond Allard, bassoon; assisted by Emil Kornsand, viola; and Bernard Zighera, piano and harp.

The public is invited. Friends of the Berkshire Music Center will have seats in the reserved section.

THE ORIGINAL
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PRESS CLIPPINGS
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Cir. (S 95,986)
This Clipping From
BRIDGEPORT, CONN.
HERALD
JUL 13 1947

Berkshire Festival to Draw Crowds

Thousands will be strolling over the wonderful lawns at Lenox, Mass., this afternoon to hear the opening concert of the Berkshire festival.

On Tuesday it will be broadcast over WJZ from 8:30 to 9:30 p. m. and one of the Tuesdays will offer Beethoven's Ninth symphony to be played in full by the Boston symphony conducted by Dr. Serge Koussevitsky.

A special event is on the festival bill for Tuesday night, July 29.

Movies will be taken of the audience for a Hollywood picture, and along with that night's concert in Tanglewood shed, records old and new will be played, to be compared with the actual orchestra.

Koussevitsky will conduct Berlioz overture The Roman Carnival, while the motion pictures are made of the listening audience.

The remainder of the program is called The March of Fidelity, and will be devoted to a comparison of phonograph records with the orchestra.

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The Tanglewood season opened officially yesterday afternoon when an orchestra of some 30 men from the first chairs of Boston Symphony Orchestra and led by their eminent conductor, Serge Koussevitzky, played a Bach program to an audience of 2000, only half of whom could find seats within the theatre-concert hall. This was one of the series of two programs to be given on consecutive Sunday afternoons and repeated on the respective following Tuesday evenings in continuation of the wartime established custom which proved so successful. In those days when transportation was such a major problem, the Bach-Mozart concerts, started really as a substitute, supplied such great satisfaction that they have become an indispensable and integral part of the season.

The program consisted of the first suite, in C major, the first and last of the Brandenburg concertos and the C minor and the C major concertos for two pianos in which the soloists were the famed duo-pianists Genia Nemenoff and Pierre Luboshutz.

Koussevitzky's Reins Loose

Dr. Koussevitzky wisely allowed Bach's fluency to play itself. He held the ensemble with an easy discipline but with a loose rein which was aptly reflected in the performance. The allegro following the introductory Grave of the Suite was announced with clear and firm conviction and the succeeding dance movements were played without exaggeration nor undue stress, a gratifyingly welcome procedure, albeit a dangerous one, for there is a desired middle ground in Bach between excess and banality. Koussevitzky with his conceded wont found it exactly yesterday afternoon.

The sixth Brandenburg, in B flat, is written for violas and cellos, with a piano playing the thorough bass. The solos were played by the first desk men of the orchestra's viola section, Di Pasquale and Cauhape. This, our favorite among the Brandeburgs, did not always attain its stirring potentialities. The beseeching appeal of the second theme of the first movement was not realized. After the vigor of the opening, Bach writes a lovely sensitive contrasting phrase which provides a perfect foil and balance. Nor did the final movement receive the memorably incisive rhythmic attack it usually receives in the same hands. The F major concerto (the first) provided the expert small wind instrument section an occasion to show their flawless prowess and artistry.

Soloists Recalled Many Times

The orchestral accompaniment to the two-piano concertos is full and complementary, often spreading to fairly elaborate polyphony but the balance was beautifully maintained so that the soloists, Pierre Luboshutz and Genia Nemenoff with exemplary authority and confident facility made their statements in the true Bach style. With no little aid from the conductor the whole performance was inspired with a vital cogency. This was conspicuously noteworthy in both final movements. The fugue of the C major concerto was proclaimed with fearless and secure verve. The slow-movement, the only one in which the accompanying orchestra is silent, was a bit too much according to plan. Its lack of spontaneity made it seem long, whereas a trifle more variety, still within the confines of accepted tradition, might have lifted it to the high plane of all its surrounding pages. The soloists played without deviation with a beautiful and unforced tone and with a ductile line. With an excelling sense of tone values they consistently maintained the proper relationship with the orchestra which so often has more of importance to say than mere support. The audience accorded them a vehement demonstration of their unreserved approval and they were recalled many times.

This program will be repeated tomorrow evening. The other program in this particular set will be devoted to Mozart and will be played next Sunday afternoon and repeated the following Tuesday evening.

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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 13 1947

WNBH NEWS

All-Bach Tanglewood Concert To Be Broadcast Tuesday

Summer-time means Berkshire Music Festival time for the Boston Symphony Orchestra and this Tuesday night Dr. Serge Koussevitzky conducts the orchestra in the first of four broadcasts to be heard at 8:30 over WNBH-ABC.

This, the seventh season of the festival, will come from the Berkshire Music Center in Tanglewood. Tuesday night's broadcast will feature an all-Bach program. The following week it will be an all-Mozart program, then a special broadcast and a concluding program devoted to the presentation of Beethoven's "Symphony No. 9" in its entirety.

At Tanglewood, students in the six-week session meet a distinguished faculty of 45, including the principal players of the Boston Symphony Orchestra, for advanced work in their specialties. The students are chosen by Dr. Koussevitzky for the five departments of instruction after consideration of their qualifications.

* * *

Walter Winchell awards an eagerly awaited prize on his WNBH-ABC program at 9 tonight. The prize is a completely furnished six-room house and it goes to the winner of the grand prize-winning "Fight Cancer" slogan contest. Winchell will read the winning slogan on tonight's show, climaxing the contest which brought in more than 25,000 entries from every State. Following announcement of the award, the model home will be moved to a site of the winner's choice anywhere in the United States. The plot of land was included in the prize offering.

* * *

WNBH continues its coverage of the Sargent Field boxing matches at 10 this Tuesday night with what it considers one of the stellar attractions of the year. Jimmy Gleason will be at the ringside to broadcast a blow-by-blow description of the Willie Pep-Paulie Jackson fray. Pep of Hartford is world's featherweight champion. Jackson, an up-and-coming challenger, is a part Indian from Reading, Pa. The fight is due to go 10 rounds. In the event the skies threaten that night, the fight will go on a little earlier and WNBH will start its broadcast at 9:30.

* * *

WNBH-ABC goes from comedy to chills at 10:30 Wednesday night. While madcap Henry Morgan is on vacation, Boris Karloff, the old Hollywood horror man, will fill in each week in a series entitled "Lights Out."

WNBH Shavings: Paul Whiteman Assembly salutes the Louisiana National Guard's 39th Division at 8:30 Wednesday night with "Way Down Yonder in New Orleans" featured in the "then and now" spot . . . The story of "The Loaves and Fishes" is dramatized on the Greatest Story Ever Told at 6:30 tonight. Incidentally, William Stoess, musical director of the show, has one of the most difficult music assignments in radio. Each week the conductor-composer must play music that is religious in theme and melody but must not be identified with any particular sect. Consequently the composer must spend most of his time composing original music . . . David Harding: Counterspy, solves a race track murder at 5:30 this afternoon . . . Sponsors of the Green Hornet and Famous Jury Trials are awarding portable wire recorders as prizes in a new contest . . . A Medical Corps captain, in charge of the Tropical Disease Hospital, speaks on the Doctors Talk It Over at 10 tomorrow night . . . Malcolm Morse Jr. of Boston is the latest addition to the WNBH announcing staff . . . "Blondes Are Sometimes Fickle." That's the name of the story to be dramatized on the Listening Post at 10:45 Thursday morning . . . Francisco Oliviera's Portuguese Hour will be heard from the Sharp Street Grounds in South Dartmouth for the next three Sundays.

O.W.G

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 14 1947

Koussevitzky's Concert Thrills 2000 at Lenox

Maestro Shares Honors With Luboshutz and Nemenoff, Pianists, at Tanglewood

Lenox, July 13 — An audience of 2000 this afternoon heard the initial all-Bach program, forerunner of the Berkshire Music Festival at Tanglewood. The theater-concert hall, which seats 1200, was filled and there were 800 general admissions sold to outside benches with hundreds spread out upon the lawn, taking chances on ominous thunder storms, which held off.

Dr. Serge Koussevitzky conducted 30 pieces from the Boston Symphony Orchestra and shared honors with Pierre Luboshutz and Genia Nemenoff, pianists. They were given an ovation and recalled four times at the conclusion of the Concerto in C Major No. 2. They also played with equal acclaim in the concerto for two pianos and string orchestra.

The maestro, who will be 73 on the 26th, revealed undiminished vigor and the usual demonstrative Tanglewood audience was thrilled by his art, especially in two Brandenburg concertos. Suite No. 1 in C Major also was played. The perfect acoustics of the cosy concert hall, finished in natural pine, is well adapted for the full enjoyment of an afternoon of Bach. The program will be repeated Tuesday evening.

New Tanglewood buildings, scattered on its broad acres, include a rehearsal stage for the full orchestra, a workshop for stage craft, a kitchen and cafeteria built especially for the 125 music school students now registered and enlarged press accommodations. On Hawthorne Ave. visitors noted under construction the replica of the Nathaniel Hawthorne cottage, which the Salem novelist occupied in 1850.

The new building is on the exact location of the "Hawthorne shrine" that was burned June 22, 1890. A part of the old cellar wall was found intact and several fireplace irons and kettles were discovered. Removal of two large flat stones revealed 15 feet of water in the 30-foot stone-lined Hawthorne well. Delay in construction of the cottage, which is being financed at a reported cost of $12,000 by the American Federation of Musicians, has forced postponement of dedication until next year.

Wednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D. C., will present a concert in the theater.

Festival officials meanwhile made plans for an added event on the festival program July 29, when the symphony, with Dr. Koussevitzky conducting, will be featured in a program entitled "Music For All." The first half will be broadcast over a national network.

The entire music shed will become a motion picture studio that night during the performance of Berlioz' "Roman Carnival Overture." Metro-Goldwyn-Mayer Studio plans to film the festival in action.

[84]

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 15 1947

Tanglewood

Concert Tonight

Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an all-Bach concert tonight in the theatre-concert hall, repeating the program heard by an over-flow audience of 2000 Sunday afternoon. Starting at 8.30, it will be the first of four Tuesday evening programs to be carried over WBEC and the ABC network.

Pierre Luboshutz and Genia Nemenoff will be solosists for concerto in C minor and concerto in C major for two pianos. Other numbers will be the suite No. 1 in C major, and Brandenburg concertos No. 6 for strings and No. 1 for two horns, three oboes and bassoon, with strings. Tickets are on sale at the box office.

Tomorrow Night's Concert

The last of a series of three chamber music concerts, the gift to the Berkshire Music Center of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, will be given by the Berkshire Wood-Wind Ensemble tomorrow evening at 8.15. The program follows:

Sinfonia Concertante Quartet for oboe, clarinet, bassoon and horn (with piano accompaniment) .... Mozart
Fantasy Quintet for flute, English horn, clarinet, viola and harp .... Kornsand
La Cheminee du Roi Rene, suite for wood-wind quintet (flute, oboe, clarinet, horn and bassoon) .... Milhaud
Rapsodie for piano, flute, oboe and clarinet .... Honegger
Sextet, Op. 39, for flute, oboe, clarinet, bassoon, horn and piano .... Hill

The quintet and the rhapsody have been dedicated to Mrs. Coolidge. The latter will be performed for the first time.

Members of the ensemble are: James Pappoutsakis, flute; William Valkenier, French horn; Viktor Polatschek, clarinet; Louis Speyer, oboe and English horn; Raymond Allard, bassoon; assisted by Emil Kornsand, viola; and Bernard Zighera, piano and harp.

The public is invited. Friends of the Berkshire Music Center will have seats in the reserved section.

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BRIDGEPORT, CONN.
HERALD
JUL 13 1947

Berkshire Festival to Draw Crowds

Thousands will be strolling over the wonderful lawns at Lenox, Mass., this afternoon to hear the opening concert of the Berkshire festival.

On Tuesday it will be broadcast over WJZ from 8:30 to 9:30 p. m. and one of the Tuesdays will offer Beethoven's Ninth symphony to be played in full by the Boston symphony conducted by Dr. Serge Koussevitsky.

A special event is on the festival bill for Tuesday night, July 29.

Movies will be taken of the audience for a Hollywood picture, and along with that night's concert in Tanglewood shed, records old and new will be played, to be compared with the actual orchestra.

Koussevitsky will conduct Berlioz overture The Roman Carnival, while the motion pictures are made of the listening audience.

The remainder of the program is called The March of Fidelity, and will be devoted to a comparison of phonograph records with the orchestra.

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TAUNTON, MASS
GAZETTE
7/14/47

Music Festival Opens With Bach Program

LENOX, Mass., July 14 (AP)—The Boston symphony orchestra opened its 1947 Berkshire Festival with an all-Bach program before an overflow crowd of 2,000 yesterday at the Tanglewood concert hall.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8:30 p.m. (EDT) in the theater concert hall.

Hednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague foundation in the Library of Congress, Washington, will present a concert in the theater.

Plans were being made for an added event on the festival program July 29, when the symphony, under the direction of Dr. Koussevitzky, will be featured in a program entitled "Music For All." The first half will be broadcast over a national network (ABC).

The entie theater will become a motion picture studio during the performance of Berlioz' "Roman Carnival Overture" that night. Metro - Goldwyn Mayer studio plans to film the festival in action.

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This Clipping From
WORCESTER, MASS.
GAZETTE
JUL 14 1947

Music Festival Attracts 2000

By Gazette Staff Correspondent

LENOX, July 14 — An audience of two thousand attended the opening concert of the twelfth Berkshire Music Festival yesterday afternoon at Tanglewood. Serge Koussevitzky conducted forty members of the Boston Symphony in a program of works by Johann Sebastian Bach. Pierre Luboshutz and Genia Nemenoff were duo-piano soloists.

The program included the "Suite No. 1 in C major," "Brandenburg Concertos I and VI" and "Concertos in C major and C minor" for two pianos and orchestra.

Although the welcome accorded the conductor was somewhat less demonstrative than in former years, there was a consistent interest that at times rose to great enthusiasm in the works of the German master.

Audience reaction reached its peak at the conclusion of each of the concertos for two pianos. The pianists, Pierre Luboshutz and his wife Genia Nemenoff, abandoned their practice of performing from memory, but nevertheless gave inspired and engrossing performances of the exacting Bach scores. They will be heard at the forthcoming Worcester Festival in Mozart's "Concerto for Two Pianos."

Yesterday's program will be repeated tomorrow night. Next Sunday afternoon and the following Tuesday evening, an all-Mozart program will be presented in the same Opera-Concert Hall.

On Thursday evening, July 24, the first of three series of week-end concerts will begin in the Tanglewood Shed, followed by concerts on Saturday evening and Sunday afternoon. The Sunday concert will be conducted by Leonard Bernstein with William Primrose as viola soloist.

The following two series will include a Beethoven cycle beginning Thursday, July 31, with an extra Beethoven concert on Tuesday evening, Aug. 5. The final group of miscellaneous programs will begin Aug. 7.

Other soloists will include Jacob Lateiner and Joseph Battista, pianists, and Ruth Posselt, violinist.

All seats for these concerts are taken but admission to the grounds may be obtained.

R. M.

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This Clipping From
PORT ARTHUR, TEXAS
NEWS
JUL 14 1947

Lyons' Den

By LEONARD LYONS

Broadway Gazette

BUSINESS DEPT.: Bernard Baruch expressed his optimism to some friends last week. He compared the public's present morale to a Wall street bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet, that is the bottom. From then on, it goes up" . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you'll buy."

OBIT: George Summerlin, the State department's chief of protocol—who died last week—was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its ambassador, after its capitulation to the Allied forces . . . "When you greet the ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

MUSIC DEPT.: During the Berkshire festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 200 Kossevitsky scholarships.

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This Clipping From
NORTH ATTLEBORO, MASS.
CHRONICLE
JUL 14 1947

Tanglewood Crowd of 2,000 Hears First Concert of 1947

Koussevitzky Directs Chamber Music Orchestra in Performance of Bach's Piano and Brandenburg Concertos as Gates of Famous Music Resort Open to Public for First Time This Year in Advance of Regular Festival Concert Series—800 Listen on Lawns Outside Concert Hall Despite Threat of Rain.

A program devoted entirely to music by Bach, played by an orchestra of chamber music proportions under the direction of Serge Koussevitzky, attracted an audience of about 2,000 to Tanglewood in Lenox yesterday afternoon. The concert marked the opening of the 1947 Berkshire Music Festival, which will continue through July and early August.

The all-Bach program, which will be repeated at 8.30 o'clock Tuesday evening, is the first of two special programs to be presented in advance of the usual three series of diversified concerts by the full Boston Symphony orchestra. Next week's feature will be an all-Mozart program, which also will be played Sunday afternoon and Tuesday night.

Yesterday's concert was not presented in the vast "music shed," but in the small theater-concert hall, which is better adapted to music of this type. The 1,200 seats of the hall were filled, and about 800 people, despite a threat of rain which did not materialize, sat on the lawns outside.

The feature of the program was the playing of two of Bach's exacting piano concertos. The guest artists, Pierre Luboshutz and Genia Nemenoff, who joined the orchestra for the presentation of the Concerto in C major, No. 2, and the Concerto for two pianos and string orchestra, received an enthusiastic ovation.

The program opened with the Suite No. 1 in C major, followed by the First Brandenburg concerto. The concluding selection was the Sixth Brandenburg concerto.

Visitors at Tanglewood yesterday were able to inspect several new facilities, including a rehearsal stage for the full symphony orchestra, a workshop for stagecraft, a kitchen and cafeteria for the 425 students enrolled in the school conducted in conjunction with the Festival, and enlarged press accommodations. Although a replica of the cottage occupied by Nathaniel Hawthorne in 1850 is under construction and was to have been dedicated this year, delays in building have forced postponement of this event until next year. The construction is being financed by the American Federation of Musicians.

Activities at Tanglewood this week include a concert Wednesday night in the theater by the Berkshire Woodwind ensemble, a gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

One of the unusual events of this year's festival will be the "Music for All" program, July 29, when the

audience will have an opportunity to compare the actual playing of the orchestra with records made in past years and by the most up-to-date methods. During the performance of Berlioz' "Roman Carnival Overture" that night the proceedings will be filmed by the Metro-Goldwyn-Mayer studio.

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUL 14 1947

Bach Program Opens Season At Tanglewood

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Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8.30 p. m. in the theater concert hall.

Wednesday night the Berkshire Woodwind Ensemble, a gift of the Elizabeth Sprague Foundation in the Library of Congress, Washington, will present a concert in the theater.

Plans were being made for an added event on the festival program July 29, when the symphony under the direction of Dr. Koussevitzky, will be featured in a program entitled "Music for All." The first half will be broadcast over a national network (ABC).

The entire theater will become a motion picture studio during the performance of Berlioz' "Roman Carnival Overture" that night. Metro-Goldwyn Mayer studio plans to film the festival in action.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
JUL 14 1947

BOSTON SYMPHONY GIV[illegible]ERT

Opens 1947 Berkshire Festival Before 2000 at Tanglewood

Lenox, Mass., July 13.—(AP)—Some 2000 persons filled the Tanglewood Concert Hall to overflowing today as the Boston Symphony Orchestra opened its 1947 Berkshire festival with an all-Bach program.

Rain threatened for a time but held off until after the concert.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos. They were enthusiastically received.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8:30 p. m. in the Theater Concert Hall.

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This Clipping From
PORTLAND, ME.
EXPRESS
JUL 14 1947

Overflow Crowd At Tanglewood

Hub Symphony Gives All-Bach Program

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SYRACUSE, N. Y.
HERALD JOURNAL
JUL 14 1947

MUSIC FE[illegible] OPENS

LENOX, [illegible] Symphony [illegible] 1947 Berks[illegible] all-Bach [illegible] flow crow[illegible] Tanglewoo[illegible] Serge Kou[illegible] orchestra [illegible] with Pier[illegible] Nemenoff [illegible] concerto [illegible]

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TAUNTON, MASS
GAZETTE
7/14/47

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NEWS

JUL 14 1947

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By LEONARD LYONS

Broadway Gazette

BUSINESS DEPT.: Bernard Baruch expressed his optimism to some friends last week. He compared the public's present morale to a Wall street bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet, that is the bottom. From then on, it goes up" . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you'll buy."

OBIT: George Summerlin, the State department's chief of protocol—who died last week—was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its ambassador, after its capitulation to the Allied forces . . . "When you greet the ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

MUSIC DEPT.: During the Berkshire festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA-Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston Symphony orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording. The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 200 Kossevitsky scholarships.

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JOURNAL

JUL 14 1947

BOSTON SYMPHONY GIV[illegible]ERT

Opens 1947 Berkshire Festival Before 2000 at Tanglewood

Lenox, Mass., July 13.—(AP)—Some 2000 persons filled the Tanglewood Concert Hall to overflowing today as the Boston Symphony Orchestra opened its 1947 Berkshire festival with an all-Bach program.

Rain threatened for a time but held off until after the concert.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos. They were enthusiastically received.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8:30 p. m. in the Theater Concert Hall.

Wednesday night the Berkshire Woodwind Ensemble, a gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D. C., will present a concert in the theater.

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NORTH ATTLEBORO, MASS.
CHRONICLE

JUL 14 1947

Tanglewood Crowd of 2,000 Hears First Concert of 1947

Koussevitzky Directs Chamber Music Orchestra in Performance of Bach's Piano and Brandenburg Concertos as Gates of Famous Music Resort Open to Public for First Time This Year in Advance of Regular Festival Concert Series—800 Listen on Lawns Outside Concert Hall Despite Threat of Rain.

A program devoted entirely to music by Bach, played by an orchestra of chamber music proportions under the direction of Serge Koussevitzky, attracted an audience of about 2,000 to Tanglewood in Lenox yesterday afternoon. The concert marked the opening of the 1947 Berkshire Music Festival, which will continue through July and early August.

The all-Bach program, which will be repeated at 8.30 o'clock Tuesday evening, is the first of two special programs to be presented in advance of the usual three series of diversified concerts by the full Boston Symphony orchestra. Next week's feature will be an all-Mozart program, which also will be played Sunday afternoon and Tuesday night.

Yesterday's concert was not presented in the vast "music shed," but in the small theater-concert hall. which is better adapted to music of this type. The 1,200 seats of the hall were filled, and about 800 people, despite a threat of rain which did not materialize, sat on the lawns outside.

The feature of the program was the playing of two of Bach's exacting piano concertos. The guest artists, Pierre Luboshutz and Genia Nemenoff, who joined the orchestra for the presentation of the Concerto in C major, No. 2, and the Concerto for two pianos and string orchestra, received an enthusiastic ovation.

The program opened with the Suite No. 1 in C major, followed by the First Brandenburg concerto. The concluding selection was the Sixth Brandenburg concerto.

Visitors at Tanglewood yesterday were able to inspect several new facilities, including a rehearsal stage for the full symphony orchestra, a workshop for stagecraft, a kitchen and cafeteria for the 425 students enrolled in the school conducted in conjunction with the Festival, and enlarged press accommodations. Although a replica of the cottage occupied by Nathaniel Hawthorne in 1850 is under construction and was to have been dedicated this year, delays in building have forced postponement of this event until next year. The construction is being financed by the American Federation of Musicians.

Activities at Tanglewood this week include a concert Wednesday night in the theater by the Berkshire Woodwind ensemble, a gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

One of the unusual events of this year's festival will be the "Music for All" program, July 29, when the audience will have an opportunity to compare the actual playing of the orchestra with records made in past years and by the most up-to-date methods. During the performance of Berlioz' "Roman Carnival Overture" that night the proceedings will be filmed by the Metro-Goldwyn-Mayer studio.

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PORTLAND, ME.
EXPRESS

JUL 14 1947

Overflow Crowd At Tanglewood

Hub Symphony Gives All-Bach Program

Lenox, Mass., July 14. (AP)—The Boston Symphony Orchestra opened ~~its 1947 Berkshire~~ Festival with an all-Bach program before an overflow crowd of 2,000 Sunday at the Tanglewood concert hall.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artist in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8.30 p. m. in the theater concert hall.

Wednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague Foundation in the Library of Congress, Washington, will present a concert in the theater.

Plans were being made for an added event on the festival program July 29, when the symphony, under the direction of Dr. Koussevitzky, will be featured in a program entitled Music For All. The first half will be broadcast over a National network (ABC).

The entire theater will become a motion picture studio during the performance of Berlioz' Roman Carnival Overture that night. Metro-Goldwyn-Mayer studio plans to film the festival in action.

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SYRACUSE, N. Y.
HERALD JOURNAL

JUL 14 1947

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ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 14 1947

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TIMES UNION

JUL 14 1947

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WORCESTER, MASS.
TELEGRAM

JUL 14 1947

Tanglewood Opens With All-Bach Program

By **RAYMOND MORIN**

LENOX, Monday — Surrounded by the verdant beauty of the Berkshire Hills, Serge Koussevitzky and forty members of the Boston Symphony Orchestra, yesterday afternoon officially set into motion the twelfth Berkshire Music Festival at Tanglewood with a concert of music by Bach. Soloists were that incomparale pair of piano poets, Pierre Luboshutz and Genia Nemenoff.

It has become traditional for these Tanglewood premiers to rouse the enthusiasm of every one but the weatherman. Yesterday afternoon he maintained a constant threat. For a while it looked as if the famous duo-pianists would suffer the same experience as in 1945 when their performance of the Mozart "Concerto, for Two Pianos" was interrupted twice because of a heavy downpour that provided serious competition.

Full Capacity Audience

The concert was given in the opera-concert hall which bulged to its fullest capacity of 1200 while several hundred more auditors covered the surrounding terrain and listened to the music from a distance.

With the advancing years, Serge Koussevitky's initial entrances upon the scene have been acknowledged by ever-greater ovations. Yesterday afternoon's audience, which, contrary to custom, remained seated when he appeared, accorded him a warm but comparatively reserved welcome. His reaction was that same graciousness, dignity, and confidence.

The greatness of the music of Bach has been a foregone conclusion for at least the past century. There are those who dismiss its complex weavings with a shrug of the shoulders, and that is their privilege. Yesterday's audience was, for the most part, composed of intellectuals and seasoned concert-goers. If there were those among them who have been of the opinion that a full program of Bach is a large order of musical mathematics, they might well have been given cause to revise this theory.

Test of Bach Music

In any case, the program was a test of the power of Bach's music only if one were to judge it in the most orthodox sense.

The program follows: "Suite No. 1 in :C Major," "Brandenburg Concerti Nos. 6 and 1," "Piano Concerti in C Major and C Minor."

The triumph accorded the duo-pianists more than rivalled that of the conductor. We have written many times of Luboshutz and Nemenoff (and will have still another opportunity during the forthcoming Worcester festival). There is always something new to say.

The clearest description of their performances of the two piano concerti is to call them musical conversations with appropriate remarks by the orchestra. It isn't simple to arrive at a theory as to just how they combine two keyboards into one great art. The physical factors involved of correlating dynamics, phrasing, and technic are but a small part of it. As a matter of fact, their two distinct personalities are ever in evidence.

Craftsmanship Evident

Particularly in the "Concerto in C Major" (the more brilliant of the two) the involved merging of voices was handled with craftsmanship and the choral climaxes were brilliantly punctuated by the orchestra. It was the "Adagio" movement that dominated the entire work with a beautiful entente between keyboards without orchestral background.

The "Concerto in C Minor" made vivid dialogue between instruments, more serious in content and tonally of deeper hues. The rhythmic outlines were more sharply drawn (except for the concluding movement of the other work) and the general effect was one of greater grandeur rather than sobriety.

Orchestral Portions

The solo orchestral portions were the very essence of refined playing. The "Suite No. 1 in C Major" opened with broad, sweeping lines. These deviated into lighter but assertive contrapuntal themes with remarkably clear dynamic boundaries. The two "Minuet" movements were unusually heavy in character but the beautiful work of the woodwinds offset a quality of cumbersomeness.

The "Brandenburg Concerto No. 6," scored for two solo violas accompanied by two more violas, four cellos, one bass viol, and piano, is like handling a fragile piece of rare china. It was played with lucidity and finesse.

Mozart Next Sunday

Next Sunday afternoon, an all-Mozart concert will be given in the same auditorium, and the following Thursday evening, the three week-ends of concerts will begin in the shed. There are no seats available for these concerts, but there are tickets to admit you to the grounds from which the music may be clearly heard.

Be warned that you will be unwise to plan at this late date to remain here overnight, for there are no housing accomodations within many miles. Unless I am a poor prophet, audiences beginning July 24 will run to tens of thousands.

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LEOMINSTER, MASS.
ENTERPRISE

JUL 14 1947

Symphony Has Festival in Berkshires

LENOX, Mass., July 14 (AP)—The Boston Symphony orchestra opened its 1947 Berkshire festival with an all-Bach program before an overflow crowd of 2000 yesterday at the Tanglewood concert hall.

Dr. Serge Koussevitsky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8:30 p. m. (EDT) in the Theater concert hall.

Wednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague Foundation in the Library of Congress, Washington, will present a concert in the theater.

Plans were being made for an added event on the festival program July 29 when the symphony, under the direction of Dr. Koussevitsky, will be featured in a program entitled "Music For All." The first half will be broadcast over a National Network (ABC). The entire theatre will become a motion picture studio during the performance of Berlioz' "Roman Carnival Overture" that night. Metro-Goldwyn-Mayer studio plans to film the festival in action.

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ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 14 1947

Symphonic Lesson in Bach Opens Tanglewood Season

Employing an orchestra of 18th Century proportions and studiously avoiding the more popular idiom of symphonic fireworks, Serge Koussevitzky and his Boston Symphony Orchestra yesterday opened the 1947 Berkshire Festival at Tanglewood, Lenox, Mass., with an all-Bach program before a crowd of some 2,000 students and guests which overflowed the Theater-Concert Hall.

Taking full advantage of a rustic setting that gave him an all but perfect acoustical background, Kaussevitzky presented a forceful interpretation of Bach that in some instances surprised the hardened concertgoer and in some cases drew from the many festival students the assertion that the conductor was "outmastering the Old Master."

'Musical Mathematics'

Described by one critic as a "grand and melodious maze of musical mathematics," the program was highlighted by the appearance of Pierre Luboshutz and Genia Nemenoff, a man-and-wife piano duo, as guest artists in the Concerto for Two Pianos and String Orchestra in C Minor and Concerto for Two Pianos and String Orchestra in C Major, No. 2. Here was Dr. Koussevitzky's only concession to the "moderns" – a letter-perfect reading of a difficult score that yet had the inventive sparkle of "something new in Bach."

The Luboshutz-Nemenoff team has achieved a mastery rare in two-piano combinations, perhaps because its inception dates back to duets fashioned for the entertainment of friends. The ofttimes stilted phrasing which mars piano teams in the more difficult phraseologies of "name" composers is missing in this duo, the accent being on entertainment rather than on display of technique.

For those who demand the "old reliables," Koussevitzky presented two of the Brandenburg Concertos — No. 1 and No. 6 — each offered in a more forceful and sharper attack than usually is associated with Bach's offerings to the Prince of Brandenburg in 1721, whose chief claim to fame centers on the fact he liked Bach—and music, too.

A Lesson Worth Hearing

Dr. Koussevitzky opened the program with Suite No. 1 in C Major, probably for the benefit of the summer students at Tanglewood, who were given a lesson in the presentation of a Bach "model" along the lines of a "pops" concert, retaining a superb musicianship and blending of intricate melody that undoubtedly would have surprised —yet pleased the composer himself.

Continuing the "something-new-in-music" note that marked yesterday's offering, directors of the center announced an added event for the festival program July 29, when the Boston Symphony will be featured in a program, "Music for All." The theater will become a motion picture studio during the performance of Berlioz' "Roman Carnival Overture," with a major Hollywood studio filming the festival for a short subject to be presented across the nation.

The Bach concert will be presented again at 8:30 p. m. tomorrow. Wednesday night the Berkshire Woodwind Ensemble, a gift of the Elizabeth Sprague Foundation in the Library of Congress at Washington, will appear. An all-Mozart program has been scheduled for next Sunday by the full symphony.—L. J. E.

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ENTERPRISE

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LENOX, Mass., July 14 (AP)—The Boston Symphony orchestra opened its 1947 Berkshire festival with an all-Bach program before an overflow crowd of 2000 yesterday at the Tanglewood concert hall.

Dr. Serge Koussevitzky conducted an orchestra of chamber proportions with Pierre Luboshutz and Genia Nemenoff as guest artists in the concerto for two pianos.

The all-Bach concert will be repeated at Tanglewood Tuesday at 8:30 p. m. (EDT) in the Theater concert hall.

Wednesday night the Berkshire woodwind ensemble, a gift of the Elizabeth Sprague Foundation in the Library of Congress, Washington, will present a concert in the theater.

Plans were being made for an added event on the festival program July 29 when the symphony, under the direction of Dr. Koussevitzky, will be featured in a program entitled "Music For All." The first half will be broadcast over a National Network (ABC). The entire theatre will become a motion picture studio during the performance of Berlioz' "Roman Carnival Overture" that night. Metro-Goldwyn-Mayer studio plans to film the festival in action.

THE ORIGINAL
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Cir. (D 9,234)

This Clipping From
NORTHAMPTON, MASS.
GAZETTE

JUL 14 1947

Boston Symphony Opens Season At Tanglewood Shed

The Boston Symphony, under the direction of Serge Koussevitzky, presented an all Bach program to an overflow audience yesterday at Tanglewood's Berkshire Festival. It marked the 1947 opening of the popular summer event.

The listener was at once struck by the majesty of this great composer's works, for the concert opened with a grave movement or the first of a set of eleven dances in his Suite number one in C major. The dances varied in tempo and mood, but were all handled with the ease, expertness and enjoyment one has learned to expect of Koussevitzky.

The sixth Branderburg concerto in B flat for strings which followed was most remarkable for its second adagio movement performed by two violas, two cellos and a bass viol. Only nine stringed instruments were used for this entire concerto, and the adagio was a lovely elaboration of two melodic ideas lead by the bass.

The pnanists, Pierre Luboshutz and Genia Nemenoff, were guest soloists for the next two selections, concertos for two pianos and string orchestra in C minor and C major number two. The adagio movements of both were outstanding again, the C minor rendition being effectively performed with a plucked string accompaniment to a beautifully performed melodic theme on the two pianos.

The adagio in the C major concerto was a duet for the two pianos alone. The last movements of each concerto were allegro and in sharp contrast to the quiet adagios. They were vigorous and lively and the C major one interesting because it embodied Bach's use of the fugue in which he surpasses all others.

The final selection on the program was the Brandenburg concerto number one in F major. The second and third movements of this selection were especially well presented; the adagio again impressive and this time strangely and vaguely oriental in its melodic line. The trio in the minuet or third movement was most acceptably executed and provided a change from the usual dialogue furnished throughout the Brandenburg concertos by the full string orchestra.

The large audience inside the acoustically perfected theatre and outside on the lawn around the building brought back the director and soloists for three or four bows after each selection. Although Bach is not so easy to listen to as some of the more popular composers, it was gratifying to see and hear the acclamation accorded Koussevitzky's direction and the orchestra's interpreation of this excellent program.

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This Clipping From
PEORIA, ILL.
STAR
JUL 22 1947

ALL-MOZART PROGRAM will comprise the second of the Berkshire Music Festival concerts to be presented at 7:30 p. m. today, WENR, from the concert-hall at Tanglewood, Mass., with Dr. Serge Koussevitsky conducting. Mozart numbers to be heard are "Serenade in B-Flat Major for Wind Instruments" and the famous "Jupiter" Symphony No. 41, in C Major.

PHILIP BARRY'S COMEDY "HOLIDAY," will be dramatized on Studio One at 8:30 p. m. today, WBBM, WMBD, with Fletcher Markle in the leading role, and supporting leads played by Anne Burr and Everett Sloane. The plot concerns a carefree young man who believes that life should be enjoyed to the fullest and that holidays should be taken frequently in one's youth. Unfortunately, his fiancee, Julia, and her father, can't see it his way, and believe instead that business and power are the correct values.

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REXBURG, IDAHO
STANDARD
6/24/47

PROF. ANDERSON LEAVES TO ATTEND MUSIC CENTER

Prof. John M Anderson left this week to attend the Berkshire Music Center, Serge Koussevitsky director, to be held at Tanglewood the summer home of the Boston Symphony, just outside the city of Lenox, Mass.

He will participate in Dept. 2, orchestral conducting. This consists of atandance at daily renearsals under Dr. Koussivitsky, Mr. Brewstein, Elizar de Carvalho and Stanley Chapple; attendance of rehearsals of the Boston Symphony Orchestra, daily class in conducting, led by Stanley Chapple, assisted by Bernstein, Robert Shaw, Hugh Ross, Berus Goldovsky and Julius Herford.

He will sing as a member of the festival chorus in Beethoven's 9th Symphony, Mozart's Requsm and Strovinsgky's Symphony of the Psalms, and attend Aaron Copland's chorus in American music

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WHITE PLAINS
HERALD
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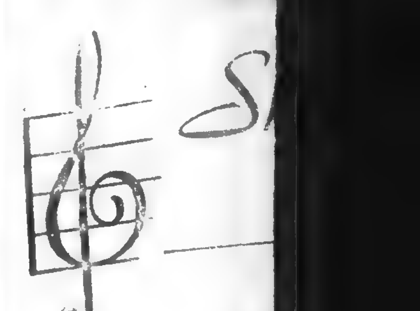

Mozart's opera "Id
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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 14 1947

Koussevitzky, Soloists Give All-Bach Program

Famed Conductor, Luboshutz and Nemenoff Accorded Ovation at Opening Concert in Berkshire Festival Series

By W. HARLEY RUDKIN

The fine tradition of the Berkshire Music Festival gained fresh laurels yesterday afternoon with an all-Bach program by members of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

Highlights of the opening concert of the 1947 season at Lenox were a beautiful reading of the Brandenburg Concerto No. 6 in B Flat by members of the string section, and the Concerto for two pianos and string orchestra in C Minor, with Pierre Luboshutz and Genia Nemenoff as guest artists.

The Brandenburg Concerto No. 6 is a conversational piece, with two violins proposing the theme, which eventually becomes a general discourse between the violas, violins and bass. Dr. Koussevitzky employed nine pieces for his interpretation yesterday afternoon, and the entire production was sheer delight, from the opening measures of the lively allegro, through the more grave and stately adagio, and finishing with a brisk resumption of the original theme.

SERGE KOUSSEVITZKY

Audience Enthusiastic

This was the second piece on the opening program, and brought an ovation from the audience that overflowed the theater out onto the lawn.

This entire program will be repeated tomorrow evening, and if it carried nothing but this concerto, it would still be a tremendous musical experience.

Employing the most delicate shading, and alternately coaxing and demanding every contrapuntal nuance, Dr. Koussevitzky gave his audience an afternoon of music it will not soon forget.

The program opened with the Suite No. 1 in C Major, a series of dances with a strong melodic strain, a happy choice for the introduction of the Tanglewood series.

Closing the first half of the program, Duo-Pianists Luboshutz and Nemenoff gave a beautifully accented discourse on the concerto for two pianos and string orchestra in C Minor, with the adagio so delicately balanced it seemed a breath would shatter it.

The pianists and string orchestra opened the second half with the concerto for two pianos in C Major, No. 2, the second movement of which gives the soloists a prime opportunity for a display of virtuosity. In this concerto the pianos are left to develop and accentuate the theme, while the orchestra is granted the power of occasional interpolation, which the conductor kept under perfect control, giving the pianists free rein in a rich and stylistic interpretation.

The afternoon closed with the Brandenburg Concerto No. 1 in F Major.

The concert next Sunday afternoon will be all Mozart, featuring the Divertimento in B Flat Major, the E-Flat Major Symphony No. 26, and the Symphony in C Major, more familiarly known as the "Jupiter." The afternoon concerts start at 3.30.

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This Clipping From
PEORIA, ILL.
JOURNAL TRANSCRIPT

JUL 15 1947

RADIO
DAY BY DAY

Bradley Students Give World Peace Programs

By R. M. SHEPHERDSON
Radio Editor, The Peoria Journal

Out on Bradley university campus one of the most serious groups of students are those banded together in the university's student division of United World Federalists. Whether or not you agree with the ideas and aims of the organization, and the students are eager to explain their purposes, this is not the place or time to debate the case's merits or lack.

Which is by way of leading up to the announcement that the Bradley World Security Worship, under direction of Charles Barnhart, program director of WMBD, will present the first of a series of Tuesday night programs (WMBD) at 8 tonight under auspices of the Bradley student division of United World Federalists. Barnhart during the war wrote and produced for WMBD a series of plays which this writer considered one of the really fine contributions to the war effort.

• • •

"CONSPIRACY OUT OF Space" is the title of the first drama in the series of programs which is designed to demonstrate the need for action to maintain world peace. The programs have been written by nationally known writers. President David B. Owen will speak briefly on the first program.

• • •

BOSTON SYMPHONY orchestra will be heard (WENR) at 7:30 tonight in the first of a series of four concerts from the Berkshire Music Festival at Tanglewood, Mass. Dr. Serge Koussevitzky will be on the podium. An all-Bach program will be performed.

Opening broadcast will feature duo-pianists Pere. Luboshutz and Genia Memenoff in two numbers. Program: Concerto for Two Pianos and String Orchestra in C Minor, Suite No. 1 in C Major, and Concerto No. 2 in C Major for Two Pianos and String Orchestra.

• • •

CHICAGO PHILHARMONIC orchestra will be heard (WGN) at 8:30 tonight in Vaughn-Williams' "London Symphony," Delius' "Song of Summer" and Benjamin's Overture to an Italian Comedy.

• • •

"AH, WILDERNESS!" by Eugene O'Neill will be given a radio version on "Studio One" (WBBM) at 8:30 tonight. Written by O'Neill in 1933, the play revolves about a typical American family who are preoccupied with the romantic fervor of their son, a high school senior, for a neighbor's daughter.

The girl's father forbids the girl and boy to see each other. In adolescent desperation the boy gets involved with a chorus girl and becomes riotously drunk. The boy's father, realizing the innocence of the escapade, helps his son straighten out his affairs normally and amiably.

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KEENE, N. H.
SENTINEL

JUL 25 1947

GUEST CONDUCTOR WILL LEAD BOSTON SYMPHONY

Lenox, Mass., July 25 (AP)—For the first time in history, a guest conductor will lead the famed Boston symphony orchestra next Sunday at the Tanglewood music shed.

He is 29 year old Leonard Bernstein, composer-conductor and former pupil of Dr. Serge Koussevitzky, the regular conductor.

The orchestra opened its first program of the Berkshire symphonic music festival last night before [illegible] 7,000 persons.

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This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 26 1947

7,000 Att
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By EDGAR S. VAN OLIN

An estimated audience o
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6/24/47

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WHITE PLAINS, N.Y
HERALD
7/25/47

Sh s & Flats

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This Clipping From
HARTFORD, CONN.
TIMES

JUL 26 1947

STUDENTS AT CONCERT

The entire student body and faculty of the music department of the Randall School attended the 24th concert given by the Boston Symphony Orchestra at Tanglewood, Mass., on Thursday.

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This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 26 1947

7,000 Attend Opening Of Berkshire Festival

By EDGAR S. VAN OLINDA

An estimated audience of 7,000 music lovers from all over the United States and Canada, rose en masse, when Dr. Serge Koussevitzky strode to the conductor's podiom in the great music shed at Tanglewood, Thursday night, to pay tribute to the 73-year-old maestro, who is the presiding genius of the Boston Symphony orchestra. A bright moon overhead and comfortable winds from off the Berkshires, contributed to the general air of festivity. Interspersed among among the audience were many Boston Grahmins, and disciples of Ralph Waldo Emerson.

The opening of Series "A" which engaged the interest of a capacity audience under cover, and some thousand members of the 'teen-age set, lounging on the capacious lawns, upon which blankets had been spread and folding campstools toted in from the parking area, was a gala occasion. Dividing the auditorium into two sections were the boxes of the subscribers, in formal attire, and contrasting men, women and children, whose names are included in "Who's Who in America." During the intermission, this segment of society came in for considerable ogling from the hoi polloi in slacks and sports clothes, permitted to see, at close range, bearers of the names written in flaming letters on the scroll of American history.

Dr. Koussevitzky's program was a concentrated exploration of contemporary (modern) and established (classical) symphonic fare. Beginning with the rather muddy (to the mere layman) inharmonic intricasies of Honeggers "Symphony for Strings," with its surprise finale introduction of horns, magnificant instrumental chorale, he continued with the less obtuse (because more familiar) complexities of Debussy's use of descriptive tone coloring in translating action into sound with a magnificent reading and performance of the French impressionist's popular work, in three parts, "The Sea."

And it may be, that Dr. Koussevitzky was using a bit of musical psychology by bringing the concert to a close with the supurb performance of Brahms' melodious Symphony No. 2. For the uninitiate, the lovely melodies of the great German composer, sounded even more lovely, placed in contrast to their predecessors, whose unorthodox harmonic structure is, to a certain extent, an acquired musical pedagogy, and is to be congratulated for his courage and foresight in giving America glimpses of new works, which, but for him, might never be heard. At least the audience is given an opportunity to accept or reject this musical expression of a new and modern world. The conductor was recalled to the center of the stage again and again, following the Brahms to acknowledge the tumultuous applause—for Brahams also—with hand-clapping, shouts of "Bravo!" and, say it softly, one or two whistles, shattering the otherwise circumspect New England atmosphere. Perhaps the influence of Debussy and Honegger. hsopl ....ta shrdl etaoin shrdlud

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Pine Plains, N. Y.
Register
7/24/47

Berkshire Festival Season Opens Tonite

Mith the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program Sunday afternoon, to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Beston Symphony orchestra in the "Serenade for Winds", Symphony in C major ("Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program seats remain.

The first concert by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will b held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin, concert master of the Boston orchestra. It will be followed on Thursday afternoon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet

(Continued from Page 3)

No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

The first concert of series A of the Festival on Thursday evening when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with a "Symphony for Strings" by Arthur Honegger, who flew from Paris last week to teach composition at the school. It will include "The Sea", Three Orchestral Sketches by Debussy and Brahms' 2nd Symphony. The Saturday evening program will consist of Barber's Overture, "School for Scandal", Copland's Symphony No. 3 and Berlioz's "Harold in Italy" Symphony, with a viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30 conducted by Leonard Bernstein, with the following program: Mozart's Overture, "The Magic Flute"; Stravinsky, "Le Sacre du Printemps"; Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office

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This Clipping From
TORONTO, CANADA
STAR

JUL 26 1947

Boston's Tanglewood Fest

Boston Symphony never did anything quite so sensationally big, even in Higginson's prime with baton-stars like Nikisch, Henschel, Gericke, as the 6-weeks midsummer-fest at Tanglewood in Berkshire Hills, Mass. The 1947 panorama is of a continuous crescendo of interest. Two Toronto auditors this summer are S. Hersenhoren—taking a special course in conducting with Koussevitsky—and B. Hambourg, whose interest is mainly personal. In tomorrow's cycle, Bernstein conducts his debut with the orchestra. "Music for all" program on Tuesday will be cyclopaedic with special exhibitions of radio, phonograph, movies, television; in the evening a special program with "Music in the Movies" from "Our Town" to Walton's score for Olivier's "Henry V."

Next week's Berkshire bill also includes the audience section of an M-G-M movie about "Tanglewood." An R.C.A. film, "Berkshire," will be made next week, when Nos. 1, 2, 3 of Beethoven's symphonies will be a prelude to Nos. 4 and 5 on Saturday, Nos. 6 and 7 on Sunday matinee, Aug. 3, and final Beethoven-fest on Tuesday (Aug. 5) evening with No. 8 and the choral ninth.

With such a gargantuan music-fest to get going, no wonder there was a slight delay in the broadcast last Sunday. The above scenario is a mere casual outline of the most significant summer-music event ever known—though the Wagner operas at Bayreuth and the music-fest at Mozart's birth city of Salzburg are two landmarks, neither of them so scientifically complex as the fest at Tanglewood.

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WHITE PLAINS, N.Y
HERALD
7/25/47

Sharps & Flats

[illegible] Longhaired Lassie

Mozart's opera "Idom[illegible]" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in [illegible], Massachusetts, of which Serge Koussevitzky is director.

The production will be [illegible]ed and conducted by Boris Gold[illegible] [illegible] Richard Rychtarik will design [illegible] sets. The orchestra and singers, [illegible] the production of "Peter Grim[illegible] [illegible] season, will consist of pupils of [illegible] Berkshire Music Center.

Two performances wi[illegible] be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Ido[illegible]eneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

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7,000 Attend Opening Of Berkshire Festival

By EDGAR S. VAN OLINDA

An estimated audience of 7,000 music lovers from all over the United States and Canada, rose en masse, when Dr. Serge Koussevitzky strode to the conductor's podiom in the great music shed at Tanglewood, Thursday night, to pay tribute to the 73-year-old maestro, who is the presiding genius of the Boston Symphony orchestra. A bright moon overhead and comfortable winds from off the Berkshires, contributed to the general air of festivity. Interspersed among among the audience were many Boston Grahmins, and disciples of Ralph Waldo Emerson.

The opening of Series "A" which engaged the interest of a capacity audience under cover, and some thousand members of the 'teen-age set, lounging on the capacious lawns, upon which blankets had been spread and folding campstools toted in from the parking area, was a gala occasion. Dividing the auditorium into two sections were the boxes of the subscribers, in formal attire, and containing men, women and children, whose names are included in "Who's Who in America." During the intermission, this segment of society came in for considerable ogling from the hoi polloi in slacks and sports clothes, permitted to see, at close range, bearers of the names written in flaming letters on the scroll of American history.

Dr. Koussevitzky's program was a concentrated exploration of contemporary (modern) and established (classical) symphonic fare. Beginning with the rather muddy (to the mere layman) inharmonic intricasies of Honeggers "Symphony for Strings," with its surprise finale introduction of horns, magnificant instrumental chorale, he continued with the less obtuse (because more familiar) complexities of Debussy's use of descriptive tone coloring in translating action [illegible]ound with a magnificent reading and performance of the French impressionist's popular work, in three parts, "The Sea."

And it may be, that Dr. Koussevitzky was using a bit of musical psychology by bringing the concert to a close with the supurb performance of Brahms' melodious Symphony No. 2. For the uninitiate, the lovely melodies of the great German composer, sounded even more lovely, placed in contrast to their predecessors, whose unorthodox harmonic structure is, to a certain extent, an acquired musical pedagogy, and is to be congratulated for his courage and foresight in giving America glimpses of new works, which, but for him, might never be heard. At least the audience is given an opportunity to accept or reject this musical expression of a new and modern world. The conductor was recalled to the center of the stage again and again, following the Brahms to acknowledge the tumultuous applause—for Brahams also—with hand-clapping, shouts of "Bravo!" and, say it softly, one or two whistles, shattering the otherwise circumspect New England atmosphere. Perhaps the influence of Debussy and Honegger.
hsopl ....ta shrdl etaoin shrdlud

HENRY
THE ORIGINAL
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PRESS CLIPPING BUREAU
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Pine Plains, N. Y.
Register
7/24/47

Berkshire Festival Season Opens Tonite

Mith the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program Sunday afternoon, to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Beston Symphony orchestra in the "Serenade for Winds", Symphony in C major ("Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program seats remain.

The first concert by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will b held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin, concert master of the Boston orchestra. It will be followed on Thursday afternoon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet

(Continued from Page 3)

No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

The first concert of series A of the Festival on Thursday evening when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with a "Symphony for Strings" by Arthur Honegger, who flew from Paris last week to teach composition at the school. It will include "The Sea", Three Orchestral Sketches by Debussy and Brahms' 2nd Symphony. The Saturday evening program will consist of Barber's Overture, "School for Scandal", Copland's Symphony No. 3 and Berlioz's "Harold in Italy" Symphony, with a viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30 conducted by Leonard Bernstein, with the following program: Mozart's Overture, "The Magic Flute"; Stravinsky, "Le Sacre du Printemps"; Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office

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TORONTO, CANADA
STAR

JUL 26 1947

Boston's Tanglewood Fest

Boston Symphony never did anything quite so sensationally big, even in Higginson's prime with baton-stars like Nikisch, Henschel, Gericke, as the 6-weeks mid-summer-fest at Tanglewood in Berkshire Hills, Mass. The 1947 panorama is of a continuous crescendo of interest. Two Toronto auditors this summer are S. Hersenhoren—taking a special course in conducting with Koussevitsky—and B. Hambourg, whose interest is mainly personal. In tomorrow's cycle, Bernstein conducts his debut with the orchestra. "Music for all" program on Tuesday will be cyclopaedic with special exhibitions of radio, phonograph, movies, television; in the evening a special program with "Music in the Movies" from "Our Town" to Walton's score for Olivier's "Henry V."

Next week's Berkshire bill also includes the audience section of an M-G-M movie about "Tanglewood." An R.C.A. film, "Berkshire," will be made next week, when Nos. 1, 2, 3 of Beethoven's symphonies will be a prelude to Nos. 4 and 5 on Saturday, Nos. 6 and 7 on Sunday matinee, Aug. 3, and final Beethoven-fest on Tuesday (Aug. 5) evening with No. 8 and the choral ninth.

With such a gargantuan music-fest to get going, no wonder there was a slight delay in the broadcast last Sunday. The above scenario is a mere casual outline of the most significant summer-music event ever known — though the Wagner operas at Bayreuth and the music-fest at Mozart's birth city of Salzburg are two landmarks, neither of them so scientifically complex as the fest at Tanglewood.

INFORMATION OBSCURED

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Many observers see the move as a try for the prestige that heretofore has surrounded such radio makers as Farnsworth (Capehart), Magnavox, and Scott. RCA does not deny that it may pick up some prestige. Company officials expect, however, that the primary reward for their venture will be cold dollar-and-cents profits.

• **Idea Man**—The idea of a custom-built radio germinated about two years ago in the mind of Frank Folsom, RCA's vice-president in charge of operations. Folsom was seeking a way to apply the experience gained in wartime electronic research to production of a topnotch consumer product. The radio-phonograph-television combination seemed like the answer.

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The outsize set, as it finally appears, comes in traditional, transitional, and modern styles. Or it can be engineered into the walls of a house. It has numerous refinements, including seven short-wave bands, FM and AM, an electronic station selector, and RCA television. Prices for the model range from $1,700 to $4,000, depending on the cabinet style and whether the television equipment is desired.

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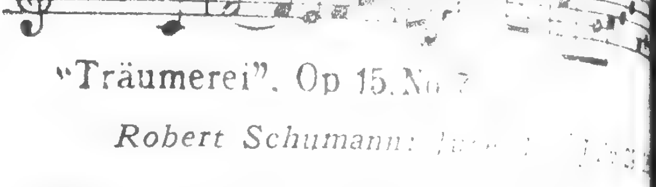
HERALD-AMERICAN
JUL 27

Berkshire Festival Series A Closes in Tanglewood Today

By F

"My piano is to me what his horse is to the Ar till now, my eye, my vibrated under my obeyed my every caprice.—



"Träumerei", Op 15 No 7

Robert Schumann

THIS SUNDAY afternoon in the 1947 Berkshire F the Boston Symphony Orch The program is made up by Mozart, Stravinsky's "L Symphony in C major, N event on Tuesday, July 29, to attract many visitors fr concert by the orchestra, be demonstrations of the for musical reproduction, pictures and television.

Beethoven Symphonies Series, July 31, Au

SERIES B, which will cover will begin Thursday night, July Saturday night, Aug. 2, ("Emporer") Piano Concerto Sixth ("Pastorale") and as soloist in the Piano C Sunday afternoon, Aug. series on Tuesday night, A complete performances of the "Choral" symphony. The 8:15 o'clock. The Berkshire Aug. 10.

Kirsten Flagstad to Sing In Chicago in Mid-

THE CHICAGO SYMPHONY Kirsten Flagstad in her fi country in Chicago Sunday aft Wagner's "Tristan and Isolde" Chicago Symphony Orches Svanholm will appear as Tr Herbert Janssen as Kurvenal Mme. Flagstad's last opera Isolde in the Metropolitan departure for Norway. She in concert in New York manager of the Chicago Sy

"The human voice music; and whatever the ever bold the composer the virtuoso's execution, turn to the standard set by —Richard

Eugene Conley Will in Italy With American-Italian

WORD COMES to Syracuse operatic tenor, that he will ma with a company of American of Giorgio D'Andria, New York in this country: Christina Ca Vinay, Chilean tenor. The sched Sept. 2-7; in Milan, Sept. 8-15, San Carlo in Naples, Sept considerable success for Morni

A NUMBER of the larger weekly change of bill and not there has been an interesting Opera. "Die Fledermaus," by Johann Strauss delighted attendance of ten to eleven Post Dispatch and Herbert L the production, the former music that is music," and the role of Alfred. Carelli, earli success in Pittsburgh in "The Cat a beautifully," (notably in the Serenade Monk wrote that "Carelli, possessor of a no little to making the melodies delig conducts the St. Louis Municipal Opera. C tenor roles here, in Utica and in Binghamton Opera Company and with a company directed Brooklyn.

Opera Impresarios and Producers Announce Association Members

AN ASSOCIATION of opera impresarios and producers has been formed in New York City with the idea of solving common problems and for a better understanding between opera producers and employe unions. Among those present at a recent meeting: Frank Pelosi of the Philadelphia La Scala Company, Michael De Pace of The San Francisco Opera Association and the Trenton Opera Association, Fortune Gallo of the San Carlo Opera Co., Alfredo Salmaggi, the Popular Price Grand Opera, Inc. Luigi Dell' Orefice, Lyric Grand Opera Co., Paul Keppel of the Metropolitan Association; Giorgio D'Andria of the National Grand Opera, Joseph Listro of the Connecticut Opera Association, Philip of the Michigan Grand Opera of Detroit; Edward W. Snowdon of the Charles L. Wagner Office; Jack Petrill of the Associated Concert Bureau and Felix W. Salmaggi of the International Lyric Bureau.

Composers Press Award to Whitney, Glens Falls Music Supervisor

MAURICE WHITNEY, supervisor of music in Glens Falls, N. Y., public schools has won the Composers Press award for an Adagio and Fugue for woodwind quintet. The award: A $100 cash prize and 1947 publication. Other works chosen for publication: A Te Deum for mixed-chorus with organ accompaniment by Clair Leonard, member of Vassar College music faculty, and "The Piper," a song by Mary Alice Lippincott of Doylestown, Pa. The 1948 Publication Award contest of Composers Press calls for a song with a secular or religious poem as its text, an anthem for mixed chorus with organ accompaniment, or a quintet for clarinet, horn, violin, viola and cello, taking not more than five minutes for performance. The contest closes March 1, with application blanks available from the Composers Press, Inc., 853 Seventh av., New York, 19, N. Y.

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DEMOCRAT-CHRONICLE
JUL 27

Recor In Rev

By NORMAN

CH: Suites Number 2 in B Boston Symphony Orchestra or. valuable additi ings performed by Koussevitz ded during the 1946 Berkshire val in the Tanglewood Concert

Koussevitzky, in achieving enticity and a faithful por l of these Bach gems, uses vely the same size orchestra mon in Bach's time. The offer really is a must for chamber c lovers. The Suite Number 2 raced by the lovely flute play of Georges Laurent, first flutist e Boston Symphony. The Suite ber 3, of course, contains the ous "Air for the C String," one he most popular melodies in all ic. (RCA Victor, five 12-inch ords).

hakespeare: Spoken excerpts n "Henry V." Laurence Olivier, original music written by liam Walton for the Two Cities n, London Philharmonic Orches and Chorus conducted by lton.

When Olivier, who received the demy of Motion Picture Arts Sciences "Oscar" for directing, ducing and starring in "Henry returned to England in 1946, lowing his appearances with the Vic repertory in New York, he reed to record for RCA Victor erpts from the magnificent film duction. This album is the re t.

For the recorded version Olivier ected the most important solilo ies and speeches from the play, ding the lines of the chorus and ne other characters as well as ose of King Henry. Flavor of e film has been preserved by terpolation of musical episodes. ne could call this an important dition to disc libraries. Illumi ting notes are given by Dr. J. uncan Spaeth. (RCA Victor, four -inch records).

Item for Youngsters

RCA Victor has begun shipments its new line of children's records, ade of non-breakable stock in tomatic sequence, packaged in rd-packed record-story albums.

First to reach this desk is "Pan, e Piper," written and narrated Paul Wing with Russ Case's chestra and an imaginative score George Kleinsinger. This one lls the story of "The Reed That Grew Into an Orchestra," and is uite an achievement in children's ecordings, with a combination of ducational narrative, delightful antasy and fine musical back round.

Carle Comes Calling: Frankie Carle with rhythm section. Here

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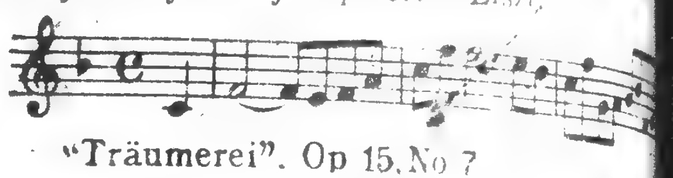
By E. V. W.

"My piano is to me what his boat is to [illegible] what his horse is to the Arab; nay, it is more, [illegible] till now, my eye, my speech, my life. Its [illegible] vibrated under my passions, and its yielding [illegible] obeyed my every caprice."—Liszt.



"Träumerei". Op 15, No 7

Robert Schumann: June, 1810-July 29,

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Kirsten Flagstad to Sing in Opera In Chicago in Mid-November

THE CHICAGO SYMPHONY OPERA management [illegible] Kirsten Flagstad in her first postwar [illegible] country in Chicago Sunday afternoon [illegible] Wagner's "Tristan and Isolde" [illegible] Chicago Symphony Orchestra. [illegible] Svånholm will appear as Tristan [illegible] Herbert Janssen as Kurvenal [illegible] Mme. Flagstad's last operatic [illegible] Isolde in the Metropolitan Opera [illegible] departure for Norway. She [illegible] in concert in New York and [illegible] manager of the Chicago Symphony [illegible]

"The human voice is really the foundation [illegible] music; and whatever the development of the [illegible] ever bold the composer's combinations, however [illegible] the virtuoso's execution, in the end they must [illegible] turn to the standard set by vocal music."—Richard

Eugene Conley Will Sing in Italy With American-Italian Artists

WORD COMES to Syracuse from Eugene Conley, [illegible] operatic tenor, that he will make a [illegible] with a company of American and [illegible] of Giorgio D'Andria, New York [illegible] in this country: Christina Carroll [illegible] Vinay, Chilean tenor. The schedule [illegible] Sept. 2-7; in Milan, Sept. 8-15; in [illegible] San Carlo in Naples, Sept. 24-30 [illegible] considerable success for Morning [illegible]

A NUMBER of the larger cities have opera this [illegible] weekly change of bill and notable [illegible] there has been an interesting season [illegible] Opera. "Die Fledermaus," (The Bat [illegible] by Johann Strauss delighted St. L[illegible] attendance of ten to eleven thousand [illegible] Post Dispatch and Herbert L. Monk [illegible] the production, the former describing [illegible] music that is music," and with tribute [illegible] the role of Alfred. Carelli, earlier in [illegible] success in Pittsburgh in "The Cat and [illegible] beautifully," (notably in the Serenade) [illegible] Monk wrote that "Carelli, possessor of a [illegible] no little to making the melodies delightful [illegible] conducts the St. Louis Municipal Opera. Ca[illegible] tenor roles here, in Utica and in Binghamton [illegible] Opera Company and with a company directed by [illegible] Brooklyn.

Opera Impresarios and Producers Announce Association Members

AN ASSOCIATION of opera impresarios and producers has been formed in New York City with the idea of solving common problems and for a better understanding between opera producers and employe unions. Among those present at a recent meeting: Frank Pelosi of the Philadelphia La Scala Company, Michael De Pace of The San Francisco Opera Association and the Trenton Opera Association; Fortune Gallo of the San Carlo Opera Co., Alfredo Salmaggi of the Popular Price Grand Opera, Inc. Luigi Dell' Orefice of the Lyric Grand Opera Co., Paul Keppel of the Metropolitan Opera Association; Giorgio D'Andria of the National Grand Opera Co., Joseph Listro of the Connecticut Opera Association, Philip Culcasi of the Michigan Grand Opera of Detroit; Edward W. Snowdon of the Charles L. Wagner Office; Jack Petrill of the Associated Concert Bureau and Felix W. Salmaggi of the International Lyric Bureau.

Composers Press Award to Whitney, Glens Falls Music Supervisor

MAURICE WHITNEY, supervisor of music in Glens Falls, N. Y., public schools has won the Composers Press award for an Adagio and Fugue for woodwind quintet. The award: A $100 cash prize and 1947 publication. Other works chosen for publication: A Te Deum for mixed-chorus with organ accompaniment by Clair Leonard, member of Vassar College music faculty, and "The Piper," a song by Mary Alice Lippincott of Doylestown, Pa. The 1948 Publication Award contest of Composers Press calls for a song with a secular or religious poem as its text, an anthem for mixed chorus with organ accompaniment, or a quintet for clarinet, horn, violin, viola and cello, taking not more than five minutes for performance. The contest closes March 1, with application blanks available from the Composers Press, Inc., 853 Seventh av., New York, 19, N. Y.

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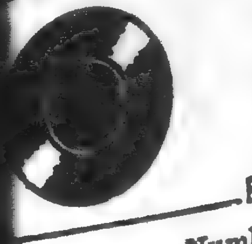

Recor In Re

By NORMAN

CH: Suites Number 2 in B
Boston Symphony Orchestra
or. [illegible] valuable additi
ings performed by Koussevit
ded during the 1946 Berkshire
val in the Tanglewood Concert
ter.

Koussevitzky, in achieving
enticity and a faithful por-
l of these Bach gems, uses
ively the same size orchestra
mon in Bach's time. The offer-
really is a must for chamber
c lovers. The Suite Number 2
raced by the lovely flute play-
of Georges Laurent, first flutist
e Boston Symphony. The Suite
nber 3, of course, contains the
ous "Air for the C String," one
he most popular melodies in all
ic. (RCA Victor, five 12-inch
rds).

hakespeare: Spoken excerpts
n "Henry V." Laurence Olivier,
h original music written by
liam Walton for the Two Cities
n, London Philharmonic Orches-
and Chorus conducted by
lton.

When Olivier, who received the
demy of Motion Picture Arts
Sciences "Oscar" for directing,
ducing and starring in "Henry
returned to England in 1946,
lowing his appearances with the
Vic repertory in New York, he
reed to record for RCA Victor
erpts from the magnificent film
duction. This album is the re-
lt.

For the recorded version Olivier
ected the most important solilo-
ies and speeches from the play,
ding the lines of the chorus and
e other characters as well as
se of King Henry. Flavor of
e film has been preserved by
erpolation of musical episodes.
e could call this an important
dition to disc libraries. Illumi-
ting notes are given by Dr. J.
ncan Spaeth. (RCA Victor, four
-inch records).

Item for Youngsters

RCA Victor has begun shipments
its new line of children's records,
de of non-breakable stock in
tomatic sequence, packaged in
rd-packed record-story albums.

First to reach this desk is "Pan,
e Piper," written and narrated
Paul Wing with Russ Case's
chestra and an imaginative score
George Kleinsinger. This one
lls the story of "The Reed That
rew Into an Orchestra," and is
uite an achievement in children's
ecordings, with a combination of
ducational narrative, delightful
antasy and fine musical back-
round.

Carle Comes Calling: Frankie
arle with rhythm section. Here

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JUL 2

Records In Review

By NORMAN NAIRN

BACH: Suites Number 2 [illegible] B minor and Number 3 in D. [illegible] Serge Koussevitzky, con[illegible] to the series of Bach re[illegible] and the Bostonians and

[illegible] Here is [illegible] Koussevitzky [illegible] and a [illegible] Bach [illegible] same size orch[illegible] common to Bach's time. The [illegible] really is a must for chamber [illegible] The Suite Number 2 is graced by the lovely flute playing of Georges Laurent, first flutist of the Boston Symphony. The S[illegible] of the finest performances [illegible] music. (RCA Victor, five 12-inch records).

Shakespeare: Spoken excerpts from "Henry V." Laurence Olivier, with original music written by William Walton for the Two Cities Film, London Philharmonic Orchestra and Chorus conducted by Walton.

When Olivier, who received the Academy of Motion Picture Arts and Sciences "Oscar" for directing, producing and starring in "Henry V," returned to England in 1946, following his appearances with the Old Vic repertory in New York, he agreed to record for RCA Victor excerpts from the magnificent film production. This album is the result.

For the recorded version Olivier selected the most important soliloquies and speeches from the play, reading the lines of the chorus and nine other characters as well as those of King Henry. Flavor of the film has been preserved by interpolation of musical episodes. One could call this an important addition to disc libraries. Illuminating notes are given by Dr. J. Duncan Spaeth. (RCA Victor, four 12-inch records).

Item for Youngsters

RCA Victor has begun shipments of its new line of children's records, made of non-breakable stock in automatic sequence, packaged in hard-packed record-story albums.

First to reach this desk is "Pan, the Piper," written and narrated by Paul Wing with Russ Case's orchestra and an imaginative score by George Kleinsinger. This one tells the story of "The Reed That Grew Into an Orchestra," and is quite an achievement in children's recordings, with a combination of educational narrative, [illegible] fantasy and fine musical background.

Carle Comes Calling: Frankie Carle with rhythm section. H[illegible] eight sides with Frankie's best solo work and just enough rhythm to make for good dancing. [illegible] Contents: "Star Dust," "Canadian Capers," "I'll Get By," "Deep Purple," 'Penthouse Serenade," 'I Want a Girl," "Chopin's Polonaise in Boogie," and "If You Were the Only Girl." (Columbia, four 10-inch records).

Sentimental Journey: Les Brown. A slick first album by this popular band leader, comprising some of his best offerings. A combination of solid beat and some smoothies. Contents: "Sentimental Journey," "Twilight Time," "A Good Man Is Hard to Beat," 'Bizet Has His Day," "Mexican Hat Dance," "Leap Frog," "Out of Nowhere," 'Daybreak Serenade." (Columbia, four 10-inch records).

Jack Teagarden Items

Jack Teagarden, one of the really great figures in jazz, now heads a combo of eight outstanding musicians for RCA Victor, and in the swing classics category they offer "Say It Simple" and "A Jam Session at Victor." Assisting Jack's trombone and vocals are Cliff Stickland, sax; Peanuts Hucko, clarinet; Max Kaminsky, trumpet; Gene Schroeder, piano; Chuck Wayne, guitar; Jack Lesberg, bass; Dave Tough, drums. Other populars:

RCA Victor: Tex Beneke, "When the Summer Is Over" and "Without Music;' Freddy Martin, "The Lady from 29 Palms" and "Cumana;" Charlie Spivak, "Fine Thing" and "Stop Throwin' Rocks at the Devil;" Lonzo and Oscar, "Ole Buttermilk Sky" and "Take Them Cold Feet Outa My Back;" Page Cavanaugh Trio, "Love's Got Me in a Lazy Mood" and "Triskaidekaphobia;" Rosalie Allen, "O Silver Wings to San Antone" and "I'll Never Grieve."

Columbia: Kay Kyser, "A Trout, No Doubt" and "Dreamland;" Les Brown, "Fine Thing" and "Oh My Achin' Heart" Golden Gate Quartet, "Pray for the Lights to Go Out" and "High, Low and Wide;" Johnny Bond, "Don't Look Now" and "Rock My Cradle Once Again."

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JUL 27 1947

'Music for All' July 29 At Berkshire Festival

LENOX, Mass., July 26.—In the peaceful picturesque surroundings where Hawthorne wrote "The House of Seven Gables" and imagined his "Tanglewood Tales," the Boston Symphony Orchestra will present an innovation in musical festivals, Tuesday, July 29. Its "Music For All" day will feature a comprehensive program of motion pictures to illustrate the use of original music scores by prominent living composers, preceding the Orchestra's Berkshire Festival concert and broadcast, Serge Koussevitsky conducting.

Among those whose works will be heard in this novel presentation are Aaron Copland, winner of the Pulitzer Prize and Critics' Circle Award, and Arthur Honegger, both members of the faculty of the Berkshire Music Center at Tanglewood. With films selected on the basis of dramatic as well as musical worth, the program will open with exerpts from Walt Disney's new historic animation, "Mickey's Grand Opera."

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JUL 27 1947

Operatic Night Will Bring 'Footlighters' For Pop Concert

"Operatic Night" at the Yale Bowl "Pop" concert next Tuesday evening at 8:15, will feature the "Footlight Favorites" in a group of favorite arias from some of the great operas. The quartet of singers, who made such a hit here last Summer, consists of Adelaide Abbot, coloratura soprano; Lucielle Browning, contralto; Edward Kane, tenor, and Frank Wennerholm, baritone.

After relinquishing his baton to Mr. Anderson for the last concert in the current "Pop" series which is under the sponsorship of the New Haven Junior Chamber of Commerce, Harry Berman will be back to conduct the local symphony orchestra in an operatic program. The first half of the program will include Rossini's overture to his "Italians in Algeria," the prelude to Verdi's "La Traviata," selections from "Carmen," by Bizet, and the melodious waltzes from "Der Rosenkavalier," by Richard Strauss.

In the second half, the four singers will be heard in both group and solo numbers. The group presentations include the quartet from Flotow's "Martha," an adaptation of a French ballet; the quartet medley from the gay operetta "La Vie Parisienne," by Offenbach; the quartet from "Faust," by Gounod, which depicts the contrasting personalities of Marguerite and her old guardian Martha, as well as those of Faust and Mephistopheles.

Several Solo Numbers

Among the solo numbers will be the ever popular "My Heart at Thy Sweet Voice" sung by Miss Browning, and La Reve from "Manon," by Massenet (one of the more popular operas in the modern repertoire), offered by Mr. Kane. He also will sing "La Donna e Mobile" from "Rigoletto," by Verdi. Adelaide Abbot will present as her solo number the Bell Song from "Lakme," by Delibes, a coloratura selection reflecting the native tradition of India. Mr. Wennerholm will be heard in the Prologue from Leoncavallo's opera "Pagliacci," which hints at the story of the tragedy.

There has been a great demand for tickets, though reserved and general admission tickets still are available at local agencies. As usual, the "Pop" concert flags will appear on downtown buildings if the concert is to be held at the scheduled time. In the event of rain, the performance will be given on the first clear evening.

Two command performances at 10 Downing Street, one under the patronage of the Queen of England and the other sponsored by Princess Mary Louise—a recital at the White House for the late President and Mrs. Roosevelt—the acclaim of two continents—all these honors materialized for a New Haven girl, Ray Lev, who originally took piano lessons as part of her general education. Miss Lev will appear this afternoon at 4 o'clock as guest artist with the Gordon String Quartet in a concert at Music Mountain, Falls Village, Conn.

London Debut At 17

Miss Lev made her London debut at the age of 17 while still a student, playing the Tschaikovsky Concerto under the late Sir Landon Ronald, and then toured Europe before returning to New York. Her American debut at Carnegie Hall in 1934 was followed by concert tours of the United States and Canada; appearances as soloist with symphony orchestras including the New York Philharmonic, the St. Louis, Cincinnati, Indianapolis and Rochester Symphonies; annual recitals at Carnegie Hall and radio engagements.

Her musicianship extends beyond the concert stage, for she has arranged Bach's "Bist Du Bei Mir" for two pianos, and in collaboration has made the piano arrangements for the book, "Treasury of Stephen Foster," a Book of the Month dividend for October, 1946.

The first Friday afternoon concert of the current series being presented at Music Mountain will be given August 1 at 3 o'clock. Louise Nippert will be featured in a group of songs and Paul Ulanowsky, pianist, will play with the Gordon String Quartet in a performance of the Brahms Piano Quintet. The Mozart Quartet in E flat major will complete the program.

The coming week promises to be an eventful one at Tanglewood. This afternoon's concert marks the end of Series A in the 1947 Berkshire Festival with Leonard Bernstein conducting the Boston Symphony Orchestra for the first time at Tanglewood. The program is made up of the Overture to "The Magic Flute" by Mozart, Stravinsky's "Le Sacre du Printemps," and the Schubert Symphony in C major, No 7.

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Recordings

RCA VICTOR'S release of excerpts from Serge Prokofieff's ballet, "Romeo and Juliet" in a performance by Serge Koussevitzky and the Boston Symphony Orchestra brings to records the most important portions of a composition destined to figure prominently in the annuals of music history. Espisodes from "Romeo and Juliet" featured on these discs comprise the first, second, fourth and seventh movements from the second of two suites, arranged by the composer when he found the original from the ballet somewhat unwieldy because of its length.

PROKOFIEFF began work on the score for "Romeo and Juliet" following the completion of his lyrics and brilliant Violin Concerta No. 2 in G Minor, which is available on RCA Victor Records in a recording by Jascha Heifetz and the Boston Symphony Orchestra under direction of Serge Koussevitzky. Completed in September, 1935, and first played in concert form a month later in Moscow with the composer conducting, the ballet was the subject of furious controversy when it became known that it was to have a happy ending, contrary to Shakespeare's drama. Later, it was decided to adhere to the original Shakespearean plot.

[90]

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Music For All

"Music for All," the special added event next Tuesday, will include demonstrations of the latest and finest instruments of science for musical reproduction—radio, phonograph, motion pictures, and television.

The evening program begins at 7 o'clock with "Music in the Movies" at the The... Concert Hall. Scenes from "Our Town," "Mayerling," "Alexander Nevsky," "The Plainsman," "The Youth of Maxim," and Henry V' will be shown in the most comprehensive program ever assembled to show the contribution of contemporary composers to the motion pictures.

Illustrating how symphonic music is carried to the nation by radio, the concert at 8:30 P. M. in the Shed will be broadcast as one of the regular Tuesday evening series of the Boston Symphony Orchestra, with engineers, director, and announcers operating in full view of the audience. The Vivaldi Concerto for Orchestra with Organ, in D minor and Tschaikovsky's Piano Concerto No. 1 with Ella Goldstein as soloist will provide the broadcast portion of the concert.

During the playing of Berlioz's "Roman Carnival" Overture, first motion pictures of a festival audience will be made for a film about Tanglewood.

The final part of the program entitled "The March of Fidelity" will include excerpts from Wagner, Ravel, Prokofieff, and Beethoven, played both by the orchestra and in phonograph records made at various times during the past third of a century. The climax of this portion of the program will come with the introduction of "The Berkshire," first custom-made phonograph which will be played alongside the orchestra itself. So far as is known this is the first time such a comparison has ever been made before the public.

Beethoven Cycle

Next Thursday evening, Dr. Koussevitzky and the orchestra will open the Beethoven cycle with the composer's first three symphonies, to be followed Saturday evening, August 2, by the fourth and fifth symphonies and the fifth Piano Concerto (Emperor), with Jacob Lateiner as soloist. Both of these concerts will start at 8:15.

The sixth and seventh symphonies and the fourth Piano Concerto with Joseph Battista as soloist will be played on Sunday afternoon, August 3, at 3:30 and the cycle will be concluded on Tuesday evening, August 5, at 7:30 (note earlier hour) with the playing of the eighth and ninth symphonies.

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Bernstein Wins Ovation From Tanglewood Audience

Young Composer-Conductor Displays Rare Art in Leading Boston Symphony Concert

By Willard M. Clark

Tanglewood, July 27—Twenty nine years old Leonard Bernstein, making his debut at Tanglewood this afternoon with the Boston Symphony Orchestra, won a tremendous and well-deserved ovation from an audience of 8500 persons.

This young composer, pianist, conductor showed the many facets of his art in a formidable program which included the overture to Mozart's The Magic Flute, The Rites of Spring by Stravinsky, and the great C major symphony No. 7 by Schubert.

Bernstein, as he conducts, is rhythm personified yet his cues are as direct and precise as one could wish. One of his most ardent admirers, Dr. Serge Koussevitzky occupied Box No. 1. It is rumored that one of these days Bernstein may be conductor of the Boston Symphony. Even now, it would be a happy choice.

Still Vigorous, Fresh

Stravinsky's masterpiece The Rites of Spring, is not heard as often as it should be. It is just 25 years since its dissonances fell upon the astounded ears of an audience attending a concert by the Philadelphia Orchestra. Today, its complexities seem less, its dissonances less appalling while its vigor, its freshness remain.

One heard today a definite performance, a performance which caught and held the earthy tang of the first part, The Adoration of the Earth, and successfully evoked the mysterious murmurs and sonorities of The Sacrifice. Under Bernstein's direction, this work, written more than 30 years ago, emerged as significant as the day it was written.

Most Fascinating

It is a long distance from Stravinsky to Schubert, but in his culminating symphony, the seventh, or ninth if one prefers that opus number, one hears the most buoyant, fascinating and original of the Schubert symphonies. It was in his reading of this work that Mr. Bernstein revealed his poetic insight, his superb handling of dynamics and his sensitivity for melody. He summoned thrilling sonorities, yet had at his command the most delicate and beautiful of pianissimi, while his regard for phrase was a delight.

In his reading of the Mozart overture, he showed his familiarity with this school and brought to it the red-blooded, straight-forward reading it deserves.

Saturday Concert

Saturday night, 8000 persons heard Dr. Koussevitzky conduct two contemporary works in addition to the Berlioz Harold in Italy in which William Primrose, violist, appeared as soloist. The contemporary works were disappointing. Samuel Barber has written far better music than that in his overture to A School for Scandal.

Aaron Copland's third symphony has its moments, but they are few and far between. There are a few melodic moments and many more when melody is completely absent. The work lacks cohesion. There is effective use of brass and various percussion instruments. Dr. Koussevitzky gave it all it was worth and possibly made it sound better than it is.

Berlioz has written greater music than Harold in Italy, but it is music that still falls sweetly upon the ear. Frankly episodic, it moves through its tales of Italian life surely and easily. The viola is an integral part of the orchestration but is heard too seldom. When heard, the matchless tones which Mr. Primrose draws from his instrument soared through the shed, warm and vibrant. The audience was enchanted, and with reason.

Next Thursday the series of three concerts devoted to the symphonies of Beethoven begins. Thursday night brings the first, second and third symphonies.

It was announced that the student chorus and orchestra concert scheduled for Monday at 4.30 will not be given.

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and a touch of mystery.

At Boston: Mickey Mouse

A comprehensive program of motion pictures illustrating the use of original musical scores by important contemporary composers will be shown at the Boston Symphony Orchestra's "Music for All" field day at Bos- Tuesday of this week.

The curtain-raiser, incidentally, is the now historic Disney cartoon, "Mickey's Grand Opera."

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Music World

NEW YORK, July 25—(U.P.)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed part it has been performed only oc casionally in Europe. Since n parts exist in America, a full se is being copied for the Tanglewoo production.

American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music Festival, which opens a Saratoga Springs, N. Y., on Sept. 6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed. "Why not take a little time out and glorify American culture? Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a musical culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music in a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial—especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all-American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

The NBC Symphony Orchestra will shift to Saturday evening broadcasts starting Saturday, Oct. 4. It will be heard from 6:30 to 7:30 p m., New York time.

The change, NBC announced, was made with the approval of Arturo Toscanini, permanent conductor. It moves the program to evening listening period after

on Sunday afterno me.

Toscanini will resume his ection of the orchestra on Oct. The symphony was formed in and has been heard on the continuously since then with as permanent conducto

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HENRY
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MILLERTON, N.Y
NEWS
7/17/47

'Music For Al ield Day Announced B oussevitzky

The Boston Symphony O chestra and its music directo Serge Koussevitzky, announce "Music for All" field day at Ta glewood, Tuesday, July 29, sho ing latest advances in all for of musical reproduction.

The program will cover reco ing, radio, television, and moti pictures and will conclude w a special concert by the orche tra in addition to those alrea announced for the 1947 Be shire Festival. The event attract music critics and ot specially invited guests from entire country.

For the first time anywh the public will be invited to co pare symphonic recording sid side with the modern orche itself when RCA Victor int duces its first custom-made dio-phonograph. The new strument has been named Berkshire" in honor of the T glewood festivals and the two hundred sets have been marked for sale on an exclu ly subscription basis to be the Berkshire Music Cente olarship fund. The school ganized in 1939 by Dr. Kou vitzky for outstanding yo musicians stands to receive sizeable gift from these sales.

The second half of the gram is entitled "The Marc Musical Fidelity" and will ture recordings by the Bo Symphony Orchestra of year-intervals back to 1915 it became the first full-size phonic organization to play the phonograph.

As part of a film to be d buted by Metro-Goldwyn-M moving pictures will be mad the Festival audience fo first time. Before the co there will be a program of cerpts from several hit pictures with scores by A Copland and Arthur Hon who are on the faculty at glewood, and other impo contemporary composers films are being loaned by Artists Corporation, the Mu of Modern Art, and other es.

For the occasion the bea music shed will become a studio with engineers and nouncers working in full v the audience. The broa will be one of the regular T day evening series by the B Symphony Orchestra ove American Broadcasting Co coast-to-coast network.

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NEWS
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musicians, stands to rec...
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sales.

The second half of the
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moving pictures will be m...
the Festival audience fo...
first time. Before the c...
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cerpts from several hit
pictures with scores by
Copland and Arthur Ho...
who are on the faculty a...
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films are being loaned by
Artists Corporation, the M...
of Modern Art, and other
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For the occasion the be...
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American Broadcasting Co...
coast-to-coast network.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 16,354)

This Clipping From
WHEELING, W. VA.
NEWS-REGISTER
JUL 27 1947

N... York July 26 UP—Mozart's opera "Idomeneo" will be
...ormed for the first time in America by the Berkshire Music
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—

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Adler, who has a fondness for
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Saratoga Festival last year. He
...ha: about 30 this year.

"We will never develop a musi-
...cal culture," Adler continued, "un-
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...have a large body of men and
women in this country today writ-
ing music in a rich and varied
tradition and experimenting wth
the future. They cannot live, they
cannot learn, they cannot grow
unless their music is played.

"New music admittedly is controversial—especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all-Amreican' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

—

The NBC Symphony orchestra will shift to Saturday evening broadcasts starting Saturday, October 4. It will be heard from 6:30 to 7:30 p. m., New York time.

The change, NBC announced, was made with the approval of Arturo Tuscanini, permanent conductor. It moves the program to an evening listening period after years on the Sunday afternoon time.

Toscanini will resume his direction of the orchestra on October 25. The symphony was formed in 1937 and has been heard on the air continuously since then with Toscanini as permanent conductor.

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Joseph Szigeti, violinist, has left for a six-month concert tour of England and the Continent. He will appear in August at the Engadine Festival in Switzerland and at the Edinburgh International Festival of music and dance. Thereafter his tour will take him to France, Holland, Belgium, Switzerland and England. Szigeti returns to this country in mid-December for his annual coast-to-coast tour.

—

Fritz Mahler has been appointed conductor of the Erie (Pa.) Philharmonic. With his appointment, the orchestra is being completely professionalized. Its coming season will be expanded and negotiations are under way for important concert artists to appear as soloists.

A nephew of the famous composer Gustav Mahler, the conductor came to this country in 1936 and has since become an American citizen.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 369,047) (S 376,981)

This Clipping From
DETROIT, MICH.
FREE PRESS
JUL 27 1947

ON THE RECORDS

New Album Features Two Bach Concertos

BACH'S SECOND and Fifth Brandenburg Concertos are offered in an RCA Victor album, as played by a small orchestra from the Boston Symphony and conducted by Koussevitsky.

The so-called "toy trumpet" of the Second (a small trumpet in D flat of Bach's time) is played brilliantly by Roger Voisin.

The solo piano in the Fifth is played by Lukas Foss. The album, for fidelity in reproduction, far surpasses any of recent date. Georges Laurent's flute is heard exquisitely in obbligato.

* * *

CROSSING QUICKLY over a couple of centuries in music, Victor's album release includes a recording of Marc Blitzstein's virile "Airborne" Symphony, with the dynamic young conductor, Leonard Bernstein, conducting the New York City Symphony.

Robert Shaw doubles as narrator and conductor of the RCA Victor Chorale, and solo lines are by Charles Holland, tenor, and Walter Scheff, baritone.

The symphony, one of the few major works to emerge from the war, was written in large part in London in the days of the buzz bombings.

* * *

ANOTHER MODERN work which has been received enthusiastically by American audiences is the Ninth Symphony of Shostakovich. The Victor album is by the Boston Symphony Orchestra, with Koussevitzky conducting.

The light-hearted qualities of the work are developed in the fine Koussevitzy tradition. It's an album that should have considerable popularity.

An American recording debut by a distinguished English pianist is the feature of a recent album release by Columbia Records, with Cyril Smith playing the Rachmaninoff Concerto No. 3 with the City of Birmingham Orchestra under George Weldon's direction.

For the many admirers of Rachmaninoff as a composer, the recording will come as a welcome performance. Pianist and orchestra explore the music's lush effects fully and to complete satisfaction.

* * *

DETROITERS WHO recall the brilliance of concerts by Guiomar Novaes are presented with an especial treat in a single Columbia record of the Caprice on Airs de Ballet, arranged by Saint-Saens from Gluck's opera "Alceste."

The music, under Mme. Novaes' ministration, is gay and lively—just what the doctor ordered for Summer listening.

Listeners who are conditioned to the so-called "modern" in music, as well as those who are trying intelligently to accustom themselves to it, would be well advised to give a hearing to the Columbia album containing the late Bela Bartok's Third piano concerto.

Eugene Ormandy conducts the Philadelphia Orchestra, with Georgy Sandor as soloist.

The combination is a good one, both pianist and conductor being Hungarian by background, and the music having its roots in Magyar folk music. The bright and shining effects of musicianly dissonance are applied with a deft hand by composer and performers.

—J. D. C.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK
220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

Pine Plains, N.Y.
Register-Herald
7/17/47

"Music for All" at Tanglewood July 29

The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood Tuesday, July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orcrestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of ten-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers. The films are being loaned by United Artists Corporation, the Museum of Modern Art, and other sources.

For the occasion the beautiful music shed will become a vast studio with engineers and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday evening series by the Boston Symphony Orchestra over the American Broadcasting Company coast-to-coast network.

INFORMATION OBSCURED

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 125,806) (S 217,398)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

JUL 28 1947

Mozart Opera Premiere Set For Berkshire Festival

NEW YORK, JULY 27—(UP)

MOZART'S opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, August 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King Of Crete," in 1780 in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

* * *

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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 3,931)

This Clipping From
LAWRENCE, MASS.
EAGLE

JUL 28 1947

Local Native Leads Symphony

LENOX, July 27 (AP)—Leonard Bernstein, 29-year-old composer-conductor and former pupil of Dr. Serge Koussevitzky, today was guest-conductor of the Boston Symphony orchestra at Tanglewood in the third of the first series of Berkshire music festival concerts.

It was the first time anyone but Dr. Koussevitzky, who originated the idea of Tanglewood, had led the orchestra here. Bernstein, a native of Lawrence, won most applause from the 8,500 in attendance when the orchestra performed Stravinsky's "The Rite of Spring."

The concert opened with Mozart's overture to "The Magic Flute" and concluded with Schu

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Tel. CHelsea 3-8860
Cir. (D 118,830) (S 204,456)

This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE

JUL 29 1947

By PAUL SPEEGLE

For those of you who feel that the radio doesn't give you enough "live" symphonic broadcasts—if you have tears, prepare to shed them now!

Not only has the Boston Symphony lost its sponsor, but so has the New York Philharmonic. And NBC, having sold the spot which used to be so gloriously filled by the NBC Symphony Orchestra under the direction of Arturo Toscanini, will move Signor Toscanini to Saturdays when he returns to the podium in the fall.

As of present indications both the American Broadcasting Company, with the Boston gang, and the Columbia Broadcasting System, with its Philharmonic, will keep these two programs going as sustainers.

THE ORIGINAL
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Cir. (D 49,181) (S 41,945)

This Clipping From
ERIE, PA.
DISPATCH-HERALD-SUN

JUL 27 1947

Front Row, Center

By WESLEY FIRST

Maxwell Anderson's great hit drama, "Joan of Lorraine," in which Ingrid Bergmann shone like a polished jewel, may open the season at the Erie Playhouse this fall.

It was learned that L. Newell Tarrant, Playhouse director, is negotiating with the play's owners for production rights here.

Two other recent Broadway hits, "Dear Ruth" and Elmer Rice's "Dream Girl," are also subjects of negotiation by the dynamic Mr. Tarrant, this column was informed.

"Dream Girl" was the play Mr. Rice wrote for his wife, Miss Betty Field, and it enjoyed a tremendously successful run.

According to advices received here, all three plays may be staged during the season here, with one of them scheduled for use as an opener, provided a deal can be closed in time.

Meanwhile, the Playhouse reports tremendous response to its newly-initiated apprenticeship and fellowship programs.

As a matter of fact, the chances are good that the plans will be expanded to accommodate more than had been scheduled originally.

ROBERT KAEBNICK
With Westminster Choir

There will be an eight weeks course opened immediately this fall when the regular play season starts, and another course of the same length may be offered in February for the overflow.

Classes in the theater, and watching and participating in rehearsals will take up the apprentices' daytime hours, while acting or setwork will be docketed for the evenings.

Tentative plans call for the season to open the last week in September.

* * * *

FROM ALL reports, Fritz Mahler, new conductor of the Erie Philharmonic Orchestra, made a very measurably fine impression on those to whom he talked during his visit here last weekend.

He met directors and officers of the Erie Philharmonic Society, and made a rapid survey of the general facilities of the city.

Being out of the city at the time, this commentator unfortunately missed Mr. Mahler's visit.

The Austria-born and Europe-trained conductor will begin his duties as fulltime conductor of the local orchestra this coming season.

Philharmonic officials are optimistic over the future.

* * * *

A NOTE from Erie-born Will Sundy, band leader who is enjoying a steady climb to fame, reveals he is now playing at the Santa Rita Hotel in Tucson, Ariz., Rendezvous Room.

Will and the band are playing over the air on Station KTUC, CBS outlet in Tucson, six nights a week.

Hollywood's Bob Allen Productions took movies of the band last week.

* * * *

ROBERT KAEBNICK, son of Mr. and Mrs. W. J. Kaebnick, 3803 Main St., Lawrence Park, has been engaged as a member of the world-
famous Westminster Choir for th
1947-48 season.

John Finley Williamson, co
ductor of the choir, revealed th
information at Princeton, N. J., t
this column last week.

**Mr. Kaebnick is a graduate o
Lawrence Park High School, wher
he was tenor soloist with the gl
club.**

He was a member of Covena
Choir, Federal Lee Whittlesey, d
rector, and was a voice pupil
Miss Patte Peffer and Claren
Reinhart.

**The youthful musician w
spend the summer at the Wes
minster Choir training hea
quarters in Manteo, N. C., a
will tour with the group throu
New England, Canada, the mi
west and the west coast n
season.**

Climaxing the season, Mr. Ka
nick will sing with the choral gr
in six Carnegie Hall performan
with the New York Philharmon
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Muench and Bruno Walter.

THEATER ARTS Magazine
its current issue, publishes s
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the cost of experimenting on Br
way.

Here is what Broadway's Exp
mental Theater, Inc., spent
season producing five plays:

**Production costs $25,222.
house expenses, $4,053.32; m
bership costs, $2,514.57; and
ing costs, $554, for total exp
tures of $32,344.86.**

Total income was $26,493.04,
ing a season's deficit of $5.8
The theater was donated.

It costs money on Broadwa
matter how you cut it.

FERNANDE MERCIER S
Erie violinist and teacher, le
week for Berkshire Music F
school in Tanglewood, Mass.,
she will spend several we
study and practice.

AN ALL-BRAHMS progra
be performed by the Chau
Symphony Orchestra und
conductor Franco Autori a
today in the Chautauqua
theater.

At 8:30 p. m. Tuesday, t
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cert, featuring tenor Irwin
and including music by W
Bizet, Delibes, Morton Gou
Victor Herbert.

[illegible]

VERA BRODSKY wil
soloist with the CBS S
3 p. m. today, when she
[illegible]

PETER LYONS' ad
"A Bill of Div
Dane's absorbing
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One" program
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This is consistently
finest dramatic show
Writing, direction and
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INFORMATION OBSCURED

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He was a member of Coven... Choir, Federal Lee Whittlesey, ...rector, and was a voice pupil ... Miss Patte Peffer and Claren... Reinhart.

The youthful musician w... spend the summer at the We... minster Choir training ... quarters in Manteo, N. C., ... will tour with the group th... New England, Canada, the ... west and the west coast ... season.

Climaxing the season, Mr. ...nick will sing with the choral ... in six Carnegie Hall perform... with the New York Philhar... Symphony Orchestra, under C... Muench and Bruno Walter.

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At 8:30 p. m. Tuesday, ... chestra will play a "Pops" ... cert, featuring tenor Irwin ... and including music by ... Bizet, Delibes, Morton Go... Victor Herbert.

James Friskin, pianist, ... soloist in the Wednesday n... cert, which will be an all-B... program. He will play th... Concerto. The program ... cludes the Egmont Over... the Fifth Symphony.

Next Saturday at 8:30 ... orchestra will play Brah... tions on a Theme by Jose... and Rachmaninoff's sec... concerto, with Jacques ... soloist. The program w... clude Rimsky-Korsakov's ... Caprice" and "Gymnoped... by Satie-Debussy.

* * * *

VERA BRODSKY wi... soloist with the CBS Sy... 8 p. m. today, when she ... nanyi's "Variations on ... Rhyme." Herbert Meng... duct the orchestra in S... ond Symphony and A... thorne's overture, "Str...

* * * *

PETER LYON'S ad... "A Bill of Divo... Dane's absorbin... broadcast over ... 8:30 ... One" program ...

This is consistently ... finest dramatic, show... writing, direction and ... topnotch.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 266,701)

This Clipping From
BUFFALO, N. Y.
NEWS
1947

...OUNG BRAZILIAN ...SPIRES ORCHESTRA ...T MUSIC FESTIVAL

..., THEODOLINDA C. BORIS

...NGLEWOOD, LENOX, Mass., ... 28.—... ...zar de Carvalho ... lovers of sym... music. ... 32-year-old ... conductor ... [illegible] ... among the symphony con-... ...ers of tomorrow.

...ewing in retrospect the ...erts and events of the opening ...kend of the 1947 Berkshire ... Festival, this observer feels ... most arresting aspect of ... four days was the appearance ... extraordinarily talented ... man.

...e expected to be excited by the ...ose Boston Symphony Orches-... and dynamic ... Koussevitzky, but the discovery of a ... talent like De Carvalho is ... a sudden flash of significance.

...standing Performance

...e occasion was Friday ... [illegible] ...er. Some of the players have ... with leading symphony or-...stras, others are talented stu-...ts or graduates of leading ...sic schools and conservatories.

...e orchestra did well under ... student conductors—Irving ... Harry John Brown and ...ard Samuel. But under De Car-... it sounded and played like a ...ned symphonic organization. ...held the players in the ... of ...hand, as it were, and they per-...med as orchestral players do ...n they have a leader who can ...re them and for whom they ... affection as well as respect.

...conducting without a score and ...h fluid graceful gestures, the ...ng man gave a reading of the ...ault Strauss "Death and Trans-...ration" that established him ...mediately as a conductor of sen-...e musical feeling and extraor-...ary power. His interpretation ... individual but entirely logical, ... breadth and big line of mature ...icianship being always present.

...est Ovation for Brazilian

...vations are invariably the rule ... Berkshire concerts. Everything ... the Center tends to heighten the ... concert enthusiasm to a ...er pitch. But in spite of the ...ly enthusiastic ovations at the ... major concerts of the week-... ovations by audiences number-... between 900 and 10,000 per-... the finest ovation was re-... for a comparatively un-...wn "good neighbor" from ...z...

... Carvalho ... recalled three ... to the ... persons who ... the Friday ... concert, ... as a charming and somehow ... capstone to the ovation ... a kiss on the brow from ... himself, who rushed to ... platform from his seat in the ... of the audience.

...er the Center closes De Car-... will conduct 25 concerts in ... returning to Boston in De-... There are well-authen-...ed rumors that he will be ... numerous guest appear-... in this country next season. ... not he is a young man ...

...osers Acknowledge Plaudits

... Koussevitzky directed beauti-... performances of Honegger's ... [illegible]

Shows Superior Talent

ELEAZAR DE CARVALHO, young Brazilian, was outstanding as one of the conductors at the Berkshire Music Festival.

THE ORIGINAL
ROMEIKE
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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 33,028)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUL 28 1947

Copland Work Is Featured at Music Festival

Symphony No. 3 by American Composer Is Long, Brilliant Piece In Modern Idom

By D. E. RITZ

Aaron Copland's Symphony number 3, which was selected by the Music Critic's circle of New York as the "outstanding American orchestral work" heard in that city during the season past, was featured by Serge Koussevitzky and the Boston Symphony at the Saturday night Berkshire Festival concert. The program also included Samuel Barber's overture to "The School of Scandal" and the Berlioz' "Harold in Italy" symphony with viola solo played by William Primrose.

The Copland symphony was commissioned by the Koussevitzky Music foundation and was first performed at the Boston Symphony concert of Oct. 18, 1946. For many the Saturday night performance was the first opportunity to hear the work. It is long and in the very modern idiom. That Copland knows his orchestration will be acknowledged by all, but there were many who did not admire the work in its entirety. To the reviewer the best parts were the third movement, "Andantino quasi allegretto" and the opening fanfare of the fourth movement. ... these the composer achieved re... musical expression of ideas.

Overture Delightful

The Barber overture, whi... opened the program, was a delig... and could only have been writ... by an American. Is directness ... integrity of expression were equ... charming. Both Mr. Barber and Copland were called to the p... form to share the applause ... tended to the orchestra and ... distinguished conductor.

The Berlioz' symphony con... cluded the program. The wor... was written originally for (al... though never played by) Paganin... and a Stradivarius viola which h... owned. It does not exploit th... technical possibilities of the sol... instrument but uses its particula... tonal quality as a commentary o... the ideas expressed by the orch... estra. Mr. Primrose uses th... 'Macdonald" Stradivarius viola an... his playing—as always—was flaw... less. At times there was a ten... dency for the solo instrument t... be overpowered by the orchestra... but this was due partly to th... acoustic conditions in the shed ... partly to the demands of the

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THE ORIGINAL
ROMEIKE
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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Sir. (13,747)

This Clipping From
NEW YORK, N. Y., RETAILING
(Home Furnishings Edition)
JUL 28 1947

RCA Custom Models to Bow At Music Fete

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A select group of 100 members of the press and top-drawer dealers will attend a reception and press preview after arriving by special chartered train from New York, it was learned. The dealers and writers will represent all sections of the country.

RCA's new Berkshire models, some of which will incorporate television receivers, will be displayed and operated for the first time after the group arrives in Pittsfield, Mass. Chartered buses will transport the party to Tanglewood for the inauguration of what RCA officials assert is the "biggest promotion ever attempted for the introduction of new models."

First public showing of the new models will be held Tuesday evening during the Berkshire Music Festival. An audience of more than 6,000 will attend as Serge Koussevitzky, conductor of the Boston Symphony Orchestra, helps to introduce the sets. Before a group of eminent musicians and critics, one of the Berkshire models will be matched for fidelity of tone against a full symphony orchestra conducted by Mr. Koussevitzky, with both the recorder and orchestra playing identical bars of the same number.

During the dramatic stage presentation of the new RCA line, live models will participate. Script for the show was written by Harold Desfor, director of RCA Victor's publicity department. Radio and movies also will be used during the program, billed as "Music for All."

For 10 days after Tuesday's presentation, RCA's Berkshire models will be on display in a house leased for the occasion at Lenox, Mass. RCA's sales staff will be on hand to write orders, in cooperation with local dealers. A percentage of the profits resulting from the sale of each set is earmarked for the Berkshire Music Festival, for the establishment of a scholarship fund, it was said.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 11,718) (S 11,786)

This Clipping From
ANNISTON, ALA.
STAR
JUL 29 1947

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This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 30 1947

Movies Vie With Music In Big Tanglewood Show

Crowd of 10,000 On Hand for Unusual Berkshire Festival Event, With Everything From Tchaikovsky to Mickey Mouse

BY W. HARLEY RUDKIN

The advance notices said to come early and bring a picnic lunch. So I went early, complete with lunch, only to find that pretty close to 10,000 other people had taken advantage of the suggestion, and they were there with their picnic lunches. But despite the crowd, there was no actual crowding, and the wide spacious lawns of Tanglewood took on all the aspects of fiesta, a Chamber of Commerce clambake, a summer fashion show, a teen-agers outing, and mother and dad out for an evening in the park.

There were movies in the theater and music in the great shed; there were movies being made; there was the history of the phonograph, and the latest thing in television. There were anxious patrons hoping against hope that they would be the ones to win the big door prize. There were milk shakes and hot dogs; family parties having themselves a large time under the trees; monitors wandering about the green urging the girls to take their giggles somewhere else; that if Tchaikovsky had wanted a giggle in Piano Concerto No. 1, he would have written it into the score.

It was a great afternoon and a great evening. They didn't give away dishes, but that was about the only thing missing. It was one of the greatest human, movie and musical shows you have ever seen in your life. If they do it again, don't miss it.

Movies And Music

The first major event of the evening was the showing of representative films, and the development of music in the motion pictures, in the theater-concert hall. The place was filled to overflowing, while disconsolate hundreds stood around impatiently outside, waiting for someone to faint and be carried out.

I was busy seeing people, and got to the theater about five minutes after the affair had started. Bearing my official, and important looking announcement that said I was a guest of the management and please to show me all courtesy, I brushed by the crowd and headed for the door.

A pleasant young man wearing glasses and a wilted look, took a peek at the announcement, showed me all courtesy, and said I couldn't go in. And he wouldn't let me in.

"All filled up," he intoned with the air of a man whose patience was way past the breaking point.

Well, it's no use covering a story if you can't see what's going on, so I took him at his word— and went in the side entrance where the attendant was busy watching the pictures himself.

They showed scenes from "Mayerling," "Our Town," "Alexander Nevsky," "The River," and Disney, and wound up with the stirring charge of the knights at Agincourt from Laurence (Pardon) Sir Laurence Olivier's tremendous production of "Henry V." (The audience hated to see this come to an end, and a lot of them stayed over to see the show again at 11.

Lunch And Tchaikovsky

Came a half-hour intermission, when ... [illegible] ... the concert in the shed, with Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra in a popular program, which opened with the Vivaldi concerto for Orchestra and Organ in D Minor.

About the time that Ella Goldstein, featured piano soloist, struck the first familiar bars of the Tchaikovsky concerto, the moon decided to ... [illegible] ... boys and girls who had elected to hear the concerto from the lawn very happy. ... [illegible] ... ing "Tonight We Love" to the main theme, until a monitor told ... to take it somewhere else. Miss Goldstein gave a crisp reading to this program piece, and received an ovation at its close.

After intermission came the Berlioz "Roman Carnival" Overture, and it was then that the cameras of MGM went into action, for the filming of part of the "Story of Tanglewood," which will be brought out as a short for general release. And of course, everybody wanted to get into the movies. The program closed with excerpts from Wagner, Ravel, Prokofieff and the Beethoven "Egmont" overture. Then those who wanted to see the movies again dashed back to the theater. Yes sir, quite a day.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
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NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 29 1947

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"Music for All," the special added event tomorrow is creating wide interest and is expected to attract many visitors from distant points. In addition to a full concert by the orchestra, Serge Koussevitzky conducting, there will be demonstrations of the latest and finest instruments of science for musical reproduction, including radio, phonograph, motion pictures and television.

The program begins at 7 p. m. with "Music in the Movies" at the Theater-Concert Hall. Scenes from "Our Town," "Mayerling," "Alexander Nevsky," "The Plainsman," "The Youth of Maxim" and "Henry V" will be shown in the most comprehensive program ever assembled to show the contribution of important contemporary composers to the motion pictures.

Illustrating how great symphonic music is carried to the nation by radio, the concert at 8:30 p. m. in the shed will be broadcast as one of the regular Tuesday night series of the Boston Symphony Orchestra over the coast-to-coast ABC network. Engineers, director and announcers will be operating in full view of the audience.

[94]

INFORMATION OBSCURED

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Y FIRST

hit drama, "Joan of Lor
gmann shone like a polishe
the Erie Playhouse this fall

ngaged as a member of the world famous Westminster Choir for the 1947-48 season.

John Finley Williamson, conductor of the choir, revealed the information at Princeton, N. J., this column last week.

Mr. Kaebnick is a graduate of Lawrence Park High School, where he was tenor soloist with the glee club.

He was a member of Coven Choir, Federal Lee Whittlesey, director, and was a voice pupil of Miss Patte Peffer and Claren Reinhart.

The youthful musician will spend the summer at the Westminster Choir training quarters in Manteo, N. C., will tour with the group New England, Canada, the west and the west coast season.

Climaxing the season, Mr. nick will sing with the chor in six Carnegie Hall perfo with the New York Philh Symphony Orchestra, under Muench and Bruno Walter.

* * * *

THEATER ARTS Maga its current issue, publishe very interesting statistics re the cost of experimenting on way.

Here is what Broadway's mental Theater, Inc., sp season producing five plays.

Production costs $25, house expenses, $4,053.32; bership costs, $2,514.57; and ing costs, $554, for total tures of $32,344.86.

Total income was $26,493.0 ing a season's deficit of The theater was donated.

It costs money on Broadw matter how you do it.

* * * *

FERNANDE MERCIER rie violinist and teacher, week for Berkshire Music school in Tanglewood, Mass. she will spend several weeks study and practice.

* * * *

AN ALL-BRAHMS program be performed by the Cha Symphony Orchestra, under conductor, Franco Autori, at today in the Chautauqua theater.

At 8:30 p. m. Tuesday, chestra will play a "Pops" cert, featuring tenor Irwin and including music by Bizet, Delibes, Morton Go Victor Herbert.

James Friskin, pianist, soloist in the Wednesday n cert, which will be an all-B program. He will play th Concerto. The program cludes the Egmont Over the Fifth Symphony.

Next Saturday at 8:30 orchestra will play Brah tions on a Theme by Jose and Rachmaninoff's sec concerto, with Jacques soloist. The program w clude Rimsky-Korsakov's Caprice" and "Gymnope by Satie-Debussy.

* * * *

VERA BRODSKY wi soloist with the CBS Sy 3 p. m. today, when she nanyi's "Variations on Rhyme." Herbert Meng duct the orchestra in S ond Symphony and thorne's overture, "Str

* * * *

PETER LYON'S ad "A Bill of Divo Dane's absorbin broadcast over ime" program day.

This is consistently finest dramatic show writing, direction and topnotch.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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Cir. (D 266,701)

This Clipping From
BUFFALO, N. Y.
NEWS
1947

UNG BRAZILIAN SPIRES ORCHESTRA T MUSIC FESTIVAL

THEODOLINDA C. BORIS

[illegible]

anding Performance

[illegible]

est Ovation for Brazilian

[illegible]

Shows Superior Talent

ELEAZAR DE CARVALHO, Brazilian, was outstanding as one of the conductors at the Berkshire Music Festival.

THE ORIGINAL
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Tel. CHelsea 3-8860

Cir. (D 33,028)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUL 28 1947

Copland Work Is Featured at Music Festival

Symphony No. 3 by American Composer Is Long, Brilliant Piece In Modern Idom

By D. E. RITZ

Aaron Copland's Symphony number 3, which was selected by the Music Critic's circle of New York as the "outstanding American orchestral work" heard in that city during the season past, was featured by Serge Koussevitzky and the Boston Symphony at the Saturday night Berkshire Festival concert. The program also included Samuel Barber's overture to "The School of Scandal" and the Berlioz' "Harold in Italy" symphony with viola solo played by William Primrose.

The Copland symphony was commissioned by the Koussevitzky Music foundation and was first performed at the Boston Symphony concert of Oct. 18, 1946. For many the Saturday night performance was the first opportunity to hear the work. It is long and in the very modern idiom. That Copland knows his orchestration will be acknowledged by all, but there were many who did not admire the work in its entirety. To the reviewer the best parts were the third movement, "Andantino quasi allegretto" and the opening fanfare of the fourth movement. In these the composer achieved real musical expression of ideas.

Overture Delightful

The Barber overture, which opened the program, was a delight and could only have been written by an American. Is directness and integrity of expression were equally charming. Both Mr. Barber and Mr. Copland were called to the platform to share the applause extended to the orchestra and its distinguished conductor.

The Berlioz' symphony concluded the program. The work was written originally for (although never played by) Paganini and a Stradivarius viola which he owned. It does not exploit the technical possibilities of the solo instrument but uses its particular tonal quality as a commentary on the ideas expressed by the orchestra. Mr. Primrose uses the "Macdonald" Stradivarius viola and his playing—as always—was flawless. At times there was a tendency for the solo instrument to be overpowered by the orchestra but this was due partly to the acoustic conditions in the shed partly to the demands of the

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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Sir. (13,747)

This Clipping From
NEW YORK, N. Y., RETAILING
(Home Furnishings Edition)
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ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 53,082) (S 44,515)

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STANDARD-TIMES
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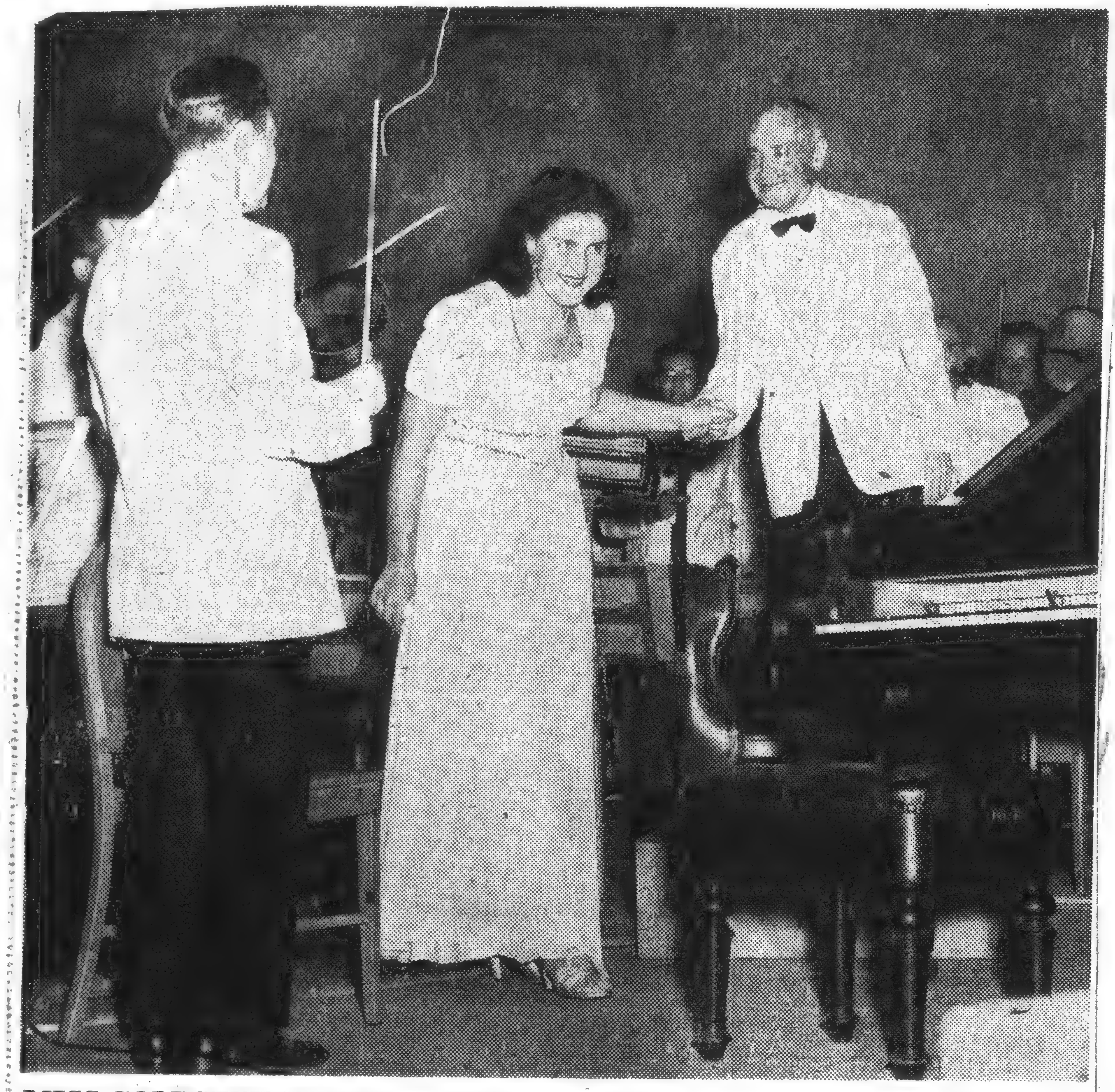
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1947



MISS GOLDSTEIN TAKES A BOW: Ella Goldstein, soloist with the Boston Symphony in last night's concert in the Shed, acknowledges the vociferous plaudits of the [illegible] hands with Dr. Koussevitzky. At right, Concertmaster Richard Burgin gives her the official accolade of the violinist, congratulatory taps on the instrument with his bow.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1947

Palestinian Girl Impressive As Boston Orchestra Soloist

By JAY C. ROSENFELD

Last night's carnival at Tanglewood was huge good fun for all, and no little credit for the general and happy atmosphere was the real spirit of sportsmanship with which Dr. Serge Koussevitzky and the [illegible] Symphony Orchestra entered into the schedule. The first half of the program in the Shed was broadcast on the orchestra's regular Tuesday evening hour and so it was the most seriously prepared.

The Vivaldi concerto in D minor for orchestra and organ was a vehicle to display the marvellously rich sonority of the orchestra's strings. Dr. Koussevitzky imparted his expected spark of vividness and proportion to the performance, but the real thrill of the evening was the performance of the Tchiakovsky B flat minor piano concerto with 20-year-old Ella Goldstein as soloist. Miss Goldstein, a personable and stalwart recent arrival from Palestine, is a member of the student body of the Berkshire Music Center. Her rendition of the familiar concerto, received, first of all, more than merely wonderful support from the [illegible] delighted leader of the orchestra. The accompaniment allowed her to soar to heights of virtuosity th[illegible] which anything less transporti[illegible] would have held her down to ear[illegible] But her completely adequate powerful and accurate technique permitted her to give the concerto an excitement and poetic beauty which left nothing to be desired. The unity of orchestra and soloist made for a remarkably well-knit and integral effort. There was never an instant nor a note which did not contribute its special character to the over-all conception, and tonally the soloist was superb both in the bravura passages and in the more gentle phrases with which Tchiakovsky has contrasted the more vigorous requirements. The ovation was colossal and spontaneous, and continued beyond the tabulating equipment of this reviewer.

The rest of the program was devoted to an attempt to show the recording history of the Boston orchestra in its relations with makers of records and phonographs. It was one of the most lavish and extravagant and well done jobs of public relations and advertising ever put over and the only one, to our knowledge, where the customers were made to pay to take it all in.

Some Don'ts for

THE ORIGINAL
ROMEIKE
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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 31 1947

Concert Series B Will Open Tonight

Beethoven's Music to be Featured at Tanglewood in Movement That May Become Tradition.

Launching what Dr. Serge Koussevitzky declared is to be a tradition at the annual Berkshire Symphonic festival, the Boston Symphony orchestra tonight will present the first of a series of three concerts of Beethoven's music as Series B of the Festival opens at Tanglewood.

On his 73rd birthday anniversary last week, Dr. Koussevitzky announced that one week of the festival each year will be devoted to the music of a single composer, as a result of the success of a similar feature last year, when the music of Brahms was heard during one week. In addition to the three concerts in Series B, an "extra" concert, also devoted to Beethoven's music, will be presented next Tuesday night.

Tonight's audience will hear Dr. Koussevitzky lead the orchestra in the symphony No. 1 in C major, Symphony No. 2 in D major, and Symphony No. 3 "Eroica." Other concerts in the Beethoven cycle will be presented Saturday evening and Sunday afternoon.

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ROMEIKE
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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1947

Many Events At Museum Friday Night

Members' Program To Include Wide Range of Offerings

A boatload of events plus music and refreshments are scheduled for Friday evening's summer members' night at the Berkshire Museum. Speaker Frank Crowninshield, former editor of Vanity Fair and free lance writer for 20 years, will frame his talk on the premise that since the first world war there has been a marked decline in original or creative painting in the United States. The Boston Symphony Orchestra will open its exhibition lent by the Houghton Library in the small modern gallery upstairs, while in the Ellen Crane Memorial Room will hang Karl Zerbe's paintings in encaustic. Articles thus far contributed to the Aug. 6 auction will be on display downstairs, where photographs by James H. Thomas of Oneonta, N.Y., will hang in the main corridor.

John N. Burk, assistant manager of the Boston Symphony, said yesterday the star item in the symphony exhibition is the original manuscript of Nathaniel Hawthorne's "House of Seven Gables," said to have been written at Tanglewood. It is currently valued at $30,000. A second of the nine items to be shown is a letter written by Herman Melville to Hawthorne, sent from Pittsfield Aug. 13, 1852.

Gives by Truckload

The auction committee reported their largest single donor sent her gifts from New York Monday in a two-ton truck. The lot included a pump organ from the Longfellow house in Pittsfield, a couple if buffalo rugs, and believe it or not—a cumulative index to the National Geographic.

Not to be outdone in being organized for the coming fete, Mr. Thomas sent his photographs a week ago. They will be up before 8 Friday evening. He has had 450 picture hangings since 1939, and has had one-man shows at the Smithsonian Institute and the Massachusetts Institute of Technology. A member of the Royal Photographic Society of Great Britain and the Photographic Society of America, Mr. Thomas will come from Oneonta with his wife for the activities.

The following committees have been working for Friday's party: Decoration, Mrs. Etta C. Heath and Mrs. Waldo Bailey; flowers, Mrs. Carey R. Kinney and Mrs. William A. Whittlesey; refreshments, Mrs. Wendell G. Ahern and Mrs. Stuart C. Henry; ushers, Mrs. Robert Gilson; membership, Miss Emma Lou Starke; dinner (for speaker, trustees and honored guests) Mrs. Walter L. Graves.

THE ORIGINAL
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This Clipping From
PORTSMOUTH, OHIO
TIMES
JUL 31 1947

ACCENT ON YOUTH

BOSTON—The official pianist of the Boston Symphony orchestra, one of the nation's topflight symphonic groups, is 24-years-old Lukas Foss, a well-known composer despite his youth.

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Cir. (D 33,028)
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SCHENECTADY, N.Y.
GAZETTE

Hold Musical Field Day at Tanglewood

Boston Symphony Performance Tops Program as Pictures Are Taken

By D. E. RITZ

The "Music for All" field day at Tanglewood in the Berkshires on Tuesday was, as its name implied, designed to reach the general public. The affair was run as a benefit for the Berkshire music center.

It included a concert by the Boston Symphony with Serge Koussevitzky conducting, the opportunity to see motion pictures being made of both the orchestra and audience and a feature called "The March of Musical Fidelity," showing the development of musical recording.

The symphony program opened with the Vivaldi Concerto for orchestra and organ in D minor arranged by Alexander Siloti. This was followed by the Tchaikovsky piano concerto number 1 in B flat minor, opus 23, with the youthful Ella Goldstein as the soloist. Miss Goldstein has a marvelous technique and a tone that was completely adequate for playing with the orchestra. She was recalled [illegible] by the audience and was [illegible] applauded by the orchestra. Following intermission the Berlioz "Roman Carnival" overture was played while movie makers aimed their batteries of klieg lights and [illegible] at both orchestra and the audience of 6,000 (the [illegible] capacity of the auditorium.)

The program [illegible] after the recording [illegible] formance of [illegible] "Stars and Stripes Forever."

The Beethoven [illegible] will open tonight and [illegible] Saturday night, Sunday afternoon and Tuesday night.

THE ORIGINAL
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Cir. (D 15,657)
This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
[illegible] 1947

Mrs. J. W[illegible]bson has returned to her home at 128 Sound[illegible] Avenue [illegible] Stockbridge, Mass. where she stayed while attending the Be[illegible]re Music Festival. She was acc[illegible] by [illegible]ert of Harts[illegible] plans to spend [illegible]t at Alumnae [illegible]ge, which she [illegible] in the Sum[illegible] ear[illegible] [illegible] Thursday from

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SCHENECTADY, N. Y.
GAZETTE
JUL 31 1947

Hold Musical Field Day at Tanglewood

Boston Symphony Performance Tops Program as Pictures Are Taken

By D. E. RITZ

The "Music for All" field day at Tanglewood in the Berkshires on Tuesday was, as its name implied, designed to reach the general public. The affair was run as a benefit for the Berkshire music center.

It included a concert by the Boston Symphony with Serge Koussevitzky conducting, the opportunity to see motion pictures being made of both the orchestra and audience and a feature called "The March of Musical Fidelity," showing the development of musical recording.

The symphony program opened with the Vivaldi Concerto for orchestra and organ in D minor arranged by Alexander Siloti. This was followed by the Tchaikovsky piano concerto number 1 in B flat minor, opus 23, with the youthful Ella Goldstein as the soloist. Miss Goldstein has a marvelous technique and a tone that was completely adequate for playing with the orchestra. She was recalled repeatedly by the audience and was roundly applauded by the orchestra. Following intermission the Berlioz' "Roman Carnival" overture was played while movie makers aimed their batteries of kleig lights and cameras at both orchestra and the audience of 6,000 (the seating capacity of the auditorium.)

The program ended after the recording feature with a performance of Sousa, 'Stars and Stripes Forever.'

The Beethoven cycle will open tonight and renew on Saturday night, Sunday afternoon and Tuesday night.

INFORMATION OBSCURED

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1947

Crowd of 7000 Attends 'Music for All' Event

History of Recorded Music Is Theme For Potpourri of Orchestral Numbers, Movies and Television at Tanglewood

The year's biggest clambake was held on the grounds of Tanglewood yesterday to honor a phonograph.

Starting at 4 in the afternoon and proceeding with ever-increasing momentum to 11 o'clock, the Berkshire Music Center and RCA-Victor joined forces in a potpourri of "music for all," live and reproduced, heralding 30 years of joint effort in the field of recorded sound.

7000 Attend

By nightfall, some 7000 were gathered in the Shed and on the surrounding lawns for the climaxing program in which Dr. Serge Koussevitzky led the Boston Symphony Orchestra from Vivaldi through Tchaikovsky, Berlioz and Beethoven to John Philip Sousa.

The first half of the evening, consisting of the Vivaldi and Tchaikovsky's piano concerto No. 1 in B flat minor, was on the air broadcast via the American Broadcasting Company as one of its regular Tuesday evening series, with the ABC engineers and their equipment sharing the stage with Dr. Koussevtizky and the orchestra.

In the Tchaikovsky, Ella Goldstein, who is studying at the Center, made her Festival debut and was roundly bussed on the forehead by Dr. Koussevtizky for her performance. Miss Goldstein received a tremendous ovation from the 6000 in the Shed and won further friends when, presented a bouquet by Dr. Koussevitzky, she tried to give it back to him.

During intermission, Metro-Goldwyn-Mayer set up a battery of powerful spotlights along the front edge of the stage and along the west arcade of the Shed. When the audience returned, they were told they were going to be in the movies (MGM is making a short on "The Story of Tanglewood") and asked please to act natural. This resulted in large numbers of people finding it suddenly necessary to walk casually down an aisle in the general direction of the camera, which was set up on the west end of the stage. Filming was done during the first part of the Berlioz "Roman Carnival" overture, with Dr. Koussevitzky and the orchestra playing virtually unseen behind the row of spotlights, and at the end, when the audience gave the conductor and his men their usual warm accolade.

One box occupant, apparently even more interested than most in the scene-stealing, drank a bottle of beer with gestures during the

[illegible]ph Unveiled

[illegible]ning ended with an im- [illegible] considerably commercial

Fredric March Goes to the Movies At Tanglewood

Fredric March and his actress wife, Florence Eldredge, came for the "Music for All" program at Tanglewood yesterday and spent the major part of their several hours there at, of all places, the movies.

The cinema star and his wife, trying to avoid disrupting the program, went in the back of the opera hall and watched Charles Boyer, Laurence Olivier an others from the rear of th screen.

They left after hearing th first half of the evening concert

unveiling of "The Berkshire," new RCA Victor radio phonogra which was enshrined backsta above the orchestra. Based on t theme of "The March of Music Fidelity," the progress of recorde music was illustrated through sid stage tableaux and selections b the orchestra recalling milestone in its long association with Victo Comment was read by Gene Hami ton, regular ABC announcer fo the BSO broadcasts. The orchestr played the introduction to Act 3 o "Lohengrin," which was the firs BSO recording and the first disk t be cut by a full-sized symphoni organization. The second souveni was a dance from the Rave "Daphnis and Chloe," which wa the first electrical recording to b made by the BSO. The alternatin tableaux showed the early talking machine and the subsequent development through the Orthophoni to the newest achievement in electronic reproduction. The orchestra then started the overture to Beethoven's "Egmont," halted halfway through and "The Berkshire" took over, with the green velvet curtains parting to reveal the radio-phonograph. The crowd applauded as the overture continued with Dr. Koussevitzky standing

'Music for All'

motionless on the podium and the orchestra at rest. For a few moments, the conductor shared spotlights with the phonograph, and then stepped down out of the ring of light and into the half-darkness of the stage, where he stood among his musicians until the recording ended.

RCA Victor, however, came out second when Dr. Kousseyitzky and the orchestra brought the evening to an end with a spine-tingling version of "The Stars and Stripes Forever" which brought the whole audience to their feet.

The afternoon program, to which a special group of guests was invited, opened with a demonstration of "The Berkshire" conducted by RCA engineers and officials in the chamber music hall. With live talent and an earlier phonograph for comparison, the company put on an hour-long show illustrating the growing fidelity of musical reproduction.

Before the Shed concert and after it, the opera hall was the scene of a series of excerpts from noted motion pictures selected to show the role background music has taken in the cinema. The program opened with a Mickey Mouse, "Mickey's Opera," and progressed through such outstanding documentaries and regular films as Pare Lorentz' "The River," for which Virgil Thomson composed the music; the Lorentz "The City," and Hollywood's "Our Town," with scores by Aaron Copland, Berkshire Music Center faculty member, who was given a round of applause as his name appeared on the screen; the French "Mayerling," scored by Arthur Honegger; Lenfilm's "The Youth of Maxim," with music by Shostakovich; "Alexander Nevsky," for which Prokofieff composed the background music; and the noted British production of "Henry V," with score by William Walton. The "Alexander Nevsky" excerpt brought forth loud groans from the overflow audience of 1300 when it ended just as the German hordes crashed into the defending Russians and the battle was beginning to get exciting.

The film program was assembled by Francis Robinson, on loan to the Center for a month, from his duties as press agent for actress Katharine Cornell.

Completing the afternoon and early evening events was on-the-spot televising by an RCA crew in the garden. Receiving sets installed in open booths 10 to 15 feet from the camera allowed visitors to watch themselves being televised. The succeeding reactions of glee, shock and/or self-consciousness amused hundreds of onlookers and attracted candid photographers by the dozen. Toward the end of the demonstration, Lewis Perry, secretary of the Center, and several students participated in an informal program of interviews.

The celebrity list for the day was led by Fredric March and his actress-wife, Florence Eldredge.

Proceeds from the entire program will go to the Center.

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of floods and other disasters get first claim to War Assets Adminis tration's vast hoard of surplus goods under a "mercy priority" that becomes effective today.

The new priority supersedes all existing claims. It may be invoked aid any area where the Presi ent has determined that an ergency exists.

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SPRINGFIELD, MASS.
MORNING UNION
JUL 30 1947

Tanglewood "Music for All" Just Like Three-Ring Circus

Ella Goldstein Proves Brilliant Pianist; Movie Music Presented; History of Phonograph Given

Tanglewood, July 29—"Music for All" was the title given the special doings at Tanglewood this afternoon and evening. The occasion had all the earmarks of a three-ring circus. In the Little Theater one listened to music written for the films by such luminaries as Copland, Honneger, Prokofieff and Virgil Thomson. In the gardens people were televised and learned that to see yourself as ohters see you is not always unalloyed pleasure. And in the music shed one heard the Tanglewood debut of a sensational young pianist, Ella Goldstein who gave a superb performance of Tschaikowski's "Concerto No. 1 in B flat minor."

Miss Goldstein, a newcomer to this country and a student in the school here, is a pianist of remarkable abilities. She had the power and technical assurance to give the needed breadth and style to the concerto. Her rhythmn was excellent, her pianissimi delicate and her conception of the concerto just right. Her tempo brought out the full beauty of the work. It was not rushed nor did Dr. Koussevitzky push his orchestra, as he is wont to do at times when collaborating with a soloist.

Miss Goldstein was recalled seven times, brought the conductor on the stage twice and from him received a bouquet and the orchesra rose from its seats in her honor.

The concerto opened with a meticulous performance of the "Concerto for Orchestra and Organ in D Minor" as arranged by Alexander Silotti.

The concert was arranged, in part, to demonstrate the part the Boston Symphony Orchestra has played in development of the phonograph and radio. It was the first symphony ever to make records, and on the air it has the longest broadcasting season of any orchestra not organized expressly for radio.

History of Phonograph

The second part of the music shed program was given over to the history of the phonograph and was climaxed by the unveiling of RCA Victor's latest custom-made phonograph-radio-television set.

One heard both this instrument and the orchestra in a group of selections which included the introduction to the third act of "Lohengrin," which, by the way, was the first record the symphony ever made; Ravel's "Daphnis and Chloe," and the overture to "Egmont" by Beethoven. it was informative and interesting historically and musically.

We almost forgot to mention one other thing. During the playing of the "Roman Carnival" by Berlioz, we were filmed. Batteries of huge kleig lights were turned on and the audience was supposed to act natural and react only to the music. One noticed a deal of primping going on, in spite of the music.

It was noted on the program that the new phonograph, appropriately named the "Berkshire," would be sold on a subscription basis for the benefit of the scholarship fund of the Berkshire Music Festival and if all were sold it would mean $100,000.

Everyone had a good time and everyone means between 7500 and 8000 persons.

Thursday night the second series of concerts devoted to the works of Beethoven opens with the playing of the first three symphonies.

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MOUNT VERNON, N. Y.
ARGUS
JUL 31 1947

Miss Louisa Miccio, of 347 Tecumseh Avenue, is spending two weeks in Cornwallville, N. Y., after which she will attend the closing week's concerts of the Berkshire Music Festival in Lenox, Mass. A concert pianist and teacher, Miss Miccio will resume teaching at her residence Sept. 2 and will continue her study of music under Edward Steuermann in New York City.

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SPRINGFIELD, MASS.
MORNING UNION
3
JUL 31 1947

11 ATTRACTIONS IN FINAL WEEK AT TANGLEWOOD

Boston Symphony to Give 4 Concerts, Last for Year On Aug. 10

Tanglewood, Lenox, July 30—In the last week of the Tanglewood season that will close Aug. 10, the Boston Symphony Orchestra will play four concerts and the students of the Berkshire Music Center will give seven performances.

Beethoven Cycle Ends Tuesday

Following the program of Beethoven's first three symphonies Thursday evening, July 31, and the fourth and fifth symphony with Piano Concerto No. 5 "Emperor" in which Jacob Lateiner will be the soloist Saturday evening, Aug. 2, the week will open with the playing of the sixth and seventh symphonies and Piano Concerto No. 4 Sunday afternoon, Aug. 3 and the conclusion of the Beethoven cycle with the eighth and ninth symphonies Tuesday, Aug. 5 at the earlier hour of 7.30.

Joseph Battista will be the soloist Sunday and the Festival chorus, prepared by Robert Shaw, will sing Schiller's "Ode to Joy", with Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

For the last week-end, Leonard Bernstein will conduct on Thursday evening, Aug. 7, Haydn's Symphony in B flat; Hindemith's Violin Concerto, Ruth Posselt, soloist; and Schumann's Symphony No. 2. Robert Shaw will conduct Saturday evening's concert, which will include the Mozart "Requiem", with the same soloists as for Beethoven's Ninth Symphony; the Bach Cantata No. 50 "Nun is das Heil"; and Stravinsky's "Symphony of Psalms".

Serge Koussevitzky will conduct the closing concert of the season Sunday afternoon, Aug. 10, with Martinu's "Concerto Grosso for Chamber Orchestra," with 2 Pianos; Ravel's "Pavane" and "Bolero", and Tchaikovsky's Symphony No. 4.

The student events include opera scenes Friday afternoon at 4.30, and symphony concert Friday night, Aug. 1, by a student orchestra, a chamber music concert Sunday morning at 10.30, an auditors' orchestral concert Monday at 1.30 p. m., the first performance in America of Mozart's "Idomeneo", Monday evening; a chamber music concert, Eleazar deCarvalho conducting, Wednesday at 4.30; a second performance of "Idomeneo" Wednesday evening; a symphony concert Thursday afternoon, the last student orchestral concert of the season, Friday evening; opera scenes Saturday afternoon at 2.30 and a chamber music concert Sunday morning.

Rehearsals for Festival concerts will be open to the public each Saturday morning for the benefit of the pension fund.

Inquiries and requests for tickets should be addressed to Tanglewood, Lenox, Mass.

THE [illegible] ROMEIKE
PRE[illegible]
220 W. 19th [illegible] YORK 11, N.Y.
Tel [illegible] 3-8860
Th[illegible] From
WH[illegible] S, N.Y.
REP[illegible] PATCH
J[illegible] 1947

Mrs. J. William B[illegible] turned to her home [illegible] view Avenue from [illegible] Mass., where she [illegible] tending the Berksh[illegible] tival. She was [illegible] Mrs. Arthur Schn[illegible] dale. Mrs. Robson [illegible] two weeks in Aust[illegible] House, V[illegible] Colle[illegible] also visite[illegible] mer.

[illegible]INAL
[illegible]EIKE
[illegible]PPINGS
[illegible]W YORK 11, N.Y.
[illegible]a 3-8860
[illegible],906)
[illegible]ng From
[illegible]ER, PA.
[illegible]N

[illegible] Twists

Climaxing an all-day observance [illegible]ustrating the various activities of [illegible] Boston Symphony Orchestra, [illegible] WJZ-ABC network will pre[illegible]nt the third broadcast of its ser[illegible] from the Berkshire Music Fes[illegible] at Tanglewood, Mass., from [illegible] to 9:30 o'clock this evening. [illegible]e day's activities will include the [illegible]ing of motion pictures by MGM [illegible] a movie to be called "The Story [illegible] Tanglewood." Serge Koussevitzky [illegible] conduct the orchestra in the [illegible]oadcast in which Ella Goldstein, [illegible]anist, will be the soloist. The pro[illegible]am will include Vivaldi's Concer[illegible] in D Minor for Organ and Orch[illegible]ra, transcribed by Siloti for piano [illegible]d orchestra, and Tschaikowsky's [illegible]oncerto No. 1 in B Flat Minor for [illegible]ano and Orchestra

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BERKSHIRE EAGLE
JUL 31 1947

Beethoven Cycle of Festival Opens at Tanglewood Tonight

Extra Concert To Be Given by Boston Symphony Tuesday—Jacob Lateiner And Joseph Battista To Be Soloists

The Beethoven cycle of the Berkshire Festival will open at ~~Tanglewood to~~night. For the first time there will be an extra concert, continuing the week-end series. In order that all nine of the Beethoven symphonies may be heard, a concert will be given Tuesday, to include the eighth and ninth symphonies. Also for the first time the entire program will be heard over the air, WBEC and the nationwide ABC network will carry it, starting at 7.30.

Tonight at 8.15 the orchestra will play Beethoven's first three symphonies; Saturday the fourth and fifth and the fifth piano concerto in E-flat major, with Jacob Lateiner as soloist. Sunday afternoon at 3.30 the sixth or "Pastoral" Symphony and the seventh and the fourth piano concerto in G major, for which Joseph Battista will be the soloist.

The ninth program of the Festival, with the Festival Chorus, prepared by Robert Shaw, will include "Schiller's Ode to Joy." The soloists will be Frances Yeend, Eunice Alberts, James Pease and David Lloyd, soloists also for the Mozart "Requiem" next week end. The first three starred in "Peter Grimes" last season.

Tickets are on sale at the box office for the last rows in the Shed for the concerts tonight and Tuesday night. No seats remain for Saturday or Sunday. A large audience is expected to listen from the lawn.

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RCA Berkshire Model

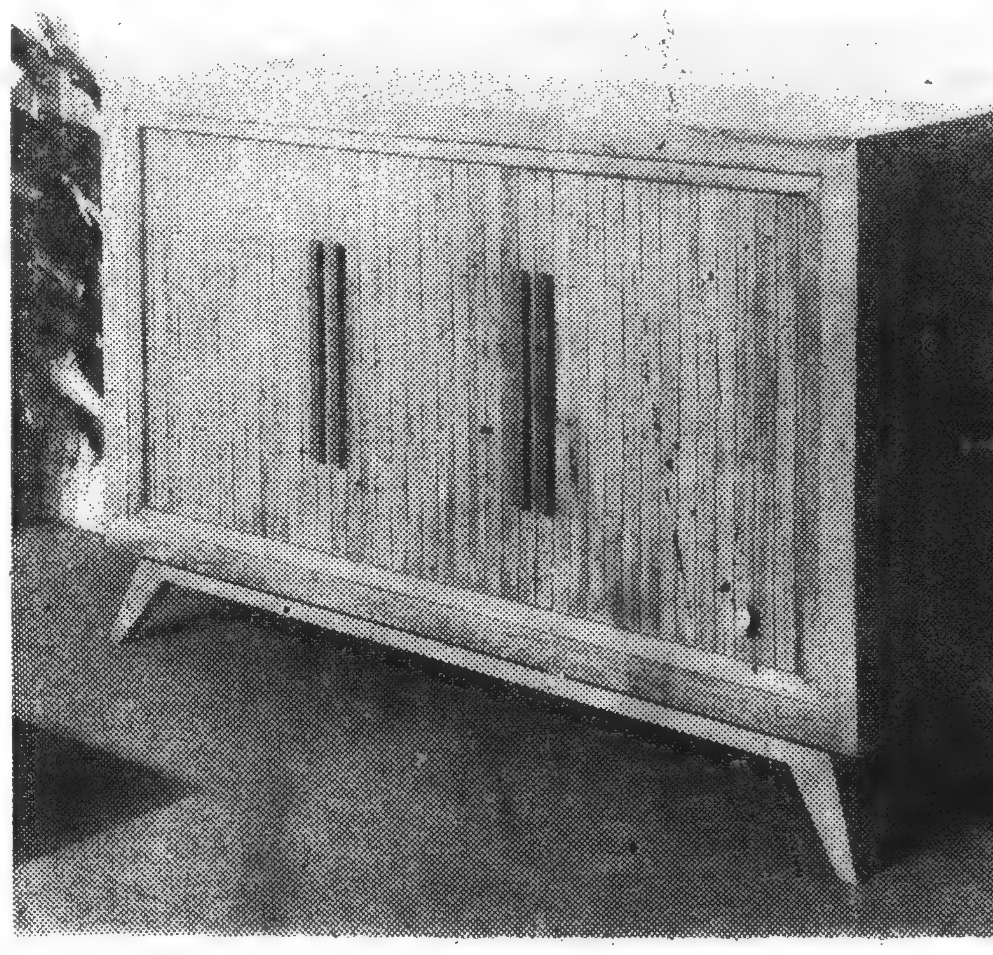

Photo by Peter A. Nyholm

This modern set is one of the four Berkshire models in RCA Victor's new Festival Series of custom-built radio-phonographs. It is priced at approximately $1,800, and introduced for the first time at the Berkshire Music Festival at Tanglewood, Lenox, Mass., Tuesday night. ~~T. H. Robsjohn~~-Gibbins, New York designer, styled this model.

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ALBANY, N. Y.
TIMES UNION
JUL 31 1947

AROUND THE TOWN

By EDGAR S. VAN OLINDA

DEMOCRACY at work in the Berkshires. "Tanglewood," the smoothest operating musical festival in America. Every nationality in the civilized world represented in the usual audiences of between 7,500 and 10,000 at every performance. Scores of school buses, pulling into the spacious parking lots, carrying thousands of bloused and bare-legged youngsters for their first shot at the "big time" in the world's music. Might not be a bad idea to hold sessions of the United Nations deliberations over in the Berkshires. At least harmony reigns supreme, with none "pulling a Gromyko" except, possibly an elderly Berkshirian leaving a few minutes early to negotiate the trip from his or her box to the waiting Rolls-Royce.

Thursday's special event, "Music for All," with the Koussevitzky musical theme: "Roman Carnival Overture" setting the stage, showing the progress of the newest reproducing stage from the wax cylinder days to the de luxe "Berkshire" machine, picking up the music of the live orchestra by means of a recording, defying even the most astute musical [illegible] to detect the change-over.

BERKSHIRE NOTES: A 20-year-old young lady by the name of Ella Goldstein, getting a first big chance, playing the famous Tchaikowsky piano concerto (No. 1) with the full Boston Symphony orchestra behind [illegible] Dr. Koussevitzky, kissing her on the forehead after a magnificent performance... Frederic Mar[illegible] cinema gentleman, spending a portion of "The Best Years" of his life over on the Tanglewood estate toting a blanket, and presumably a big lunch box, unrecognized and unapproached for an autograph by the thousands of milling music lovers, more intent on bagging the "John Hancock" of the 73-year-old maestro... the Mayor of Miami Beach in his tan tuxedo and beret to match... the dive-bombing moths, careening from the roof spotlights to the back of the neck of some Brahms lover... the elite of America, drinking [illegible] of coke bottles and [illegible] aged ice cream during [illegible] sions, and probably [illegible] kick of their liv[illegible] sion of their childh[illegible] ties "a dime a doz[illegible] ted even behind their [illegible] black glasses... [illegible] Albanians over at [illegible] you will see at [illegible] any bright [illegible]

MRS. GEORGE EDMUNDS quietly efficient [illegible] aging editor of [illegible] Eagle" who handl[illegible] of tickets, publi[illegible] bothersome ques[illegible] with out mussin[illegible] pretty head...the [illegible] young people, lying [illegible] the great lawns [illegible] great shed, and propp[illegible] the great elms, liste[illegible] ly to what must seem [illegible] be the music of [illegible] Truly, here IS Democra[illegible] and right in the back yard [illegible] city, famous for its political ramifications.

HENRY THE ORIGINAL ROMEIKE NEW YORK
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PATERSON, N.J
EXAMINER
7/31/47

BEETHOVEN'S NINTH BY BOSTON SYMPHONY

For the first time in several years, Beethoven's Symphony No. 9, better known as his "Choral Symph

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TRIBUNE
JUL 27 1947

World of Music

NEW YORK—The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music For All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The story will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recordings side by side with the modern orchestra itself when RCA Victor introduces its final custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

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SCHENECTADY, N. Y.
GAZETTE
JUL 29 1947

Of Music and Musicians

"Music for All," an added event at Tanglewood, is being held today as a benefit for the Berkshire Music Center. There will be a full concert by the orchestra with Dr. Koussevitzky conducting and demonstrations of the latest and finest instruments for musical reproduction including radio, phonograph, motion pictures and television.

The evening's program will begin at 7 o'clock with "Music in the Movies" at the theater-concert hall. Scenes will be shown from "Our Town," "Mayerling," "Alexander Nevsky," "The Plainsman," "The Youth of Maxim" and "Henry V." For those unable to reach Tanglewood in time for the first screening there will be a repeat performance of the pictures at 11 p.m.

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MANCHESTER, N. H.
UNION
JUL 29 1947

Climaxing an all-day observance illustrating the various activities of the Boston Symphony Orchestra, the program ~~(ABC, 8.30)~~ tonight will feature a 20-year-old pianist in Tschaikowsky's Concerto No. 1 in B flat minor. During the day, MGM, will film a movie to be called "The Story of Tanglewood" which will include the filming of the broadcast. Important recordings made by the orchestra during the past 32 years will also be played for the audience at Tanglewood. * * * Jeffrey Clay, vocalist, and Bobby Nicolson's orchestra provide your more popular Summer Serenade (ABC, 10), thus one network brings you two hours of music ranging all the way from classics to jive.

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BERKSHIRE EAGLE

JUL 31 1947

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JUL 31 1947

RCA Berkshire Model

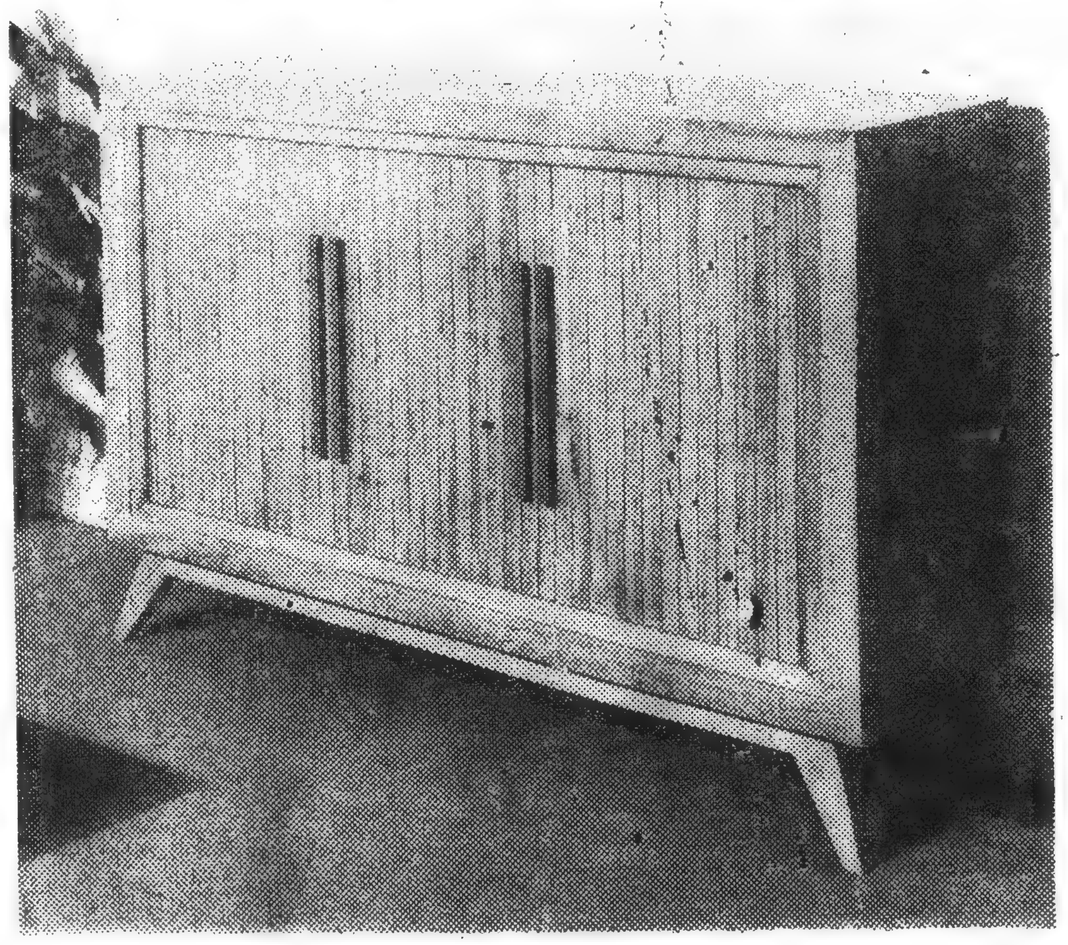

Photo by Peter A. Nyholm

This modern set is one of the four Berkshire models in RCA Victor's new Festival Series of custom-built radio-phonographs. It is priced at approximately $1,800, and introduced for the first time at the Berkshire Music Festival at Tanglewood, Lenox, Mass., Tuesday night. ~~T. H. Robs~~john-Gibbins, New York designer, styled this model.

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TIMES UNION

JUL 31 1947

AROUND THE TOWN

By EDGAR S. VAN OLINDA

DEMOCRACY at work in the Berkshires. "Tanglewood," the smoothest operating musical festival in America. Every nationality in the civilized world represented in the usual audiences of between 7,500 and 10,000 at every performance. Scores of school buses, pulling into the spacious parking lots, carrying thousands of bloused and bare-legged youngsters for their first shot at the "big time" in the world's music. Might not be a bad idea to hold sessions of the United Nations' deliberations over in the Berkshires. At least harmony reigns supreme, with none "pulling a Gromyko" except possibly an elderly Berkshirian leaving a few minutes early to negotiate the trip from his [illegible] box to the waiting Rolls-Royce.

Thursday's special event, "Music for All," with the Koussevitzky musical theme: "Roman Carnival Overture" setting the stage, showing the progress of the [illegible] reproducing stage from the wax cylinder days to the de luxe "Berkshire" machine, picking up the music of the live orchestra by means of a recording, defying even the most astute musical [illegible] to detect the change-over.

BERKSHIRE NOTES: A [illegible] year-old young lady [illegible] of Ella Goldstein, get [illegible] big chance, playing [illegible] Tchaikowsky piano [illegible] 1) with the full Boston Symphony orchestra behind [illegible] Dr. Koussevitzky, kissing [illegible] the forehead after a magnificent performance. Frederic M[illegible] cinema gentleman, [illegible] portion of "The Best Years of [illegible] life over on the Tanglewood [illegible] tate toting a blanket, and [illegible] ably a big lunch box, [illegible] and unapproached for [illegible] graph by the thousands [illegible] music lovers, more intent on snagging the "John Hancock" of the 73-year-old maestro [illegible] Miami Beach [illegible] tuxedo and beret to match [illegible] bombing motors, careening from the roof spotlights to the [illegible] of the neck of some Brahms lover [illegible] the elite of America, [illegible] of coke bottles and [illegible] aged ice cream [illegible] sions, and [illegible] kick of their lives [illegible] sion of their childhood [illegible] ties "a dime a dozen" [illegible] ted even behind [illegible] black glasses [illegible] Albanians over [illegible] you will see [illegible] any bright [illegible]

MRS. GEORGE EDMUNDS [illegible] quietly efficient [illegible] aging editor [illegible] Eagle" who [illegible] of tickets, [illegible] bothersome [illegible] with out [illegible] pretty head [illegible] young people, [illegible] the great lawns [illegible] great shed, and [illegible] the great elms, [illegible] ly to what must [illegible] be the music of [illegible] Truly, here IS Democracy [illegible] and right in the back [illegible] city, famous for its political ramifications.

HENRY
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PATERSON, N.J
EXAMINER
7/31/47

BEETHOVEN'S NINTH BY BOSTON SYMPHONY

For the first time in several years, Beethoven's Symphony No. 9, better known as his "Choral Symphony", will be heard on the air in its entirety when it is broadcast over WJZ from the Berkshire Music Festival on Tuesday from 8:30 to 9:45 p.m.

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the broadcast.

NEW YORK—The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music For All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The story will cover recording, radio, television and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival.

For the first time, the public will be invited to compare symphonic recordings side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first two hundred sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund.

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GAZETTE

JUL 29 1947

Of Music and Musicians

"Music for All," an added event at Tanglewood, is being held today as a benefit for the Berkshire Music Center. There will be a full concert by the orchestra with Dr. Koussevitzky conducting and demonstrations of the latest and finest instruments for musical reproduction including radio, phonograph, motion pictures and television.

The evening's program will begin at 7 o'clock with "Music in the Movies" at the theater-concert hall. Scenes will be shown from "Our Town," "Mayerling," "Alexander Nevsky," "The Plainsman," "The Youth of Maxim" and "Henry V." For those unable to reach Tanglewood in time for the first screening there will be a repeat performance of the pictures at 11 p.m.

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UNION

JUL 29 1947

Climaxing an all-day observance illustrating the various activities of the Boston Symphony Orchestra, the program ~~(ABC, 8:30)~~ tonight will feature a 20-year-old pianist in Tschaikowsky's Concerto No. 1 in B flat minor. During the day, MGM, will film a movie to be called "The Story of Tanglewood" which will include the filming of the broadcast. Important recordings made by the orchestra during the past 32 years will also be played for the audience at Tanglewood. * * * Jeffrey Clay, vocalist, and Bobby Nicolson's orchestra provide your more popular Summer Serenade (ABC, 10), thus one network brings you two hours of music ranging all the way from classics to jive.

INFORMATION OBSCURED

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…eneo" Will Be Given …anglewood Aug. 4 and 6

American Performance of Mozart's Opera to Be Under Direction of Boris Goldovsky

[illegible]

…and Idamante" from an earlier French libretto by Danchet for an opera "Idomenee" by Campra. The legend, set in ancient Greece, is similar to that of the biblical Jeptha, and involves the predicament of the king of Crete, who, in gratitude for escaping shipwreck, vows to the god Neptune to sacrifice the first one whom he meets upon his own shores. It is his own son, Idamante, who first meets him. Idomeneo seeks to save his son by sending him to Argos with Electra, the Princess of that country, but the Gods intervene, and decree that Idamante replace Idomenco on the throne of Crete, together with his true love, Ilia, prisoner of war from Troy.

Past Performances

[illegible]

Estimated of "Idomeneo"

[illegible]

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KNICKERBOCKER NEWS

JUL 29 1947

Radio Chatter

By MIKE MANN

The
BOSTON
SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY
Conductor

BRILLIANT MUSIC:

Climaxing an all day observance illustrating the various activities of the Boston Symphony Orchestra, the American Broadcasting Company will present the third broadcast in its series from the Berkshire Music Festival at 8:30 tonight over WOKO. The program is an hour-long production.

Designated as "Music for All," the day's activities, in addition to the broadcast, will include the taking of motion pictures by M-G-M for a movie to be called "The Story of Tanglewood." This will be the first time the Boston Symphony Orchestra and its summer home have been filmed for the screen.

With Serge Koussevitzky on the podium, the audience will see the filming of the ABC broadcast, with producer William L. Marshall, announcer Gene Hamilton and the engineering staff working in full view of the listeners.

The program includes the Concerto No. 1 in B flat minor for piano and orchestra, by Tchaikovsky, and the Concerto in D minor for Organ and Orchestra by Vivaldi.

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GREAT BARRINGTON, MASS
[illegible]

CLOSING TANGLEWOOD CONCERT ANNOUNCED

Boston Symphony Orchestra to Give Four More Performances

In the last week of the Tanglewood season that will close August 10, the Boston Symphony Orchestra will play four concerts and the students of the Berkshire Music Center will give seven performances.

Following the program of Beethoven's first three symphonies this evening, and the the fourth and fifth symphony with Piano Concerto No. 5 "Emperor" in which Jacob Lateiner will be the soloist Saturday evening, the week will open with the playing of the sixth and seventh symphonies and Piano Concerto No. 4 Sunday afternoon, and the conclusion of the Beethoven cycle with the eighth and ninth symphonies Tuesday, August 5, at the earlier hour of 7:30 p. m.

Joseph Battista will be the soloist Sunday and the festival chorus, prepared by Robert Shaw, will sing Schiller's "Ode to Joy," with Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

For the last week-end, Leonard Bernstein will conduct on Thursday evening, August 7, Haydn's Symphony in B flat; Hindemuth's Violin Concerto, Ruth Posselt, soloist; and Schumann's Symphony No. 2. Robert Shaw will conduct Saturday evening's concert, which will include the Mozart "Requiem," with the same soloists as for Beethoven's Ninth Symphony; the Bach Cantata No. 50 "Nun is das Heil"; and Stravinsky's "Symphony of Psalms."

Serge Koussevitzky will conduct the closing concert of the season Sunday afternoon, August 10, with Martinu's "Concerto Grosso for Chamber Orchestra, with two Pianos; Ravel's "Pavane" and ""Bolero," and Tchaikovsky's Symphony No. 4.

The student events for this coming week-end include opera scenes Friday afternoon at 4:30, and symphony concert Friday night by a student orchestra, conducted by students and Dr. Stanley Chapple; a chamber music concert Sunday morning at 10:30, and auditors' orchestral concert Monday at 1:30 p. m., the first performance in America of Mozart's "Idomeneo," Monday evening; a chamber music concert, Eleazar deCarvalho conducting, Wednesday at 4:30; a second performance of "Idomeneo" Wednesday evening; a symphony concert Tuesday afternoon, the last student orchestral concert of the season, Friday evening; opera scenes Saturday afternoon at 2:30, and a chamber music concert Sunday morning.

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NEWS

JUL 31 1947

High-Fidelity Phonograph Bests Orchestra 'In Person'

By TIMON

Special to The BUFFALO EVENING NEWS and North American Newspaper Alliance.

TANGLEWOOD, Mass., July 31. —A new radiophonograph "took on" a full symphony orchestra here and in a David-and-Goliath exhibition which amazed 40-odd critics and hundreds of musical personalities assembled at Nathaniel Hawthorne's old home. The instrument won the contest hands down. The phonograph was tonally more pure and showed higher fidelity than the orchestra.

In its meteoric 30-year American career, musical reproduction on records has reached such a peak of fidelity that Leonard Bernstein recently had to conduct a recording orchestra in stockinged feet because his squeaky shoes were spoiling records.

Classics Rise in Popularity

Phonographs, however, have rarely matched the present-day qualities of the discs played on them—despite multiple speakers and other costly efforts to achieve tonal value. This despite the fact that 200 recording companies in the U.S. are now producing some 300,000,000 records a year. About 75,000,000 of these are classical recordings which demand great fidelity.

What's more, Gustav Mahler's scholarly Fourth Symphony sold more than 15,000 copies last year, and Bach's esoteric Goldberg variations for harpsichord, which sold maybe 50 copies in the U. S. in 1933, sold more than 29,000 albums when recorded again recently by the same performer, Wanda Landowska.

Prices High on New Model

This trend toward better music called for a new superlative phonograph which could equal the fidelity of records. Modern discs pick up without distortion the whole range of sounds audible to the human ear between 30 and 15,000 cycles, but the best phonograph can reproduce correctly only those notes between 80 and 4000 cycles; all the lower register of a piano, for example, is lost, and more than two-thirds of the entire range of a piccolo are lost.

Six months of intensive work by RCA-Victor technicians preceeded production of the radiophonographs premiered here in the "Berkshire" series. The instruments sell from $1800 to $4000 — that's right — each. In my opinion the instrument is not eight times better than $500 models now on the market—for the average listener. But for anyone with that much money to spend, this really is something.

Thought They Heard Strads

In the test here, the Boston Symphony Orchestra, conducted by Serge Koussevitzky, alternated with a phonograph playing Beethoven's Egmont Overture and it was possible to distinguish between them only because the orchestra sounded worse.

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KNICKERBOCKER NEWS

JUL 29 1947

Tanglewood First Series Ends Tonight

The Berkshire Festiva at Tanglewood will close its first series of concerts tonight, with "Music in the Movies," at 7 p. m. in the theater-concert hall and with Ella Goldstein as piano soloist with the Boston Symphony Orchestra at 8:30 p. m. in the music shed.

In the later concert, the orchestra, conducted by Serge Koussevitzky, will play Vivaldi's Orchestral Concerto in D Minor. Miss Goldstein will be heard in Tchaikovsky's Piano Concerto No. 1. The "Roman Carnival" overture by Berlioz and a "March of Musical Fidelity," with excerpts from Wagner, Ravel, Prokofieff and Beethoven, will close the program.

The festival's Beethoven cycle will open Thursday at 8:15 p. m. with the composer's first three symphonies, the C Major, the D Major and the so-called "Eroica."

There will be two more concerts in this Series B group. The Beethoven Symphonies No. 4 in B Flat and No. 5 in C Minor and the Piano (Emperor) Concerto No. 5, with Jacob Lateiner as soloist, will be played at 8:15 p. m. Saturday. The Symphonies No. 6 (Pastorale) and No. 7 in A Major and the Piano Concerto No. 4 in G Major, with Joseph Battista as soloist, will be played at 3:30 p. m. Sunday.

At 7:30 p. m. Tuesday the Symphonies No. 8 in F Major and No. 9 with chorus on Schiller's "Ode to Joy" will be heard. Soloists for the latter will be Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

This will conclude the Beethoven cycle and the varied Series C will start Thursday, Aug. 7.

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NEWS

JUL 29 1947

BERKSHIRE CENTER STUDENTS INCLUDE 3 LOCAL MUSICIANS

Picture on the Picture Page.

By **THEODOLINDA C. BORIS**
Buffalo Evening News Music Editor

TANGLEWOOD, LENOX, Mass., July 29.—Evidence that Buffalo is finding her place in the musical sun is represented in the fact that three local musicians—the largest representation from this city since the founding of the Berkshire Music Center — won the coveted honor of being accepted as students in the 1947 session of the Center at Tanglewood in Lenox.

Enjoying the wooded setting of the famous summer home of the Boston Symphony Orchestra and its annual Berkshire Festival are Joseph Wincenc, 64 Grosvenor Court, Kenmore, conductor of the Amherst Symphony Orchestra; Frank Knight Dale, 216 Ashland Ave., also a conductor, and Harry S. Taub, 26 Norwalk Ave., violinist.

"It's a grand place to exchange ideas and views on all matters musical," declared Mr. Wincenc. "The lectures are interesting and informative and the discussions following get really exciting at times."

Broadens Musical Horizon

Mr. Wincenc spoke enthusiastically of Eleazar De Carvalho and Leonard Bernstein, assistants to Dr. Serge Koussevitzky in the orchestral conducting department. Robert Shaw in the choral conducing department he termed a "terrific person," and Hugh Ross of the same department, "a real musical scholar."

For Mr. Dale the Berkshire Music Center is outstanding because of the "remarkable, even great, possibilities" it represents as a molder and builder of music life in this country.

For Mr. Taub, youngest of the three men, coming to the Center constitutes one of the finest experiences of his life, for "it has broadened my musical horizon and given me something to think about," he said. He has derived especial pleasure from his participation in readings of chamber-music scores by Prokofieff, Hindemith, Piston and others and from his orchestral experience, particularly under De Carvalho.

Mr. Wincenc, a graduate of Oberlin College, formerly was concertmaster of the Buffalo Philharmonic Orchestra.

Played at Chautauqua

He has studied at the Juilliard School, Columbia and New York Universities and at the Conservatory of Music in Prague, Czechoslovakia. While overseas, Tech. Sgt. Wincenc was director of the San Carlo Opera Company Orchestra, known as the Mediterranean Symphony.

In Prague, he was the only American playing in the Prague Philharmonic Orchestra. He also has played with the Chautauqua Symphony Orchestra.

An interesting note comes in the fact that Mr. Taub is a former pupil of Mr. Wincenc. The violinist will return to Oberlin next Fall as a senior. He is the official concertmaster of the Oberlin Orchestra and is majoring in music, his goal being to play in a major symphony orchestra. Twice awarded the Purple Heart, he spent three years in the Infantry, reaching the rank of sergeant.

He is a graduate of Bennett High School, and began studying violin when a little over 5 years old.

Conducted in Vienna

His teachers, previous to Mr. Wincence, were Ivan Shapiro and Helen Durrett. He appeared as soloist with the Buffalo Philharmonic Orchestra at a summer concert in Beaver Island State Park in 1939.

Mr. Dale, formerly assistant to Dr. Hans Weisse of the Theory Department of the Mannes School in New York City, has studied music and conducted in Vienna. While there he met, through Dr. Weisse, Felix Weingartner and studied conducting under the famous conductor.

The Vienna Philharmonic, which Mr. Dale conducted several times, was, he said, a "wonderful orchestra, probably, at the time it disbanded, the greatest." From 1942 until 1945 Mr. Dale was a member of the Military Intelligence Service of the War Department in Miami Beach. He founded and conducted the Northfield Orchestra in Northfield, Minn., taught at Carleton College, taught piano at the Mannes School from 1933 to 1939 and has lectured on musical subjects.

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TIMES-UNION

JUL 29 1947

Bernstein Scores in Tanglewood Concert

By **EDGAR S. VAN OLINDA**

From his elite seat in the row of boxes which disects the great music shed of Tanglewood, Sunday afternoon, Dr. Serge Koussevitzky, listened to his own superb organization, conducted by his hand picked protege, Leonard Bernstein, in a program which evidently pleased the 73-year old maestro, judging from the rapturous expression which suffused his ruddy countenance. And an audience of 8,500 music lovers felt much the same as the Boston Symphony orchestra's regular conductor as evidenced by the tremendous ovation given the 29-year old genius, particularly after the stunning performance of Stravinsky's musical recreation of the "Rite of Spring."

It may have been prophetical thinking on the part of Mr. Bernstein, conductor, composer and pianist when he wrote his symphonic ballet, "Facsimilie" a couple of years ago, for it was the consensus that Sunday's guest conductor, in interpretative artistry, conducting brilliance and orchestra-inspiring ability was a very clear carbon copy of his distinguished teacher, Dr. Koussevitzky.

Here is a young man, who, several years ago, came to Albany and conferred with several leaders in the musical life of the city, with the idea of starting a youth orchestra in this city as a "feeder" to the local symphony orchestra, but was allowed to slip from their grasp. He was taken up by Dr Koussevitzky, became the "fair-haired boy" of the maestro, and catapulted to the top of this generation's potential conductors. He is the Horation Alger counterpart in the artistic sphere of America.

Interest, naturally, centered on his reading of the Stravinsky work. For this one number he distained the use of a score. It was in front of him, but as far as we could accertain, he never so much as even glanced at it. In the Schubert "Seventh" symphony, which, incidentally, he conducted with romantic insight and flexibility, there was not even the customary music rack in front of him. However, it was "The Rite of Spring" which was a test of his ability ,with every choir of the orchestra receiving an unmistakable lead, and every change of its barbaric rhythm, being clearly indicated, resulting in an historic performance by this tremendously talented young American. It must have been an unique situation for Dr. Koussevitzky to sit on the sidelines, and "see himself as others see him" through his own, undimmed by time eyes as he himself, must have looked when he was the same age as this young guest conductor. But, in all justice to the great conductor of the Boston Symphony orchestra, the intervening years have not dulled his musical perception nor curtailed his tremendous vitality. He can still come through with a "photo-finish" with his more youthful "facsimilie."

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STAR

JUL 29 1947

Radio Today

Editor's note: This program schedule is subject to change without notice.

BERKSHIRE MUSIC FESTIVAL, third broadcast in the series from the festival at Tanglewood, Mass., will be heard at 7:30 p. m. today, WENR, with Ella Goldstein, 20-year-old pianist, as soloist for both concert selections, "Concerto No. 1 in B Flat for Piano and Orchestra" by Tschaikowsky, and Vivaldi's "Converto in D Minor for Organ and Orchestra." Dr. Serge Koussevitzky will conduct the Boston Symphony orchestra in the work.

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JUL 29 1947

Tora Rehm Invite
Under Koussevitzk

A succession of musical honors was climaxed for Miss Tora Rehm of Nampa this month when she was asked to participate in the annual Berkshire Music festival at Tanglewood, just outside Lenox, Mass., under the direction of Dr. Serge Koussevitzky, conductor of the Boston symphony.

According to word received here this week, Miss Rehm, who has won four successive scholarships to Northwestern university where she has been studying music, was given a complete scholarship to the Berkshire Music school.

To Appear Each Friday

During the six-week period in which the school is in session, Miss Rehm will appear each Friday with an advanced orchestra which gives a complete, professional concert under Dr. Koussevitzky's direction.

Both vocal and instrumental instruction is carried on at the school participants for which are selected by members of the Boston symphony who visit many of the large cities in the nation to audition the better instrumentalists, singers pianists, composers and conductors Musicians who are selected are the invited to go to Tanglewood for si

outstanding supervision.

Miss Rehm auditioned for the school in April and was given a complete scholarship. The daughter of Mr. and Mrs. E. A. Rehm of Nampa, she was graduated from Nampa high school, prior to going to Northwestern.

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REGISTER

JUL 29 194

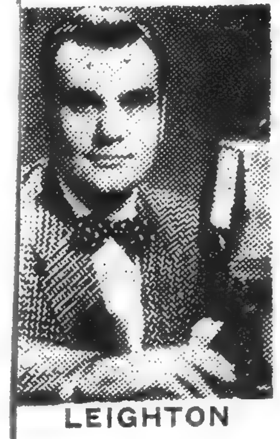
Over The Airlanes

Scotch Airs To Dominate Sigmund Romberg Show

'Blue Danube' Waltz Also To Be Presented By Orchestral Group

By **ANTHONY LEIGHTON**
Register Radio Editor

Scotch airs hold the spotlight as composer-conductor Sigmund Romberg opens an Evening With Romberg with the 'Kilties March." Heard at 8:30 p.m. Tuesday over WALA, the NBC show presents "Blue Danube" waltz and an instrumental specialty and Reinhold Schmidt warbles "The Rangers Songs." Anne Jamison contributes sweet melodies.



LEIGHTON

Steve Wilson, crusading editor of CBS' Big Town, and his star reporter, Lorelei, succeed in outwitting desperate mobsters in an exciting episode of their war on crime, at 6 p.m. over WWL.

The Berkshire Music Festival, featuring Serge Koussevitzky on the podium of the Boston Symphony Orchestra, presents the playing of important recordings made by the orchestra during the last 32 years, the programming alternating between recordings and "live" renditions. Time is 7:30 p.m. over WMOB from ABC. Ella Goldstein is pianist-soloist.

FINGER CUES: Bob Burns reported set to return to the air in the Fall as featured comic on the Dick Haymes show, rather than a show of his own . . . When Harold (Gildersleeve) Peary returns to NBC Sept. 10 he will be starting his seventh season as the "Great Gildersleeve" . . . WABB, Mobile Press Register station in prepara-

tion, now a member of the Alabama Assn. of Broadcasters.

OF SPECIAL NOTE: A highlight in the current series of public service programs presented by the Mobile Office of Social Security will be manager Cecil Simpson's talk to be aired at 11: a.m. Tuesday over WALA dealing with veterans of World War II and how they are affected by the 1946 amendments to the Social Security Act.

ROYAL ROMANCE: Princess Elizabeth's wedding will rival as far as the American radio coverage is concerned her uncle's abdication and her father's coronation

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ST. LOUIS, MO.
STAR-TIMES

JUL 31 1947

River. According

ction of what fashionable young
ust after the Civil War.

'Idomeneo' To Have American Premiere

NEW YORK, July 31.—(UP)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Performances will be given on Monday and Wednesday of next week, last week of the festival.

Mozart wrote his "Idomeneo, King of Crete," in 1780, in his 24th year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

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PITTSFIELD, MASS
BERKSHIRE EAGLE

JUL 9 - 1947

Tanglewood

Concert Tonight

The second of three weekly chamber music concerts will be presented to the Berkshire Music Center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, at the theatre concert hall tonight at 8.15. The program will be presented by the Albeneri Trio.

First Opera Program To Be Given Tomorrow

Scenes from seven operas will be presented tomorrow evening in the first opera program at Tanglewood this season by students of the Berkshire Music Center. The performance at 8.15 in the theatre-concert hall will be open to members of the Society of Friends of the Berkshire Music Center.

Operas from which the scenes will be played are: "Hansel and Gretel" (Humperdinck), "Cosi fan tutte" (Mozart), "Rigoletto," (Verdi), "Lohengrin" (Wagner), "Carmen," (Bizet), Don Giovanni" (Mozart) and "Der Rosencavalier" (Richard Strauss).

Four Tanglewood Concerts To Be Broadcast

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THE ORIGINAL ROMEIKE PRESS CLIPPINGS
W. 19th St., NEW YORK 11, N.
Tel. CHelsea 3-8860
Cir. (D 51,107)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 8 - 1947

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MOBILE, ALA.
PRESS

JUL 9 - 19

Somehow he's got the ide if the Boston Symphony cou held to Boston there would brighter future ahead in F for Willy Kiddle and his Fiddles.

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This Clipping From
BUFFALO, N. Y.
NEWS

JUL 29 1947

BERKSHIRE CENTER STUDENTS INCLUDE 3 LOCAL MUSICIANS

Picture on the Picture Page.

By THEODOLINDA C. BORIS
Buffalo Evening News Music Editor

TANGLEWOOD, LENOX, Mass., July 29.—Evidence that Buffalo is finding her place in the musical sun is represented in the fact that three local musicians—the largest representation from this city since the founding of the Berkshire Music Center — won the coveted honor of being accepted as students in the 1947 session of the Center at Tanglewood in Lenox.

Enjoying the wooded setting of the famous summer home of the Boston Symphony Orchestra and its annual Berkshire Festival are Joseph Wincenc, 64 Grosvenor Court, Kenmore, conductor of the Amherst Symphony Orchestra; Frank Knight Dale, 216 Ashland Ave., also a conductor, and Harry S. Taub, 26 Norwalk Ave., violinist.

"It's a grand place to exchange ideas and views on all matters musical," declared Mr. Wincenc. "The lectures are interesting and informative and the discussions following get really exciting at times."

Broadens Musical Horizon

Mr. Wincenc spoke enthusiastically of Eleazar De Carvalho and Leonard Bernstein, assistants to Dr. Serge Koussevitzky in the orchestral conducting department. Robert Shaw in the choral conducing department he termed a "terrific person," and Hugh Ross of the same department, "a real musical scholar."

For Mr. Dale the Berkshire Music Center is outstanding because of the "remarkable, even great, possibilities" it represents as a molder and builder of music life in this country.

For Mr. Taub, youngest of the three men, coming to the Center constitutes one of the finest experiences of his life, for "it has broadened my musical horizon and given me something to think about," he said. He has derived especial pleasure from his participation in readings of chamber-music scores by Prokofieff, Hindemith, Piston and others and from his orchestral experience, particularly under De Carvalho.

Mr. Wincenc, a graduate of Oberlin College, formerly was concertmaster of the Buffalo Philharmonic Orchestra.

Played at Chautauqua

He has studied at the Juilliard School, Columbia and New York Universities and at the Conservatory of Music in Prague, Czechoslovakia. While overseas, Tech. Sgt. Wincenc was director of the San Carlo Opera Company Orchestra, known as the Mediterranean Symphony.

In Prague, he was the only American playing in the Prague Philharmonic Orchestra. He also has played with the Chautauqua Symphony Orchestra.

An interesting note comes in the fact that Mr. Taub is a former pupil of Mr. Wincenc. The violinist will return to Oberlin next Fall as a senior. He is the official concertmaster of the Oberlin Orchestra and is majoring in music, his goal being to play in a major symphony orchestra. Twice awarded the Purple Heart, he spent three years in the Infantry, reaching the rank of sergeant.

He is a graduate of Bennett High School, and began studying violin when a little over 5 years old.

Conducted in Vienna

His teachers, previous to Mr. Wincence, were Ivan Shapiro and Helen Durrett. He appeared as soloist with the Buffalo Philharmonic Orchestra at a summer concert in Beaver Island State Park in 1939.

Mr. Dale, formerly assistant to Dr. Hans Weisse of the Theory Department of the Mannes School in New York City, has studied music and conducted in Vienna. While there he met, through Dr. Weisse, Felix Weingartner and studied conducting under the famous conductor.

The Vienna Philharmonic, which Mr. Dale conducted several times, was, he said, a "wonderful orchestra, probably, at the time it disbanded, the greatest." From 1942 until 1945 Mr. Dale was a member of the Military Intelligence Service of the War Department in Miami Beach. He founded and conducted the Northfield Orchestra in Northfield, Minn., taught at Carleton College, taught piano at the Mannes School from 1933 to 1939 and has lectured on musical subjects.

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This Clipping From
ALBANY, N. Y.
TIMES-UNION

JUL 29 1947

Bernstein Scores in Tanglewood Concert

By EDGAR S. VAN OLINDA

From his elite seat in the row of boxes which disects the great music shed of Tanglewood, Sunday afternoon, Dr. Serge Koussevitzky, listened to his own superb organization, conducted by his hand picked protege, Leonard Bernstein, in a program which evidently pleased the 73-year old maestro, judging from the rapturous expression which suffused his ruddy countenance. And an audience of 8,500 music lovers felt much the same as the Boston Symphony orchestra's regular conductor as evidenced by the tremendous ovation given the 29-year old genius, particularly after the stunning performance of Stravinsky's musical recreation of the "Rite of Spring."

It may have been prophetical thinking on the part of Mr. Bernstein, conductor, composer and pianist when he wrote his symphonic ballet, "Facsimilie" a couple of years ago, for it was the consensus that Sunday's guest conductor, in interpretative artistry, conducting brilliance and orchestra-inspiring ability was a very clear carbon copy of his distinguished teacher, Dr. Koussevitzky.

Here is a young man, who, several years ago, came to Albany and conferred with several leaders in the musical life of the city, with the idea of starting a youth orchestra in this city as a "feeder" to the local symphony orchestra, but was allowed to slip from their grasp. He was taken up by Dr Koussevitzky, became the "fair-haired boy" of the maestro, and catapulted to the top of this generation's potential conductors. He is the Horation Alger counterpart in the artistic sphere of America.

Interest, naturally, centered on his reading of the Stravinsky work. For this one number he distained the use of a score. It was in front of him, but as far as we could accertain, he never so much as even glanced at it. In the Schubert "Seventh" symphony, which, incidentally, he conducted with romantic insight and flexibility, there was not even the customary music rack in front of him. However, it was "The Rite of Spring" which was a test of his ability, with every choir of the orchestra receiving an unmistakable lead, and every change of its barbaric rhythm, being clearly indicated, resulting in an historic performance by this tremendously talented young American. It must have been an unique situation for Dr. Koussevitzky to sit on the sidelines, and "see himself as others see him" through his own, undimmed by time eyes as he himself, must have looked when he was the same age as this young guest conductor. But, in all justice to the great conductor of the Boston Symphony orchestra, the intervening years have not dulled his musical perception nor curtailed his tremendous vitality. He can still come through with a "photo-finish" with his more youthful "facsimilie."

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This Clipping From
PEORIA, ILL.
STAR

JUL 29 1947

Radio Today

Editor's note: This program schedule is subject to change without notice.

BERKSHIRE MUSIC FESTIVAL, third broadcast in the series from the festival at Tanglewood, Mass., will be heard at 7:30 p. m. today, WENR, with Ella Goldstein, 20-year-old pianist, as soloist for both concert selections, "Concerto No. 1 in B Flat for Piano and Orchestra" by Tschaikowsky, and Vivaldi's "Converto in D Minor for Organ and Orchestra." Dr. Serge Koussevitsky will conduct the Boston Symphony orchestra in the work.

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REGISTER

JUL 29 1947

Over The Airlanes

Scotch Airs To Dominate Sigmund Romberg Show

'Blue Danube' Waltz Also To Be Presented By Orchestral Group

By ANTHONY LEIGHTON
Register Radio Editor

Scotch airs hold the spotlight as composer-conductor Sigmund Romberg opens an Evening With Romberg with the 'Kilties March.' Heard at 8:30 p.m. Tuesday over WALA, the NBC show presents "Blue Danube" waltz and an instrumental specialty and Reinhold Schmidt warbles "The Rangers Songs." Anne Jamison contributes sweet melodies.

Steve Wilson, crusading editor of

tion, now a member of the Alabama Assn. of Broadcasters.

OF SPECIAL NOTE: A highlight in the current series of public service programs presented by the Mobile Office of Social Security will be manager C[illegible] Simpson's talk to be aired at [illegible] a.m. Tuesday over WALA dealing with veterans of World War II and how they are affected by the 1946 amendments to the Social Security Act.

ROYAL ROMANCE: Princess Elizabeth's wedding will rival, as far as the American radio coverage is concerned, her uncle's abdication and her father's coronation

ESTATE!! GREAT GOODNESS!--THIS MYSTERY IS JIG-SAWING TOGETHER... PIECE BY PIECE!
TAIN."

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This Clipping From
NAMPA, IDAHO
FREE PRESS

JUL 29 1947

Tora Rehm Invited to Music Festival Under Koussevitzky, Boston Conductor

A succession of musical honors was climaxed for Miss Tora Rehm of Nampa this month when she was asked to participate in the annual Berkshire Music festival at Tanglewood, just outside Lenox, Mass., under the direction of Dr. Serge Koussevitsky, conductor of the Boston symphony.

According to word received here this week, Miss Rehm, who has won four successive scholarships to Northwestern university where she has been studying music, was given a complete scholarship to the Berkshire Music school.

To Appear Each Friday

During the six-week period in which the school is in session, Miss Rehm will appear each Friday with an advanced orchestra which gives a complete professional concert under Dr. Koussevitsky's direction.

Both vocal and instrumental instruction is carried on at the school, participants for which are selected by members of the Boston symphony who visit many of the larger cities in the nation to audition the better instrumentalists, singers, pianists, composers and conductors. Musicians who are selected are then invited to go to Tanglewood for six weeks of concentrated study under outstanding supervision.

Miss Rehm auditioned for the school in April and was given a complete scholarship. The daughter of Mr. and Mrs. E. A. Rehm of Nampa, she was graduated from Nampa high school, prior to going to Northwestern.

INCORPORATES

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TIMES
L 31 1947

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what fashionable young
er the Civil War.

omeneo' To Have American Premiere

NEW YORK, July 31.—(UP)—Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Performances will be given on Monday and Wednesday of next week, last week of the festival.

Mozart wrote his "Idomeneo, King of Crete," in 1780, in his 24th year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 9 - 1947

Tanglewood

Concert Tonight

The second of three weekly chamber music concerts will be presented to the Berkshire Music Center by the Elizabeth [illegible] Coolidge Foundation in the Library of Congress, at the theatre concert hall tonight at 8.15. The program will be presented by the Alb[illegible] Trio.

First Opera Program To Be Given Tomorrow

Scenes from seven operas will be presented tomorrow evening in the first opera program at Tanglewood this season by students of the Berkshire Music Center. The performance at 8.15 in the theatre-concert hall will be open to members of the Society of Friends of the Berkshire Music Center.

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Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be heard in two Bach compositions, concerto in C minor and concerto No. 2 in C major for two pianos and string orchestra, in the opening broadcast.

All four concerts, scheduled for [illegible] broadcast by American Broad-

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MOBILE, ALA.
PRESS

JUL 9 - 19

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KNICKERBOCKER NEWS

JUL 8 - 1947

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Miss Vosgerchian, born in Boston, studied with such internationally renowned teachers as Glazer Ondricek, Nadia Boulanger and Nicolas Slonimsky. She has [illegible] several appearances with the Boston "Pops" Orchestra, Fiedler conducting, and last season was soloist with the Boston Symphony Orchestra. Last season, also, she toured extensively with Ruth Posselt, violinist.

Miss Vosgerchian will be soloist in Liszt's first piano concerto.

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Manners intersperses his songs and patter with a few turns at the piano and accordion. He is also a songwriter.

His broadcast is visited by one of the strangest audiences in radio. ABC janitors and scrubwomen have made it a habit to drop in on his program going to and from their chores. Manners now serves them coffee and doughnuts.

* * *

STRONG FAVORITE:

Galen Drake, radio's homespun philosopher, heard Monday through Friday at 11:30 a. m. over WOKO and ABC, attributes his microphone popularity to his ability to sound completely relaxed and informal on his daily programs.

When he talks into the microphone, Drake keeps the image of some friend in his mind's eye. He strives to speak to this image with the same easy informality he would use within the confines of his own home. Dressed in loose-fitting clothes, he usually has a cigaret in one hand and a few scribled notes in the other. He uses the notes merely as a guide.

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PRESS

JUL 9 - 1947

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MADISON, WIS.
STATE JOURNAL
JUL 8 1947

"Carl Fasshauer, violinist on "Design for Listening," "Curtain Time," and the Dave Garroway show, is strutting. His son, Carl, Jr., has won a special scholarship at Tanglewood, summer home of the Boston Symphony. The 22-year-old winner is first cellist in the Northwestern university orchestra.

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This Clipping From
KINGSTON, N. Y.
LEADER
JUL 7 - 1947

Six Concerts Precede Berkshire Festival

Students and friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, July 13, when Pierre Luboshutz and Cenia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitsky will conduct members of the Boston Sympony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theatre concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katims, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and piano, Villa-Lobos for violin, viola and 'cello and for violin, 'cello and piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all student programs.

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This Clipping From
HARTFORD, CONN.
TIMES

JUL 7 1947

Tanglewood Lists Week's Concerts

Students and friends of the Berkshire Music Center at Tanglewood will hear six concerts this week, culminating with the program of the Berkshire Festival Sunday afternoon, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

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The chorus Department 5 wi ive a concert at 4:30 Thursda fternoon and in the evening :15 the students of Department vill play scenes from operas. Th rchestra of Department 2 wi ive its second program Frida vening at 8:15 in the Festiv hed, and on Sunday morning 0:30 the chamber music orche a will play in the chamber m c hall.

Inquiries, requests for the ca ndar of events and subscriptio the Society of Friends of t erkshire Music Center should ddressed to Tanglewood, Len ass.

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OIL CITY, PA.
BLIZZARD

JUL 7 - 1947

The Lyons Den

By LEONARD LYONS

BROADWAY GAZETTE

BUSINESS DEPT.: Bernard Baruch expressed his optimism to some friends this week. He compared the public's present morale to a Wall Street bear market. "When the bear market hits bottom, that's when people are always more disturbed than at any other time. Yet, that is the bottom. From then on, it goes up." . . . Baruch added: "There is a simple solution to the economic problems of the world. It's this: You work and produce, and I'll buy. I work and produce, and you will buy."

Leonard Lyons

* * *

OBIT: George Summerlin, the state department's chief of protocol — who died this week — was confronted with countless diplomatic problems during his career. He confessed that his most difficult one was in greeting the man Italy sent to Washington as its ambassador, after its capitulation to the Allied forces . . . "When you greet the ambassador of a country you've been at war with," Summerlin was asked, "what's the first thing to do?" . . . "The first thing to do," said Summerlin, "is to forget it."

* * *

MUSIC DEPT.: During the Berkshire festival in Tanglewood, Mass., this month Serge Koussevitzky will be host to a group of eminent musicians and critics who will participate in a stunt launching a new record-reproducing instrument. The new machine, built by RCA, Victor, will be matched for fidelity of tone against a full symphony orchestra . . . The Boston symphony orchestra will play a few measures, and the machine will play a recording of the same measures by the same orchestra—and the critics will try to identify the original and the recording .The instrument will be called the "Berkshire." Two hundred will be sold to raise funds to be used for 200 Koussevitzky schol-

To Dominate
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tion, now a member of the bama Assn. of Broadcasters.

OF SPECIAL NOTE: A light in the current series of lic service programs presented the Mobile Office of Social curity will be manager Ceci Simpson's talk to be aired at a.m. Tuesday over WALA de with veterans of World Wa and how they are affected by 1946 amendments to the Social curity Act.

ROYAL ROMANCE: Pri Elizabeth's wedding will rival far as the American radio co age is concerned, her uncle's dication and her father's cor tion.

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Tel. CHelsea 8
Cir. (D 22,1

This Clipping
PITTSFIELD,
BERKSHIRE E

JUL 9 - 194

Tanglew

Concert Tonight

The second of chamber music con presented to the Be Center by the Coolidge Foundation of Congress, at the hall tonight at 8.15. will be presented by Trio.

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ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 8 - 1947

CONCERT TONIGHT:

[illegible] Vosgerchian, noted Boston pianist, will be soloist when the second and final broadcast of the Esplanade Concerts is presented over Station WOKO from [illegible] to [illegible] o'clock tonight. Arthur Fiedler conducts the Boston Symphony Orchestra.

On next Tuesday, the first of [illegible] from the Berkshire Music Festival, with Dr. Serge Koussevitzky conducting, will be presented by ABC and WOKO. The climax of the festival, Beethoven's Ninth Symphony, will be heard in its entirety in August.

Miss Vosgerchian, born in Boston, studied with such internationally renowned teachers as Gladys Ondricek, Nadia Boulanger and Nicolas Slonimsky. She has made several appearances with the Boston Pops Orchestra, Fiedler conducting, and last season was soloist with the Boston Symphony Orchestra. Last season, also, she toured extensively with Ruth Posselt, violinist.

Miss Vosgerchian will be soloist in Liszt's first piano concerto.

* * *

MODERN HILLBILLY:

Zeke Manners, hillbilly troubadour and Western-type philosopher, heard over over WOKO and ABC Monday through Friday, is the country's earliest rising entertainer. He gets out of bed at [illegible] a. m. Hollywood Time so that his broadcast will reach the East at 7:30 a. m.

Manners intersperses his songs and patter with a few turns at the piano and accordion. He is also a songwriter.

His broadcast is visited by one of the strangest audiences in radio. ABC janitors and scrubwomen have made it a habit to drop in on his program going to [illegible] from their chores. Manners [illegible] serves them coffee and doughnuts.

* * *

STRONG FAVORITE:

Galen Drake, radio's home-[illegible] philosopher, heard Monday through Friday at 11:30 a. m. over WOKO and ABC, attributes his microphone popularity to his ability to sound completely relaxed and informal on his daily [illegible].

[illegible] into the microphone, Drake keeps the image of [illegible] in his mind's eye. He [illegible] to speak to this image with the same easy informality he would use within the confines of his own home. Dressed in loose-fitting clothes, he usually [illegible] a cigaret in one hand and a [illegible] scribled notes in the other. He uses the notes merely as a [illegible]

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MOBILE, ALA.
PRESS

JUL 9 - 1947

[illegible] got the idea that [illegible] Symphony could be [illegible] Boston there would be a [illegible] ahead in Peoria [illegible] Kyaile and his Six [illegible]

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This Clipping From
MADISON, WIS.
STATE JOURNAL
JUL 8 1947

Carl Fasshauer, violinist on "Design for Listening," "Curtain Time," and the Dave Garroway show, is strutting. His son, Carl, Jr., has won a special scholarship at Tanglewood, summer home of the Boston Symphony. The 22-year-old winner is first cellist in the Northwestern university orchestra.

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KINGSTON, N. Y.
LEADER
JUL 7 - 1947

Six Concerts Precede Berkshire Festival

Students and friends of the Berkshire Music Center at Tanglewood will hear six concerts next week, culminating with the program of the Berkshire Festival Sunday afternoon, July 13, when Pierre Luboshutz and Cenia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitsky will conduct members of the Boston Sympony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theatre concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repeated.

Wednesday evening the second chamber music concert to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress will be given by the Albeneri Trio, with Milton Katims, viola, assisting. The program will include Trios by Arthur Schnabel for violin, 'cello and piano, Villa-Lobos for violin, viola and 'cello and for violin, 'cello and piano in E Flat by Schubert. This concert will be open to members of the Society of Friends of the Berkshire Music Center, like all student programs.

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This Clipping From
HARTFORD, CONN.
TIMES

JUL 7 1947

Tanglewood Lists Week's Concerts

Students and friends of the Berkshire Music Center at Tanglewood will hear six concerts this week, culminating with the program of the Berkshire Festival Sunday afternoon, when Pierre Luboshutz and Genia Nemenoff will play the solo parts in the Concertos for Two Pianos and String Orchestra in C Minor and C Major. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in an orchestra of chamber proportions.

The program will include the Brandenburg Concertos No. 1 and No. 6 and the Suite No. 1 in C Major. While all seats in the theater concert hall have been sold for this concert, those who wish to hear it may listen from the lawn or attend the performance Tuesday evening, July 15, when the program will be repealed.

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The chorus Department 5 will give a concert at 4:30 Thursday afternoon and in the evening at :15 the students of Department 4 will play scenes from operas. The orchestra of Department 2 will give its second program Friday evening at 8:15 in the Festival hed, and on Sunday morning at 0:30 the chamber music orchestra will play in the chamber music hall.

Inquiries, requests for the calendar of events and subscriptions to the Society of Friends of the Berkshire Music Center should be addressed to Tanglewood, Lenox, Mass.

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OIL CITY, PA.
BLIZZARD

JUL 7 - 1947

The Lyons Den

By LEONARD LYONS

BROADWAY GAZETTE

BUSINESS DEPT.: Bernard Baruch expressed his optimism to me friends this week. He compared the public's present morale a Wall Street bear market. en the bear market hits bot- that's when people are always disturbed than at any other Yet, that is the bottom. From n, it goes up." . . . Baruch "There is e solution economic of the 's this: k and nd I'll k and d you

Leonard Lyons

orge the rt- of ho — was confronted iplomatic problems er. He confessed ficult one was in n Italy sent to ambassador, aft- to the Allied you greet the country you've Summerlin was first thing to thing to do," forget it."

the Berk- wood, Mass., vitzky will nent musi- ll partici- a new t. The Victor, of tone rchestra orches- s, and ording same ll try e re- be un- us to vitzky schol-

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SPRINGFIELD, MASS.
NEWS

JUL 7 - 1947

'Music for All' Field Day Slated For Berkshire Center the 29th

Latest Advances in All Forms of Musical Reproduction Will Bring Guests From All Over Country

The Boston Symphony Orchestra and its ~~music director, Serge Koussevitzky~~, announce a "Music for All" field day at Tanglewood Tuesday, the 29th, showing latest advances in all forms of musical reproduction .

The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when RCA Victor introduces its first custom-made radio-phonograph. The new instrument has been named "The Berkshire" in honor of the Tanglewood festivals and the first 200 sets have been earmarked for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund. The school, organized in 1939 by Dr. Koussevitzky for outstanding young musicians, stands to receive a sizeable gift from these initial sales.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of ten-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

As part of a film to be distributed by Metro-Goldwyn-Mayer, moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers. The films are being loaned by United Artists Corporation, the Museum of Modern Art, and other sources.

For the occasion the beautiful music shed will become a vast studio with engineers and announcers working in full view of the audience. The broadcast will be one of the regular Tuesday evening series by the Boston Symphony Orchestra over the American Broadcasting Company coast-to-coast network.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 10 1947

Tanglewood

Opera Scenes Tonight

The first opera performance of the season at 8.15 in the theatre-concert hall will include scenes from "Hansel and Gretel," "Rigoletto," "Cosi fan Tutte," "Lohengrin," "Carmen," "Don Giovanni" and "Rosenkavalier." The performance was prepared under the direction of Boris Goldovsky, Richard Rychtarik and Frederick Cohen.

Designer Visits Conductor

Robert Edmond Jones, famous theatrical designer, has spent the past two days in Lenox, consulting with ~~Serge Koussevitzky,~~ music director of ~~the Boston~~ Symphony Orchestra, and the management on plans for staging the "music for all" field day July 29. Mr. Jones interrupted his vacation in Milton, N.H., to come to Tanglewood.

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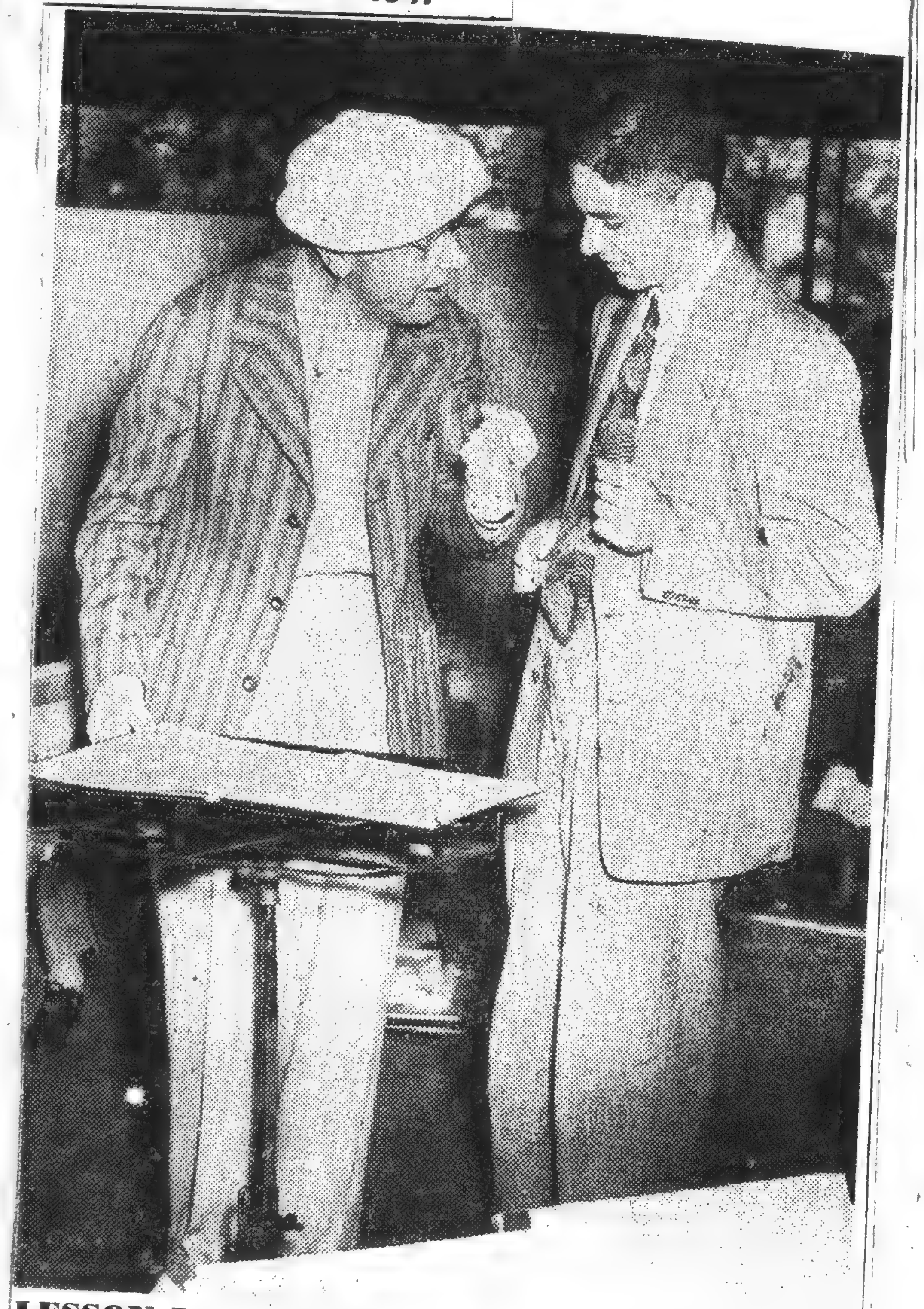
JUL 10 1947



LESSON IN OOMPH: Serge Koussevitzky indicates the need of a little more con brio for ~~the benefit of 21-year-old~~ Claude Frank, one of the outstanding students in the conductor's course in conducting at the Berkshire Music Center. A native of Nuernberg, Germany, Frank went to France in 1938 to study piano with Artur Schnabel, left for America two days before the Germans entered Paris. He resumed his studies with Schnabel in New York and attended Columbia University until he went into the U.S. Army in 1944. He served in Europe and later with occupation troops in Japan. He is now preparing for his New York debut as a pianist in December.

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SPRINGFIELD, MASS.
MORNING UNION

JUL 10 1947

Berkshire Festival Will Open Sunday

In the third week of the Berkshire Music Center, eight concerts will be given at Tanglewood, including the opening program of the Berkshire Festival on Sunday afternoon, to be repeated Tuesday evening.

Sunday morning at 10.30 the chamber music group will give a concert. In the afternoon at 3.30, with Luboshutz and Nemenoff, duo-pianists, as guest artists in two concertos, Serge ~~Koussevitzky~~ will conduct members of the Boston Symphony Orchestra in an all-Bach program, in the theater-concert hall, with a second performance Tuesday evening at 8.15. Tuesday afternoon at 4.30, in the theater-concert hall, there will be a program by the orchestra and chorus of Department 5.

On Wednesday evening at 8.15 the Berkshire Woodwind Ensemble, composed of members of the Boston Symphony Orchestra, will play the last of a weekly series of three chamber music concerts presented to the center by the Elizabeth ~~Sprague Coolidge~~ Foundation in the Library of ~~Congress. The~~ program will include the Sinfonia Concertante Quartet by Mozart; the first performance of the Fantasy Quintet dedicated by Kornsand to Mrs. Coolidge; La Cheminee du Roi Rene by Milhaud; Rapsodie for Piano, Flute, Oboe and Clarinet by Honegger; and Sextet, Op. 39 by Hill.

The chorus of Department 5 will sing Thursday afternoon at 4.30 and at 8.15 opera scenes will be performed. On Friday evening the school orchestra, led by students of conducting and by members of the faculty will give its third weekly concert in the Festival shed.

Seats are available for the extra concert on Tuesday, Aug. 5, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in Beethoven's 8th and 9th symphonies.

All events at Tanglewood, excepting the Festival concerts and rehearsals, are open to members of the Society of Friends of the Berkshire Music Center. Inquiries, the calendar of events and tickets may be obtained at the office at Tanglewood, Lenox, Mass. For those who wish to hear the Festival concerts from the lawn, tickets will be on sale at the box office three hours before each program.

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NEW BEDFORD, MASS
STANDARD-TIMES

JUL 10 1947

Tanglewood To Present Music Field Day July 29

A "Music [illegible] field da[illegible] will be held [illegible] at Tanglewood, Le[illegible] [illegible]ored by the Boston Sym[illegible]chestra and its music [illegible]erge Koussevitzky. A[illegible] vances in a[illegible] forms of m[illegible]oduction wi[illegible] be presented.

The p[illegible] cover record[illegible] ing, radio, tele[illegible] and motio[illegible] pictures [illegible] nclude with [illegible] special [illegible] the orchestr[illegible] in addition [illegible] already an[illegible] nounced [illegible] 1947 Berkshir[illegible] Festival.

[illegible] the[illegible] [illegible] par[illegible] symphonic [illegible] side [illegible] modern [illegible] RVA Vic[illegible] custom-ma[illegible] The new [illegible] named "The Berk[illegible] of the Tangle[illegible] the first 200 [illegible] marked [illegible] subscription [illegible]

Berkshire Music [illegible] ship fund.

The second half of [illegible] entitled "The M[illegible] Fidelity" and will [illegible] ings by th[illegible] Boston [illegible] Orchestra [illegible] back to 1915 [illegible]

THE ORIGINAL
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NEW YORK, N. Y.
PM

JUL 11 19

Tanglewo 'Music fo

The Boston Symphony O Serge Koussevitzky con will ~~give a special~~ concert Music Shed at Tanglewood, Lenox, Mass., on Tuesday evening, July 29.

Ella Golds

Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the y Ella Goldstein as the solo orchestral concerto with or D minor by Vivaldi, Berlio *man Carnival* Overture, the duction to Act III of *Lo* Beethoven's Overture to *E* and excerpts from Ravel's *D and Chloe* second suite, and fiev's *The Love for Three O*

This event will be called for All" and will be of unprec ed character in that it is de to show the three developm science by which symphonic has found a greatly widened —the phonograph, the radi motion pictures.

Tanglewood will be equ to demonstrate the Orchestra tribution in the first two of developments by means of a wide broadcast, and a comp of phonograph recordings by the organization at various with the direct playing of the music by the Orchestra itsel

The motion picture camera photograph the audience in for a forthcoming film *The of Tanglewood.*

Before the concert there special showing from outsta films to which contemporary posers have contributed the m scores. They will be shown Theatre-Concert Hall, the a of the opera departme

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INDIANAPOLIS, IND.
STAR

JUL 11 1947

A Woman's

By ALICE

COULD HAVE BEEN

Serge Koussevitzky, direc ll as conductor of the Bo season of the music sch

This summer 420 young d 19 foreign countries a usical oasis. From these s, vocalists and instrume [illegible], is a T school dedication address ssevitzky made an odd t. "Music," he said, ched a dangerous impasse ountry. Its spread among ses at too rapid a pace lted in a misconception of a means of entertain enjoyment." I pon ese words and decided he making a sideswipe at kies. But Bill Judd, son manager of the Berkshire Festival, assures me all the meant was that while ng music is pleasant far more satisfaction in

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NEW YORK, N. Y.
PM

JUL 11 1947

Tanglewood Adds Special 'Music for All' Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a special concert in the Music Shed at Tanglewood, Lenox, Mass., on Tuesday evening, July 29.

Ella Goldstein

Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist, an orchestral concerto with organ in D minor by Vivaldi, Berlioz's *Roman Carnival* Overture, the Introduction to Act III of *Lohegrin*, Beethoven's Overture to *Egmont*, and excerpts from Ravel's *Daphnis and Chloe* second suite, and Prokofiev's *The Love for Three Oranges*.

This event will be called "Music for All" and will be of unprecedented character in that it is designed to show the three developments of science by which symphonic music has found a greatly widened public —the phonograph, the radio, and motion pictures.

Tanglewood will be equipped to demonstrate the Orchestra's contribution in the first two of these developments by means of a nationwide broadcast, and a comparison of phonograph recordings made by the organization at various times with the direct playing of the same music by the Orchestra itself.

The motion picture cameras will photograph the audience in shots for a forthcoming film *The Story of Tanglewood*.

Before the concert there will be a special showing from outstanding films to which contemporary composers have contributed the musical scores. They will be shown at the Theatre-Concert Hall, the auditorium of the opera department of the Berkshire Music Center. The program of films will include music by Honegger, Prokofiev, Walton, Copland, and Virgil Thomson.

The first portion of the program by the full Boston Symphony Orchestra under Dr. Koussevitzky will be broadcast (8:30-9:30 E.D.S.T.) on the ABC coast-to-coast network. He will conduct Berlioz's *Roman Carnival* while the motion pictures are made of the listening audience. The remainder of the program is called "The March of Fidelity," and will be devoted to a comparison of Victor phonograph records and the Orchestra in actual performance.

Each disc will be played on a phonograph of its own period. Dr. Koussevitzky will conduct the orchestra in the Introduction to Act III from *Lohegrin*. The same music will then be heard in the recording of 1915, when the Orchestra under Dr. Karl Muck became the first full-size symphonic organization to play for discs.

The Orchestra's first orthophonic electrical recordings of 20 years ago and the increased volume and fidelity of 1935 will be demonstrated in the next numbers. The most rceent recording yet to be released and capturing the orchestral range and dynamics to a greater degree than ever before, is Beethoven's Overture to *Egmont*. It will be played on the newly designed custom-made RCA Victor radio phonograph called "The Berkshire" which will be introduced to the public for the first time at this concert and will be compared with the sound of the Orchestra itself.

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LACONIA, N. H.
CITIZEN

JUL 11 1947

A Woman's New York

BY ALICE HUGHES

Marriage and Music Thrive in Berkshire Music Center)

NEW YORK—Wish I could have been in the Berkshires last week when Dr. Serge Koussevitzky, director of the Tanglewood Music Center as well as conductor of the Boston Symphony Orchestra, opened the fifth season of the music school he founded three years before the war. This summer 420 young men and women students from forty states and nineteen foreign countries are studying for six weeks in this lovely musical oasis. From these courses will emerge conductors, composers, vocalists and instrumantalists. The brilliant young conductor Leonard Bernstein is a Tanglewood product.

In his school dedication address Dr Koussevitzky made an odd statement. "Music," he said, "has reached a dangerous impasse in this country. Its spread among the masses at too rapid a pace has resulted in a misconception of music as a means of entertainment and enjoyment." I pondered these words and decided he must be making a 'sideswipe at disk jockies. But Bill Judd, son of the manager of the Berkshire Music Festival, assures me all the Maestro meant was that while ear-tickling music is pleasant there is far more satisfaction in really learning to understand music. The more you know about it, the better you enjoy it, says Koussy.

The music at the Berkshire Music Center, which is in Lenox, Mass., never fails to soothe my spirit. The summer school, too, is an uplifting institution. But I must admit the romantic undercurrents absorb me as much as the musical savvy. Located on the idyllic Tanglewood estate which figured in some of Hawthorne's tales, it was willed to Koussy by some adoring old ladies, for the purpose to which he has put it. What better place for love to flourish than under blue skies in a green valley shaded with trees and perfumed with flowers? Is it any wonder that ten percent of the students come out of the six-weeks school musically inspired and matrimonially betrothed?

* * *

HAIRSTYLE REVOLT — The long hemline isn't the only fashion change women are beefing about. Now come the milliners who say they want women's ears covered in order to wear the new hat styles. Ears have enjoyed freedom for several years to contribute that "well-scrubbed" look that's been so popular. Now they'er due for retirement, and some women, particularly the top glamor models, don't like it.

Here's what raven-haired Pat Ryan has to say on the subject: "The hound dog drape? It makes a girl look years older when her ears are covered. Not for me." But red-headed Rosemary Craig is more amenable. She's decided to muffle her ears for fashion: "My husband likes to see me keep up with the latest styie trends. Covered ears are age-making, but as long as my husband likes me that

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NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

JUL 13 1947

he Berkshire Festival Site of Experiment

'anglewood, Lenox, Mass—The ston Symphony Orchestra and music director, Serge Kousse-zky, announce a "Music for " field day at Tanglewood July showing latest advances in all ms of musical reproduction.

'he program will cover record-, radio, television, and motion tures and will conclude with a cial concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when one manufacturer introduces its first custom-made radio-phonograph.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

Moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and othe important contemporary compo ers.

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INDIANAPOLIS, IND.
STAR

JUL 11 1947

A Woman's New York

By ALICE HUGHES

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JUL 13 194

Boston Symphony Plans Musical Field Day

BOSTON, July 12.—(Sp)—The Boston Symphony orchestra, conducted by Serge Koussevitzky, will hold a "Music for All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures, and will conclude with a special concert by the orchestra, in addition to those already announced for the 1947 Berkshire Festival. The event is expected to attract music critics and other specially invited guests from the entire country.

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This Clipping From
NEW YORK, N. Y.
PM

JUL 11 1947

Tanglewood Adds Special 'Music for All' Concert

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Ella Goldstein

Coming in the middle of the Berkshire Festival weeks, but apart from the Festival itself, the concert will include Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist, an orchestral concerto with organ in D minor by Vivaldi, Berlioz's *Roman Carnival* Overture, the Introduction to Act III of *Lohegrin*, Beethoven's Overture to *Egmont*, and excerpts from Ravel's *Daphnis and Chloe* second suite, and Prokofiev's *The Love for Three Oranges*.

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Before the concert there will be a special showing from outstanding films to which contemporary composers have contributed the musical scores. They will be shown at the Theatre-Concert Hall, the auditorium of the opera department of the Berkshire Music Center. program of films will include by Honegger, Prokofiev, W Copland, and Virgil Thomso

The first portion of the by the full Boston Symph chestra under Dr. Kou will be broadcast (8:30-9 S.T.) on the ABC coa network. He will conduc *Roman Carnival* while pictures are made of t audience. The remai program is called "T Fidelity," and will be comparison of Victo records and the Orc performance.

Each disc will phonograph of its Koussevitzky will chestra in the I III from *Lohegr* will then be he of 1915, when Dr. Karl Mu full-size sym play for dis

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INDIANAPOLIS, IND.
STAR

JUL 11 1947

A Woman's New York

By ALICE HUGHES

WISH I COULD HAVE BEEN in the Berkshires last week when Dr. Serge Koussevitzky, director of the Tanglewood Music Center as well as conductor of the Boston Symphony Orchestra, opened the fifth season of the music school he founded three years before the war. This summer 420 young men and women students from 40 states and 19 foreign countries are studying for six weeks in this lovely musical oasis. From these courses will emerge conductors, composers, vocalists and instrumentalists. The brilliant young conductor, Leonard Bernstein, is a Tanglewood product.

In his school dedication address Dr. Koussevitzky made an odd statement. "Music," he said, "has reached a dangerous impasse in this country. It's spread among the masses at too rapid a pace has resulted in a misconception of music as a means of entertainment and enjoyment." I pondered these words and decided he must be making a sideswipe at disk jockies. But Bill Judd, son of the manager of the Berkshire Festival assures me all the Maestro meant was that while ear-tickling music is pleasant there is far more satisfaction in really learning to understand music. The more you know about it, the better you enjoy it, says Koussy.

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This Clipping From
LACONIA, N. H.
CITIZEN

JUL 11 1947

A Woman's New York

BY ALICE HUGHES

Marriage and Music Thrive in Berkshire Music Center)

NEW YORK—Wish I could have been in the Berkshires last week when Dr. Serge Koussevitzky, director of the Tanglewood Music Center as well as conductor of the Boston Symphony Orchestra, opened the fifth season of the music school he founded three years before the war. This summer 420 young men and women students from forty states and nineteen foreign countries are studying for six weeks in this lovely musical oasis. From these courses will emerge conductors, composers, vocalists and instrumantalists. The brilliant young conductor Leonard Bernstein is a Tanglewood product.

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The music at the Berkshire Music Center, which is in Lenox, Mass., never fails to soothe my spirit. The summer school, too, is an uplifting institution. But I must admit the romantic undercurrents absorb me as much as the musical savvy. Located on the idyllic Tanglewood estate which figured in some of Hawthorne's tales, it was willed to Koussy by some adoring old ladies, for the purpose to which he has put it. What better place for love to flourish than under blue skies in a green valley shaded with trees and perfume with flowers? Is it any wonde that ten percent of the student come out of the six-weeks scho musically inspired and matr monially betrothed?

* * *

HAIRSTYLE REVOLT — The long hemline isn't the only fashion change women are beefing about. Now come the milliners who say they want women's ears covered in order to wear the new hat styles. Ears have enjoyed freedom for several years to contribute that "well-scrubbed" look that's been so popular. Now they'er due for retirement, and some women, particularly the top glamor models, don't like it.

Here's what raven-haired Pat Ryan has to say on the subject: "The hound dog drape? It makes a girl look years older when her ears are covered. Not for me." But red-headed Rosemary Craig is more amenable. She's decided to muffle her ears for fashion: "My husband likes to see me keep up with the latest style trends. Covered ears are age-making, but as long as my husband likes me that

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This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

JUL 13 1947

The Berkshire Festival Site of Experiment

Tanglewood, Lenox, Mass—The Boston Symphony Orchestra and its music director, Serge Koussevitzky, announce a "Music for All" field day at Tanglewood July 29, showing latest advances in all forms of musical reproduction.

The program will cover recording, radio, television, and motion pictures and will conclude with a special concert by the orchestra in addition to those already announced for the 1947 Berkshire Festival. The event will attract music critics and other specially invited guests from the entire country.

For the first time anywhere the public will be invited to compare symphonic recording side by side with the modern orchestra itself when one manufacturer introduces its first custom-made radio-phonograph.

The second half of the program is entitled "The March of Musical Fidelity" and will feature recordings by the Boston Symphony Orchestra of 10-year-intervals back to 1915 when it became the first full-size symphonic organization to play for the phonograph.

Moving pictures will be made of the Festival audience for the first time. Before the concert there will be a program of excerpts from several hit motion pictures with scores by Aaron Copland and Arthur Honegger, who are on the faculty at Tanglewood, and other important contemporary composers.

JUL 13 194

Boston Symphony Plans Musical Field Day

BOSTON, July 12.—(Sp)—The Boston Symphony orchestra, conducted by Serge Koussevitzky, will hold a "Music for All" field day at Tanglewood July 29, showing the latest advances in all forms of musical reproduction.

The program will cover recording, radio, television and motion pictures, and will conclude with a special concert by the orchestra, in addition to those already announced for the 1947 Berkshire Festival. The event is expected to attract music critics and other specially invited guests from the entire country.

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SYRACUSE, N. Y.
HERALD JOURNAL

JUL 16 1947

Mozart's 'Idomeneo' American Premiere

Since no parts of Mozart's opera "Idomeneo" exist in America, a full set has been copied for the American premiere in Tanglewood, Lenox, Mass., the nights of Aug. 4-6, in the Theater-Concert Hall of the Berkshire Festival. Admission will be by invitation to friends of the Berkshire Music Center. The program is announced as a major activity of the opera department, directed and conducted by Boris Goldovsky. Orchestra and singers, as in the production of "Peter Grimes" last season, will be pupils of the Berkshire Music Center. This center is the Boston Symphony Orchestra's Summer School of which Dr. Serge Koussevitzky is director. The opera will be sung in the original Italian language.

* *

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 16 1947

Tanglewood

Concert Tonight

The Berkshire Wood Wind Ensemble will play tonight at 8.15 in the theatre-concert hall. The program will be the last of three weekly concerts presented to the Berkshire Music Center by the Coolidge Foundation. Members of the Friends Society are invited to sit in the reserved section. The public is invited.

Concert Postponed

The program planned for tomor-

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MORNING UNION

JUL 16 1947

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HARTFORD, CONN.
COURANT

JUL 16 1947

Mozart Opera Listed As Tanglewood Event

Mozart's opera, "Idomeneo, King of Crete," will be given for the first time in America, when it is presented as the major activity of the opera department of the Berkshire Music Center, Monday and Wednesday evenings, August 4 and 6, at Tanglewood, Lenox, Mass.

Boris Goldovsky will direct and conduct the performances. Richard Rychtarik is designing the sets. The orchestra and singers, as in last year's "Peter Grimes," will be pupils of the Music Center, which is the Boston Symphony Orchestra's summer school. The opera will be sung in the original Italian.

Admission will be by invitation to Friends of the Berkshire Music Center.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 16 1947

Mozart Opera to Have American Debut at Tanglewood in August

'Idomeneo, King of Crete,' Will Be Performed by Opera Department of Berkshire Music Center

Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is the director. The production is announced as the major activity of the Opera Department, and will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

There will be two performances in the Theatre-Concert Hall during the last week of the Berkshire Festival at Tanglewood on Monday and Wednesday evenings, August 4 and 6. Admission will be by invitation to Friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his 24th year. It is generally considered one of his greatest woks, but owing to its length and the absence of pinted parts, it has only occasionally been performed in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production. Boris Goldovsky has edited the score, preserving all the important scenes. The opera will be sung in the original Italian language.

TANGLEWOOD SINGERS—The theater-concert hall at Tanglewood, Lenox, is shown above with a part of the 1947 Berkshire Music Center's 425 registrants from 40 states and 19 foreign countries. The platform leader is Hugh Ross, choral department instructor. The current series of Bach and Mozart concerts of two each are being given in the concert hall, which has a seating capacity of 1200, compared with more than 6000 for the music shed.

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PORTLAND, ME.
PRESS HERALD

JUL 15 1947

Portland Press Herald

Litwin To Play Rhapsody In Blue As Music Shell Guest Artist Tonight

Leo Litwin

Concert Series Will Begin At 8.15 O'Clock

Leo Litwin, well known as a pianist and conductor, will play his famed arrangement of Gershwin's Rhapsody In Blue, when he appears at 8.15 p. m. today as guest artist at the first of this season's Greater Portland Memorial Music Shell open air concerts, Clinton W. Graffam, jr., program chairman, has announced.

Litwin was soloist in the first American performance of the Warsaw Concerto and also the Cornish Rhapsody, both in concert and on nationwide radio networks. Currently among the first four in nationwide sales for this type of music is the recording of Warsaw Concerto in which Litwin appears as piano soloist with the Boston Pops Orchestra.

Conductor of the Boston Orchestral Ensemble, composed of 25 members of the Boston Symphony Orchestra which has toured throughout New England, and also of the Boston Distaff Orchestra, composed of 20 women musicians and featured on sponsored radio programs, Litwin recently originated a new series of concerts in New England Mutual Hall in Boston. These concerts feature music from the classics to the more popular favorites, adapted and arranged exclusively for the use of this orchestra.

As a pianist Litwin has been heard with the Boston Pops Orchestra and with the Boston Esplanade Orchestra. He received his early musical education in Boston under Jesus Maria Sanroma and later studied in New York under the great American pianist, Josef Lhevinne.

Accompanying him on Rhapsody will be the Music Shell Pops Orchestra under the baton of Graffam. Other selections to be presented on this program in the new shell at South Portland include: The Lorrain March, Ganne; Dance of the Hours from La Gioconda, Ponchielli; selections from Oklahoma, Rodgers, Poet and Peasant Overture, Russian Sailors Dance from the ballet Red Poppy, Gliere; and The Blue Danube Waltzes, Strauss.

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SUN

JUL 19 1947

MUSIC NOTES

The first series of concerts—Series A—at the Berkshire Festival in Tanglewood, Mass., will be inaugurated on Thursday. With Serge Koussevitzky conducting the Boston Symphony, the program will consist of Honegger's Symphony for Strings, Debussy's "La Mer," and the Brahms Second Symphony. On Saturday evening the following works will be presented: Barber's "School for Scandal" Overture, Copland's Third Symphony and Berlioz's "Harold in Italy," the latter with William Primrose as viola soloist. Leonard Bernstein will conduct the Sunday afternoon concert, which consists of two works—Schubert's C major Symphony (No. 7) and Stravinsky's "Sacre du Printemps."

Prior to the opening of Series A, an all-Mozart concert will be presented tomorrow afternoon and Tuesday evening, under Koussevitzky's direction. Included on the program are the Serenade in B flat, the Divertimento in B flat, the Symphony in E flat (No. 26) and the "Jupiter" Symphony.

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COURANT

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This Clipping From
PORTLAND, ME.
PRESS HERALD

JUL 15 1947

Portland Press Herald—Portland,

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 16 1947

Tanglewood

Concert Tonight

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Concert Postponed

The program planned for tomorrow afternoon by the chorus of Department 5 has been postponed until Monday afternoon at 4.30.

Opera Tomorrow Night

Scenes from the following operas will be presented tomorrow evening at 8.15 by students of the opera department: The forest scene from "Hansel and Gretel," Humperdinck; grave-yard scene from "Don Giovanni," Mozart; Air de Lia from "L'Enfant Prodigue," Debussy; excerpt from "Pagliacci," Leoncavallo; the dungeon scene from "Fidelio," Beethoven.

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SUN

JUL 19 1947

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This Clipping From
MANCHESTER, N. H.
LEADER

JUL 15 1947

Your
TOWN CRIER

Let's talk about personalities! Gus Bernier, announcer at WMUR, has just returned from his vacation—and what a ribbing he's taking because he has no tan. Gus refuses to talk except to point out that just because you go on a vacation is no reason you automatically have to acquire a tanning from the sun. * * * Eric Castle is vacationing, too—but will be around to do his program regularly. There's a lad with so many outside interests which are still indoors, that the only tan he'll get will be from a sun lamp. * * * L. H. B. of Manchester wants to know if something can't be done to stop "the horrible noise, miscalled music, that accompanies almost every story told on the radio?" He's quite violent about it—but I have to set him right. It isn't Petrillo's fault. It's just that radio producers have to have something to set scenes, indicate a lapse of time, and establish a general mood for the story. Music does it very well—if it isn't too loud or too much out of hand. The thing for L. H. B. to do is write and blast the producer of the particular programs which offend him.

Edith Doe, the New Hampshire lark who sung her way into the hearts of many a WMUR listener sometime ago, has completed her work at the University of Chicago, and won her Master's degree. She also holds down a job as superintendent of music in a school just outside Chicago. She'll be home (Northwood, N. H.) for a vacation the first two weeks in August. And if she doesn't appear on my program for an interview, it won't be because I didn't try to get her to come back for a visit.

"I'm bored," says Norm Bailey maestro of the morning Smile-Awhile program at WKXL in Concord. "All this talk of flying discs: Pooh! I've been a flying disc jockey for years!" What Bailey means, of course, is that he not only emcees many of WKXL's disc shows, but is also an avid "fly-boy" at the local airport. So, from now on, it's Norm Bailey, F. D. J.—Flying Disc Jockey! * * * Ann Anagnostos is the charming dark-haired beauty who runs the Hellenic Hour on WFEA every Sunday from 9 to 9:30 a. m. As a side line to this activity, she is sales secretary at the station, taking dictation from two salesmen, the manager, and arranging and typing out program presentations. On top of that she turns out to be the manager's secretary during vacation periods. In other words, she's a willing and very cooperative person—known around WFEA as a "swell kid," all five-foot three of her. For the program she writes the commercials herself—in Greek, and sometimes in English. She picks out the records, writes and puts the show together, and then goes on the air. It's quite a little job—but she likes it, and revels in the fact that she's Manchester's only female disc—jockey—possibly the only one in the state. She even likes to have her program criticized—provided that it is constructive criticism.

Billboard magazine is trying to find a new word to replace "disk-jockey" which, it thinks, is lacking in dignity. So far—in my opinion—the best of those suggested is "Disconcerter." It certainly fits Bernie Mack and Scott Douglass, according to their fans.

"Ah Wilderness!" one of the works of the great American dramatist, Eugene O'Neill, will be presented in Studio One tonight (CBS, 9:30). Everett Sloane will play Nat Miller, the role portrayed on the stage by Will Rogers and George M. Cohan, and in the movie by Lionel Barrymore. Don Harron, brilliant 20-year-old Canadian actor, makes his American debut in radio as Nat's son Richard, a part he also played on the Canadian stage. * * * The seventh season of the Berkshire Music Festival at Tanglewood, Mass., will be brought to radio listeners beginning tonight (ABC, 8:30). It's an all-Bach program, with Dr. Serge Koussevitzky conducting the Boston Symphony, and featuring both the C Minor and C Major concerti for two pianos and string orchestra. Should be impressive listening.

Hear YOUR TOWN CRIER weekdays at 12:45 over WMUR

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This Clipping From
HARTFORD, CONN.
TIMES

JUL 16 1947

Ten Aural Treats, Starting with Mozart

Tanglewood Menu

With the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program Sunday afternoon, to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the "Serenade for Winds", Symphony in C major ("Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program, seats remain.

* * *

THE FIRST CONCERT by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will be held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin, concert master of he Boston Orchestra. It will be followed on Thursday afternon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by Department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

* * *

SERIES A OF THE Festival start on Thursday evening when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with a "Symphony for Strings" by Arthur Henegger, who flew from Paris last week to teach composition at the school. It will include "The Sea", Three Orchestral Sketches by Debussy and Brahm's 2nd Symphony. The Saturday evening program will consist of Barber's Overture, "School for Scandal," Copland's Symphony No. 3, and Berlioz's "Harold in Italy" Symphony, with a viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30, conducted by Leonard Bernstein, with the following program: Mozart's "Overture, 'The Magic Flute'"; Stravinsky, "Le Sacre du Printemps"; Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office three hours before each concert.

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Cir. (D 97,626) (S 93,402)

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BROOKLYN, N. Y.
EAGLE

JUL 20 1947

Mozart Opera At Tanglewood

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Mozart wrote the opera for the court opera in Munich in 1700, when he was 24.

THE ORIGINAL
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220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 266,701)

This Clipping From
BUFFALO, N. Y.
NEWS

JUL 19 1947

DISC DATA

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This Clipping From
TULSA, OKLA.
WORLD

JUL 20 1947

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This Clipping From
NATION
NEW YORK, N. Y.

JUL 19 1947

Advice for Bigotees

Dear Sirs: Those who plan to attend the Berkshire Music Festival may be interested to know that a Massachusetts statute makes it unlawful to discriminate against anyone on account of race or color, and in addition to imposing a stiff criminal penalty grants to the aggrieved person a right to collect civil damages (Gen. Laws, Chap. 272, Sec. 98).

EDWARD SPIEGEL

Boston July 1

THE ORIGINAL
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Cir. (S 193,539)

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 20 1947

Boston Symphony in Demonstration Of Music as Movie Background

By MARJORIE TURNER

IN CASE ANYONE should think that motion pictures have no advanced in the artistic social scale, we were very interested to receive a dispatch from the Boston Symphony Orchestra concerning the "Music for All" field day at the Berkshire Music Festival July 29.

THE "MUSIC FOR ALL" field day is the Boston Symphony's contribution to the Tanglewood festival, and on that day they plan to present the most comprehensive program of motion pictures ever assembled to illustrate the use of original music scores.

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Cir. (D 18,124)

This Clipping From
MANCHESTER, N. H.
LEADER

JUL 15 1947

Your
TOWN CRIER

Let's talk about personalities! Gus Bernier, announcer at WMUR, has just returned from his vacation—and what a ribbing he's taking because he has no tan. Gus refuses to talk except to point out that just because you go on a vacation is no reason you automatically have to acquire a tanning from the sun. * * * Eric Castle is vacationing, too—but will be around to do his program regularly. There's a lad with so many outside interests which are still indoors, that the only tan he'll get will be from a sun lamp. * * * L. H. B. of Manchester wants to know if something can't be done to stop "the horrible noise, miscalled music, that accompanies almost every story told on the radio?" He's quite violent about it—but I have to set him right. It isn't Petrillo's fault. It's just that radio producers have to have something to set scenes, indicate a lapse of time, and establish a general mood for the story. Music does it very well—if it isn't too loud or too much out of hand. The thing for L. H. B. to do is write and blast the producer of the particular programs which offend him.

Edith Doe, the New Hampshire lark who sung her way into the hearts of many a WMUR listener sometime ago, has completed her work at the University of Chicago, and won her Master's degree. She also holds down a job as superintendent of music in a school just outside Chicago. She'll be home (Northwood, N. H.) for a vacation the first two weeks in August. And if she doesn't appear on my program for an interview, it won't be because I didn't try to get her to come back for a visit.

"I'm bored," says Norm Bailey maestro of the morning Smile-Awhile program at WKXL in Concord. "All this talk of flying discs: Pooh! I've been a flying disc jockey for years!" What Bailey means, of course, is that he not only emcees many of WKXL's disc shows, but is also an avid "fly-boy" at the local airport. So, from now on, it's Norm Bailey, F. D. J.—Flying Disc Jockey! * * * Ann Anagnostos is the charming dark-haired beauty who runs the Hellenic Hour on WFEA every Sunday from 9 to 9:30 a. m. As a side line to this activity, she is sales secretary at the station, taking dictation from two salesmen, the manager, and arranging and typing out program presentations. On top of that she turns out to be the manager's secretary during vacation periods. In other words, she's a willing and very cooperative person—known around WFEA as a "swell kid," all five-foot three of her. For the program she writes the commercials herself—in Greek, and sometimes in English. She picks out the records, writes and puts the show together, and then goes on the air. It's quite a little job—but she likes it, and revels in the fact that she's Manchester's only female disc—jockey—possibly the only one in the state. She even likes to have her program criticized—provided that it is constructive criticism.

Billboard magazine is trying to find a new word to replace "disk-jockey" which, it thinks, is lacking in dignity. So far—in my opinion—the best of those suggested is "Disconcerter." It certainly fits Bernie Mack and Scott Douglass, according to their fans.

"Ah Wilderness!" one of the works of the great American dramatist, Eugene O'Neill, will be presented in Studio One tonight (CBS, 9:30). Everett Sloane will play Nat Miller, the role portrayed on the stage by Will Rogers and George M. Cohan, and in the movie by Lionel Barrymore. Don Harron, brilliant 20-year-old Canadian actor, makes his American debut in radio as Nat's son Richard, a part he also played on the Canadian stage. * * * The seventh season of the Berkshire Music Festival at Tanglewood, Mass., will be brought to radio listeners beginning tonight (ABC, 8:30). It's an all-Bach program, with Dr. Serge Koussevitzky conducting the Boston Symphony, and featuring both the C Minor and C Major concerti for two pianos and string orchestra. Should be impressive listening.

Hear YOUR TOWN CRIER weekdays at 12:45 over WMUR

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Cir. (D 82,213)

This Clipping From
HARTFORD, CONN.
TIMES

JUL 16 1947

Ten Aural Treats, Starting with Mozart

Tanglewood Menu

With the major Berkshire Festival opening Thursday night, 10 musical events will be held at Tanglewood next week, beginning with an all-Mozart program Sunday afternoon, to be repeated Tuesday evening.

For the Mozart concert, Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the "Serenade for Winds", Symphony in C major ("Jupiter"), Symphony in E flat major and Divertimento for Strings and Horns. All seats are taken for Sunday, but those who wish may buy tickets to listen from the lawn. For the Tuesday program, seats remain.

* * *

THE FIRST CONCERT by students of the Berkshire Music Center, open to Friends of the Berkshire Music Center, will be held Tuesday afternoon at 4:30 by the orchestra of department 5, under the direction of Richard Burgin, concert master of he Boston Orchestra. It will be followed on Thursday afternon by a choral concert by members of the same department and Friday evening by a symphony concert in the Festival shed by Department 2 orchestra, at which Leonard Bernstein will conduct.

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet, a String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

SERIES A OF THE Festival start on Thursday evening when Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will open with a "Symphony for Strings" by Arthur Henegger, who flew from Paris last week to teach composition at the school. It will include "The Sea", Three Orchestral Sketches by Debussy and Brahm's 2nd Symphony. The Saturday evening program will consist of Barber's Overture, "School for Scandal," Copland's Symphony No. 3, and Berlioz's "Harold in Italy" Symphony, with a viola solo by William Primrose, acting head of the chamber music department at Tanglewood.

The series will conclude with a concert on Sunday afternoon, July 27, at 3:30, conducted by Leonard Bernstein, with the following program: Mozart's "Overture, 'The Magic Flute'"; Stravinsky, "Le Sacre du Printemps"; Schubert's Symphony in C major.

A rehearsal of the Festival orchestra Saturday morning at 10 will be open to the public for the benefit of the pension fund. Tickets for Festival concerts may be obtained at Tanglewood. Admission to the grounds for those who wish to listen from the lawn will be sold at the box office three hours before each concert.

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This Clipping From
DAYTON, OHIO
NEWS WEEK

JUL 21 1947

MUSIC

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Right now, Honegger is also working on a new composition of his own—a score for the Sophocles **"Oedipus"** which Pierre Blanchard will present **next** season in Paris. The translation will be by André Obey, and the décor will be Pablo Picasso's. Now that he has written four symphonies, Honegger says he is through with that form. "Today a composer cannot write so many symphonies," he philosophizes: "Haydn and Mozart lived in a time when the public wanted new music."

Ruth Orkin

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This Clipping From
HARTFORD, CONN.
COURANT

AUG 1 - 1947

Tanglewood Concert Will Be Given Tonight

The Berkshire Music Center announces a student concert tonight at 8:15 at the festival shed at Tanglewood, Lenox, Mass.

The concert will be conducted by students by Serge Koussevitzky and Dr. Stanley Chapple, assistant to Dr. Koussevitzky and dean of the music school.

The program includes: Overture to "Fidelio," Beethoven; serenade and music for 16 solo voices and Spirituals, Morton Gould; Second Piano Concerto, Rachmaninoff.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 1 - 1947

Plays at Festival Tomorrow

Caught in an informal pose studying piano scores in front of the great shed at Tanglewood, Jacob Latiener, 18, pauses a moment in his preparations for appearing with the Boston Symphony Orchestra at the Berkshire Music Festival tomorrow ~~evening.~~ The young, Havana-born musician will be heard in Beethoven's Piano Concerto No. 5, commonly called the "Emperor" Concerto. The orchestra will play Beethoven's 4th and 5th symphonies.

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AUG 1 - 1947

FRIDAY, AUGUST 1

Berkshire Symphonic Cycle Opens at Berkshire Festival

Dr. Serge Koussevitzky Leads Boston Symphony Orchestra in First Three Symphonies; Fourth and Fifth Tomorrow Evening

A week's devotion to Ludwig van Beethoven, in the master's symphonic form, opened in beauty last night at Tanglewood. Serge Koussevitzky led the Boston Symphony Orchestra in a performance of the first three symphonies, climaxed by a superb reading of the third—the "Eroica."

The fourth and fifth will be heard tomorrow night; the fifth piano concerto completing the program. The fourth piano concerto will be added to the sixth and seventh symphonies Sunday afternoon, and the series will end Tuesday night with the last of Beethoven symphonies, the eighth and ninth.

Berkshire Festivalgoers are indebted to Dr. Koussevitzky for the opportunity to hear all the composer's symphonies, not to say greatest works, in a single series. The merits of such a venture are manifest. But it is worthy of passing mention that much too often we hear one or two and far too seldom, the others.

This is true particularly of the fourth, eighth and ninth, which are rarely heard beyond the confines of metropolitan music centers, and to a lesser extend the first and second. The fifth and seventh have become familiar to most of us beyond the line of musical intelligence and good health.

"I know what happened to Beethoven's fifth," quipped an early morning radio humorist recently, "it was stolen." For non-alcoholic readers, it must be explained: [illegible] other evils, [illegible] and as such is a [illegible] more costly liquids.

If the symphony [illegible] at least for a year [illegible] do us all great good.

Those of us who [illegible] ven quartets, played [illegible] group at Smith [illegible] war, remember that [illegible] the finest experiences [illegible] lives. We came to know [illegible] as we had not known, [illegible] We watched his [illegible] 18th century simplicity and [illegible] ment in the Haydn-Mozart [illegible] rebellious maturity and [illegible] emotional restraint. We [illegible] we were shaken with [illegible] from acceptance of all [illegible] before.

For the student, the [illegible] way to the composer's [illegible] chestral diversions found [illegible] phony are disturbing [illegible] and confuse.

The average [illegible] difficulties in his [illegible] ven this week. [illegible] crease as the series [illegible] we refuse to quibble, [illegible] and we rejoice in [illegible] pleasure—unbroken by [illegible] to lesser authors.

Dr. Koussevitzky and the [illegible] were prepared to make the [illegible] last night's opening. They [illegible] roundly and well.

D. H. W.

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Plays at Festival Tomorrow

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THE ORIGINAL
ROMEIKE
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This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 1 - 1947

FRIDAY, AUGUST 1,

Berkshire Symphonic Cycle Opens at Berkshire Festival

Dr. Serge Koussevitzky Leads Boston Symphony Orchestra in First Three Symphonies; Fourth and Fifth Tomorrow Evening

A week's devotion to Ludwig van Beethoven, in the master's symphonic form, opened in beauty last night at Tanglewood. Serge Koussevitzky led the Boston Symphony Orchestra in a performance of the first three symphonies, climaxed by a superb reading of the third—the "Eroica."

The fourth and fifth will be heard tomorrow night; the fifth piano concerto completing the program. The fourth piano concerto will be added to the sixth and seventh symphonies Sunday afternoon, and the series will end Tuesday night with the last of Beethoven symphonies, the eighth and ninth.

Berkshire Festivalgoers are indebted to Dr. Koussevitzky for the opportunity to hear all the composer's symphonies, not to say greatest works, in a single series. The merits of such a venture are manifest. But it is worthy of passing mention that much too often we hear one or two and far too seldom, the others.

This is true particularly of the fourth, eighth and ninth, which are rarely heard beyond the confines of metropolitan music centers, and to a lesser extend the first and second. The fifth and seventh have become familiar to most of us beyond the line of musical intelligence and good health.

"I know what happened to Beethoven's fifth," quipped an early morning radio humorist recently. "It was stolen." For non-alcoholic readers, it must be explained: A "fifth," among other evils, is a fifth of a gallon and as such is a container of the more costly liquids.

If the symphony were stolen, too—at least for a year or two—it would do us all great good.

Those of us who heard the Beethoven quartets, played by the Pro Arte group at Smith College before the war, remember that series as one of the finest experiences in our listening lives. We came to know the master as we had not known him before. We watched his development from 18th century simplicity and contentment in the Haydn-Mozart idiom to rebellious maturity and freedom from emotional restraint. We [illegible] we were shaken with the [illegible] from acceptance of all that had [illegible] before.

For the student, the [illegible] way to the composer's [illegible] Orchestral diversions found in the symphony are disturbing; they bewilder and confuse.

The average listener may find like difficulties in his approach to Beethoven this week. Obstacles will increase as the series progresses. But we refuse to quibble, academically, and we rejoice in evenings of solid pleasure—unbroken by introductions to lesser authors.

Dr. Koussevitzky and the orchestra were prepared to make the most of last night's opening. They did it roundly and well.

D. H. W.

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This Clipping From
HARTFORD, CONN.
COURANT

AUG 1 - 1947

Tanglewood Concert Will Be Given Tonight

The Berkshire Music Center announces a student concert tonight at 8:15 at the festival shed at Tanglewood, Lenox, Mass.

The concert will be conducted by students by Serge Koussevitzky and Dr. Stanley Chapple, assistant to Dr. Koussevitzky and dean of the music school.

The program includes: Overture to "Fidelio," Beethoven; serenade and music for 16 solo voices and Spirituals, Morton Gould; Second Piano Concerto, Rachmaninoff.

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CUMBERLAND, MD.
TIMES

AUG 1 - 1947

INSIDE RADIO

by PAUL LUTHER

Mel Blanc and Cliff Arquette, both of whom received the bad news from their respective sponsors during the past few months, are set to return to the air lanes sometime during October. They will co-star in a feature titled **Point Sublime.** A top rated program on the west coast for several years, **Point Sublime** was shelved recently at the request of Blanc and Arquette because of the limited coverage. But now it's for a coast-to-coast hookup to be sponsored by the insurance company which last year backed the Boston Symphony Orchestra. Time and network are yet to be selected with ABC most likely to get the nod.

This is really going back but I wonder how many of you remember the crystal days of 1924 and Jerry Sullivan who became famous for his "WQJ the Calumet Baking Powder, Rainbow Garden Station, Chi-cago?" Remember? Anyway, Jerry and the wife dropped in to see us the other evening on their first visit to the east. He tells me that while he's long since retired from the mike, he still misses it and keeps in touch with a number of the old timers who were the real pioneers of broadcasting. His unusual station identification was partly responsible for making him one of the best known announcers of the mid 20's and he got his job when the station owner fired the regular announcer because he talked too much. Sometimes I think we could use more managers with ideas along those lines today.

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Interesting note on "who dunits" is this. While they are considered one of the best commercial features, 30 minutes once a week, they have so far failed to pay off on a five-a-week basis. Proving that while fans enjoy their murders and chills, they prefer to have them dished up at one and the same sitting. Leave us not let death linger.

Every season brings a new crop of show ideas and this year is no exception. Two of the better ones now making the agency rounds are H. T. Webster's The Timed Soul and Jimmy Hatlo's They'll Do It Everytime. You should be hearing if a couple of smart sponsors can be weaned away from present program patterns.

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"Is Bret Morrison singing on the air now? If so, what time **and station?"** asks Mrs. C. L. **Duprey.**

Not at present. He has, however, **been signed for** a five-minute ser**ies to begin** sometime next month **over the Mutual** network at 3:30 **p. m. Monday** through Friday. I **understand, too,** that following the **success of his** two previous appear**ances on the CBS** Aunt Jenny strip, **for which he wrote** the script, played **the lead and also** sang, he has been **scheduled for a** return visit at a **time still to be** selected.

— o —

H. M. Maxon writes: **"I haven't heard Pat Barnes on the air for a** good number of **years and I** just wondered if **he's still broad**casting and if so **what program** is he on?"

Pat is still very much on the air **but I don't believe** he has a net**work show right** now. He's been **associated with** the New York out**let of ABC for** several years, doing **an early morning** disc jockey show. **He is very hale** and hearty even **though he can** boast of one of the **longest careers** in wireless.

— o —

"Would you please tell me **who plays the** part of 'Agatha' **on The Romance** of Helen **Trent, also** something about **her?" asks Mrs.** J. F. L., Cum**berland.**

Originally the part was portrayed by a Chicago actress, Marie Nelson, but following her death, three years ago, Bess McCammon took over and has played it ever since. Bess is a native of Cincinnati, Ohio, where she first entered radio in 1934. After seven years in the Ohio city, she moved to Chicago and played feature roles on such well-known strips as Women In White, Stepmother, Today's Children and many others. A resident of New York now for nearly two years, she may be heard as "Mrs. Evans" on Road of Life and "Mrs. King" on Lone Journey. A widow, Bess has sons for whom she finds time to keep house in addition to maintaining a very active air schedule.

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A Listener writes: "Is comedian George Jessel on the air. If so, what time and station?"

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MORNING UNION

AUG 1 - 1947

Continued on Page 22

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7500 Hear First, Second and Third Symphonies Superbly Played

By Willard M. Clark

The first concert of the second series of Tanglewood concerts, all of which will be devoted to the symphonies and concertos of Beethoven, drew an audience of 7500 people to the grounds tonight. All were well repaid for Dr. Koussevitzky and his men performed the first, second and third symphonies in superb fashion. Never have we heard so fine a performance of the first symphony, a more sensitive unfolding of the second, or more monumental performance of the third.

Reduced Orchestra

It was pleasant to sit back and listen to Beethoven to know what was coming next and not have the ear aggravated by the dissonances and eratic rhythms of some of the moderns. Dr. Koussevitzy used a slightly reduced orchestra for the first symphony. This was what should be. Its inherent grace, so close to that of Haydn, its simple melodies need no great orchestra to enhance their beauties. It was interesting to watch the growth of the composer in the second symphony. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving to each movement its individual character conceived in smoothly

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This Clipping From
NEW YORK, N. Y.
SUN

AUG 2 - 1947

THESE DAYS

By George E. Sokolsky

Music in the Hills

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday during the winter when I am in New York I go to Carnegie Hall to listen to the Philharmonic. During the summer when I am up in the Berkshires in Massachusetts I go to Tanglewood three times each week to listen to the Boston Symphony during the festival.

I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Coming Man or the Nazi or communists or other busybodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky, which sounds in places like a million G. I.s rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper pressroom? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty this fare is too heady like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

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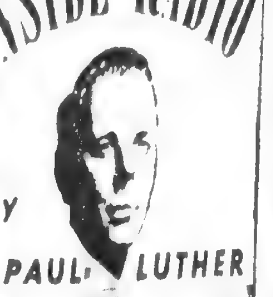
TIMES

INSIDE RADIO



by PAUL LUTHER

Mel Blanc and Cliff Arquette, both of whom received the bad news from their respective sponsors during the past few months, are set to return to the air lanes sometime during October. They will co-star in a feature titled **Point Sublime.** A top rated program on the west coast for several years, **Point Sublime** was shelved recently at the request of Blanc and Arquette because of the limited coverage. But now it's to be a coast-to-coast hook-up to be sponsored by the insurance company which last year backed the Boston Symphony Orchestra. Time and network are yet to be selected with ABC most likely to get the nod.

This is really going back but I wonder how many of you remember the crystal days of 1924 and **Jerry Sullivan** who became famous for his "**WQJ** the Calumet Baking Powder, Rainbo Garden Station, **Chi-cago?**" Remember? Anyway, **Jerry** and the missus dropped in to see us the other evening on their first visit to the east. He tells me that while he's long since retired from the mike, he still misses it and keeps in touch with a number of the old timers who were the real pioneers of broadcasting. His unusual station identification was partly responsible for making him one of the best known announcers of the mid 20's and he got his job when the station owner fired the regular announcer because he talked too much. Sometimes I think we could use more managers with ideas along those lines today.

This will probably be denied, but I hear that the sponsors are far from happy with the new ABC morning feature **Welcome Traveler.** A replacement is being sought to take over at an early date. Same bankroller is committed to another thirteen-week cycle of **Mystery of The Week** and will also part company with this one about Jan 1st.

Interesting note on "who dunits" is this. While they are considered one of the best commercial features, 30 minutes once a week, they have so far failed to pay off on a five-a-week basis. Proving that while fans enjoy their murders and chills, they prefer to have them dished up at one and the same sitting. Leave us not let death linger.

Every season [illegible] a new crop of show ideas and this year is no exception. Two of the better ones now making the agency rounds are H. T. Webster's **The Timid Soul** and Jimmy Hatlo's **They'll Do It Everytime.** You should be hearing if a couple of smart sponsors can be weaned away from present program patterns.

"**Is Bret Morrison singing on the air now?** If so, what time and station?" asks Mrs. C. L. Duprey.

Not at presen [illegible] been signed for [illegible] ies to begin so [illegible] over the Mutua [illegible] p. m. Monday [illegible] Friday. I understand, too [illegible] success of his tv [illegible] appearances on the CB [illegible] Aunt Jenny stri [illegible] for which he wro [illegible] the lead and al [illegible] scheduled for a [illegible] time still to be se [illegible]

H. M. Maxon writes: "I haven't heard Pat Barnes on the air for a good number of years and I just wondered if he's still broadcasting and if so what program is he on?"

Pat is still ve [illegible] but I don't beli [illegible] work show righ [illegible] associated with t [illegible] let of ABC for s [illegible] an early morning [illegible] He is very hale [illegible] hough he can b [illegible] ongest careers ir [illegible]

— o —

"**Would you** please tell me **who plays the** part of 'Agatha' **on The Romance** of Helen **Trent, also** something about **her?" asks Mrs.** I. F. L., Cumberland.

Originally the pa [illegible] by a Chicago actre [illegible] originated but following her dea [illegible] years ago, Bess McCammon took over and has played it ever since. Bess is a native of Cincinnati, Ohio where she first entered radio in 1934. After seven years in the Ohio city, she moved to Chicago and played feature roles on such well-known strips as **Women In White, Stepmother, Today's Children** and many others. A resident of New York now for nearly two years, she may be heard as "Mrs. Evans" on **Road of Life** and "Mrs. King" on **Lone Journey.** A widow, Bess has sons for whom she finds time to keep house in addition to maintaining a very active air schedule.

— o —

A Listener writes: "Is comedian George Jessel on the air. If so, what time and station?"

No, Mr. Jessel is off the air. He is now a motion picture producer in Hollywood.

— o —

If you have a question about radio or some network personality just address your card or letters to the Cumberland Times, Inside Radio, Larchmont, N. Y.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 1 - 1947

Tape Recording of Tanglewood Activities Broadcast by WACE

Program Today, Lasting Hour and Half, Sets Precedent; Has Many Pleasing Features

Radio history in this area was made over WACE yesterday with a special hour and a half broadcast entitled "The Story of Tanglewood". By means of an on-the-spot tape recording, a general over-all picture of the famous summer home of the Boston Symphony orchestra was brought to radio listeners. Interviews with noted musicians and students were heard, as were descriptions of the grounds. In the background could be heard the talk and laughter of musicians, music lovers and students as they milled about the huge Berkshire Music Center near Lenox. The tape recorder picked up the sound of a violinist practicing in the woods and the violinist was approached for an interview.

Kris Martin, "Concert Hour" commentator at WACE, spent all day Tuesday at Tanglewood with a tape recorder. He toured the grounds, with Ward Gaston, superintendent of the property, supplying interest-

On his walk around Tanglewood, formerly a huge private estate, Martin stopped the musicians and composers he met and held brief interviews. He encountered Ella Goldstein, youthful soloist in Tuesday evening's performance of the Tschaikowsky Piano Concerto, broadcast over the ABC network. Also interviewed on the tape recorder are Aaron Copland, noted American composer; Hugh Ross, British choral director; George E. Judd, general manager of the Boston Stymphony Orchestra; Robert Shaw, conductor of the Collegiate Chorale, and others. March, whose most recent film is "The Best Years of Our Lives", was in the audience at Tuesday night's concert.

The voices of students attending the Berkshire Music Center from Canada, Holland, Sweden, Russia and South American countries are also down on the tape recorder. Their comments on Tanglewood, the United States and American music are of unusual interest.

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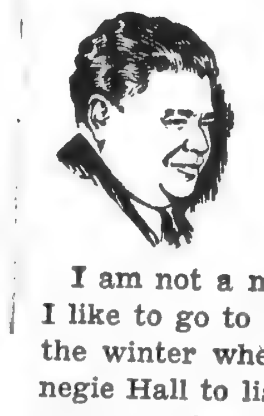
SUN
AUG 2 - 1947



THESE DAYS

Music in

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I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Coming Man or the Nazi or communists or other busybodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1947

Continued on Page 22

ALL-BEETHOVEN SERIES IS BEGUN AT TANGLEWOOD

7500 Hear First, Second and Third Symphonies Superbly Played

By Willard M. Clark

The first concert of the second series of Tanglewood concerts, all of which will be devoted to the symphonies and concertos of Beethoven, drew an audience of 7500 people to the grounds tonight. All were well repaid for [illegible] and his men played the first, second and third symphonies in superb fashion. Never have we heard so fine a performance of the first symphony, a more sensitive unfolding of the second, or more monumental performance of the third.

Reduced Orchestra

It was pleasant to sit back and listen to Beethoven to know what was coming next and not have the ear aggravated by the dissonances and eratic rhythms of some of the moderns. Dr. Koussevitzy used a slightly reduced orchestra for the first symphony. This was what should be. Its inherent grace, so close to that of Haydn, its simple melodies need no great orchestra to enhance their beauties. It was interesting to watch the growth of the composer in the second symphony. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving to each movement its individual character, conceived in smoothly rounded forms clothed in transparent beauty of tone.

It was in the mighty third symphony, the "Eroica" that conductor and men reached the heights. Here is music of concentrated force, wide in dynamic and emotional range. There are swift contrasts when themes are sung softly in confidant reverie.

Here is music by one who marshalled all his resources to proclaim his message of dispair and rebellion, but never defeat. It was a memorable performance, a highlight of the season here.

The second concert in the series will be given Saturday night when the fourth and fifth symphonies will be heard and the piano concerto in E Flat major, No. 5. This will be played by Jacob Lateiner.

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This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 1 - 1947

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The Beethoven Symphonies No. 6 and No. 7 will be played in the concert at 3:30 o'clock Sunday afternoon and Joseph Battista will be soloist in the Piano Concerto No. 4 in G. Major. The Beethoven cycle will be concluded with a program Tuesday night at 7:30 o'clock when the Symphonies No. 8 and No. 9 will be presented.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 2 - 1947

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NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 1 - 1947

Music

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By ROBERT BAGAR,

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Frankly, I don't know why they shouldn't be. Beethoven, for all the intellectualizing, seems to be the one composer who can be depended upon to put on the kind of show to suit almost everybody's musical needs. That is, if he isn't bastinadoed into saying and doing things he never intended.

It isn't likely that Beethoven will be given in any other way than expressively and with dignity here, if last night's results are any indication. Dr. Koussevitzky, offering the First, Second and Third Symphonies, gave us the true feel of Beethoven, his peasant strength and poetic imaginings. Witness, for instance, the combination of classic and muscular grief in the performance of the Funeral March from the "Eroica," or the pure and lofty song of the larghetto from the Second Symphony.

Idea of Completeness.

These were only moments in an evening of successful dealings with one of the most difficult of all composers to project. In each case there was continuity and the idea of completeness. A work began and lived its life in a natural manner, without the interfer-

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This Clipping From
ST. PETERSBURG, FLA.
INDEPENDENT

AUG 1 1947

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This Clipping From
LONG BRANCH, N. J.
RECORD

AUG 2 - 1947

GEORGE E. SOKOLSKY

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the Winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the Summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston Symphony during the Festival.

I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazi or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific — that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahams, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege, Leonard Bernstein belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

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Idea of Completeness.

These were only moments in an evening of successful dealings with one of the most difficult of all composers to project. In each case there was continuity and the idea of completeness. A work began and lived its life in a natural manner, without the interference of personal prejudice of any kind.

This scarcely means that Dr. Koussevitzky gave us Beethoven without touching him with his own individuality. That would be like reading it from the book in a cold, even impeccable manner, yet without the voice or the breath of life. Here and there, as you can say of any conductor, you came across accents that were stronger, perhaps, than you'd heard from someone else, rhythms more decisive, a more languid flow of the melody.

Cohesive Performances.

But the important thing I remember about the performances is that they were cohesive, everything was connected with everything else. The plan was there and its realization in every case.

I think it's about time to say that the Boston Symphony was marvelously in tune. How much that relates to a musical rendering no one can calculate right down to irreducible minimums. But certainly none, save the tone-deaf, can be blithe about orchestral flatting or sharping.

Beethoven cycles, like the poor, are always with us. However, I'll go to them willingly wherever there is promise of honesty and dedicated performance; especially, that is, if such windfalls can be had, as now, in the Berkshires.

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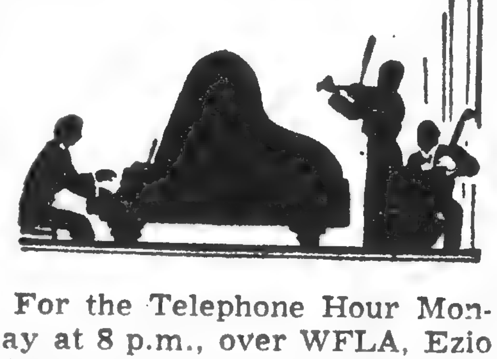
ST. PETERSBURG, FLA.
INDEPENDENT

AUG 1 1947

Week End Listening For Music Lovers



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is good to listen to music and
[illegible] rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazi or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific — that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahams, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege, Leonard Bernstein belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

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JOURNAL

Music on the Air

BEETHOVEN'S N[illegible]

Details

TODAY

[illegible] Rimsky-Korsakoff
[illegible] Schubert
[illegible] Liszt
[illegible] NBC Symphony
[illegible] Mendelssohn
[illegible] Turina
[illegible] Sunday Evening Four
[illegible] Orchestra, directed by
[illegible] Chabrier
[illegible] Offenbach
[illegible] Debussy
[illegible] Delibes
[illegible] Saint-Saens
[illegible] Bizet

MONDAY

[illegible]

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Orchestra
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Air and Dance .... Delius

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Choir
Minutes I and II from "Serenade in D"
Orchestra
Love Song Waltzes
Choir

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Morning .... Speaks
Psyche .... Paladilhe
Through the Years .... Youmans
Chere Nuit .... Bachelet
Suicidio from "La Gioçonda" ..... Ponchielli

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WORLD - TELEGRAM

AUG 2 - 1947

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This Clipping From
GLENS FALLS, N. Y.
POST STAR

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NEW HAVEN, CONN.
REGISTER

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[108]

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AUG 3 - 1947

Music on the Air

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Details:

TODAY

WPRO—3-4:30 p. m. — CBS Symphony Orchestra directed by Bernard Herrmann.
Overture to "Abu Hassan" .... Weber
Symphonic Suite. "Antar" Opus 9 ..... Rimsky-Korsakoff
Symphony in B Minor, No. 8 ("Unfinished") .... Schubert
Les Preludes .... Liszt

WJAR—5-6 p. m.—The NBC Symphony Orchestra, directed by Milton Katims.
Symphony No. 3 in A Minor ("Scotch") .... Mendelssohn
Oracion del Torero .... Turina
Gayane Suite .... Khatchaturian

WFCI—8-9 p. m.—Sunday Evening Hour, Detroit Symphony Orchestra, directed by Walter Poole.
Marche Joyeuse .... Chabrier
Overture to "La Belle Helen" .... Offenbach
Clair de Lune .... Debussy
Waltz from "Naila" ballet .... Delibes
Bacchanale from "Samson et Dalila" .... Saint-Saens
Excerpts from "L'Arlesienne" Suite... Bizet

MONDAY

WJAR—9-9:30 p. m.—Ezio Pinza, bass, and orchestra, Donald Voorhees conducting.
La Bamba de Vera Cruz .... Tucci
Orchestra
Bois Epais .... Lully
Pinza
Orientale .... Cui
Orchestra
Bacco Ubbriaco .... Guerrini
Pinza
Rosenkavalier Waltzes .... Strauss
Orchestra
Aprite Un Po 'Quegl' Occhi from "The Marriage of Figaro" .... Mozart
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GLENS FALLS, N. Y.
POST STAR

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JOURNAL AMERICAN
AUG 3 - 1947

MUSIC -:-

By Miles Kastendieck

THIS mid-Summer music madness at Tanglewood in Lenox, Mass., has too much method in it. Most of the programs duplicate the works heard when the Boston Symphony makes its regular visits here in New York through the Winter season. So far as some underlying ideal is concerned, the Berkshire Festival appears to have none. All that takes place is a series of regular concerts presented as concerts.

It is true that the programs of the first weekend stressed contemporary music and that this weekend brings a Beethoven Cycle. But where is there a real purpose except that of giving the opportunity to hear the Boston Symphony play in beautiful surroundings? Some all-encompassing idea should embrace the whole undertaking.

24,000 Attend

WITH almost 24,000 people attending last weekend, the notion might grow that this show of interest stamps approval on present procedure. It is worth noting that last Tuesday when a novel event was promoted, almost 7,000 people turned up. This "Music for All" program aroused plenty of curiosity.

It made a definite contribution. A crystalization of progress in the field of musical reproduction was needed. During the Harvard Symposium of Musical Criticism last May, the importance of recorded performance was stressed.

Until now the history of musical performance has been a matter of written record. With the advent of the phonograph, it has become a matter of sound reproduction. Tracing the "March of Musical Fidelity," as staged at Tanglewood last Tuesday, had considerable practical value.

Research in Sound

RESEARCH in electronics has now made possible the hearing life-like reproductions of actual performances. A keen ear might still perceive some difference between the two when the Boston Symphony stopped playing Beethoven's Overture to "Egmont" and the new RCA Victor instrument, "The Berkshire," carried on the performance. The advance over other recorded performances as played on the machines of 1917, 1927, and 1937, however, is little short of revolutionary in fidelity reproduction.

For the first time the normal auditory expanse between 30 and 15,000 cycles is controlled. Up to this time the frequency range in most phonograph reproduction had been between 80 and 4,000 cycles.

Since the survey also included other reproducing mediums such as the radio, motion pictures, and television, the "Music for All" program was well named. Staging it simply emphasized that a program with a purpose carried more than just entertainment value.

It remains for the Berkshire Festival to develop a singleness of purpose which will give it the significance it deserves to have in the musical world.

SOPRANO . . . Frances Yeend will sing Saturday at the Berkshire Music Festival in Tanglewood, Mass.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 3 - 1947

Mozart Opera's U.S. Premiere In Berkshires

'Idomeneo' Will Be Sung Monday and Wednesday Nights at Tanglewood

Mozart's opera seria "Idomeneo, Re di Creta" will have its first performances in this country tomorrow and next Wednesday nights in the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass., under the conductorship and stage direction of Boris Goldovsky, who has edited the score for this production. Admission is by invitation to members of the Society of Friends of the Berkshire Music Center. The dress rehearsal will be held tonight.

The cast, orchestra and chorus will consist of members of the Center, with Joseph Laderoute, tenor, as Idomeneo. The role of Idamante, originally written for a castrato, will be sung in the original range by a soprano, Elizabeth Ann Bollinger in one performance and Dorothy Dawson in the other. Others in the cast are Nancy Trickey as Ilia, Paula Lenchner as Agamemnon and Frank Garreva as Neptune.

The opera was written for the Bavarian court in 1780, and first performed in Munich on Jan 29, 1781. Its 150th anniversary was observed in 1931 by the Vienna State Opera in a version edited by Richard Strauss and Lothar Wallerstein, and in Munich in an edition by Ermanno Wolf-Ferrari. It was performed in London in English in 1938. The libretto by the Abbe Varesco is based upon Danchet's libretto for Campra's opera "Idomenee."

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Inquiries should be directed to Tanglewood, Lenox, Mass.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 3 - 1947

ore, as reg. primitive.

Local Works and Standard Repertory

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Beethoven Cycle

Record Audiences Hear Two Tanglewood Performances

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JOURNAL AMERICAN
AUG 3 - 1947

MUSIC -:- *By Miles Kastendieck*

THIS mid-Summer music madness at Tanglewood in Lenox, Mass., has too much method in it. Most of the programs duplicate the works heard when the Boston Symphony makes its regular visits here in New York through the Winter season. So far as some underlying ideal is concerned, the Berkshire Festival appears to have none. All that takes place is a series of regular concerts presented as concerts.

It is true that the programs of the first weekend stressed contemporary music and that this weekend brings a Beethoven Cycle. But where is there a real purpose except that of giving the opportunity to hear the Boston Symphony play in beautiful surroundings? Some all-encompassing idea should embrace the whole undertaking.

24,000 Attend

WITH almost 24,000 people attending last weekend, the notion might grow that this show of interest stamps approval on present procedure. It is worth noting that last Tuesday when a novel event was promoted, almost 7,000 people turned up. This "Music for All" program aroused plenty of curiosity.

It made a definite contribution. A crystalization of progress in the field of musical reproduction was needed. During the Harvard Symposium of Musical Criticism last May, the importance of recorded performance was stressed.

Until now the history of musical performance has been a matter of written record. With the advent of the phonograph, it has become a matter of sound reproduction. Tracing the "March of Musical Fidelity," as staged at Tanglewood last Tuesday, had considerable practical value.

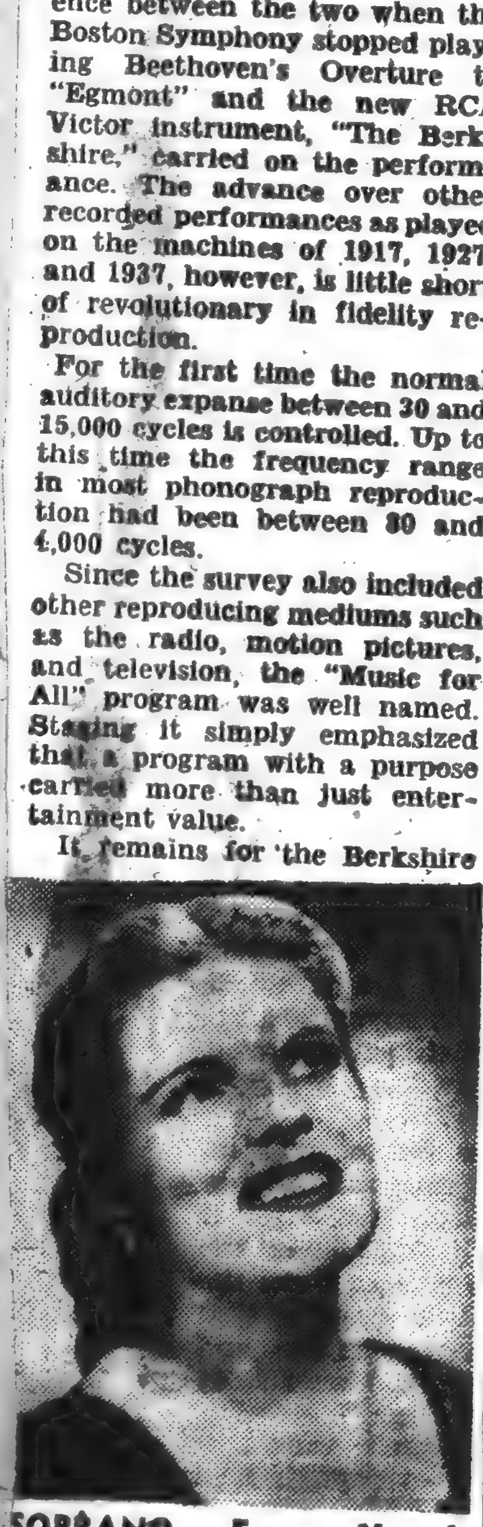
Research in Sound

RESEARCH in electronics has now made possible the hearing life-like reproductions of actual performances. A keen ear might still perceive some difference between the two when the Boston Symphony stopped playing Beethoven's Overture to "Egmont" and the new RCA Victor instrument, "The Berkshire," carried on the performance. The advance over other recorded performances as played on the machines of 1917, 1927, and 1937, however, is little short of revolutionary in fidelity reproduction.

For the first time the normal auditory expanse between 30 and 15,000 cycles is controlled. Up to this time the frequency range in most phonograph reproduction had been between 80 and 4,000 cycles.

Since the survey also included other reproducing mediums such as the radio, motion pictures, and television, the "Music for All" program was well named. Staging it simply emphasized that a program with a purpose carried more than just entertainment value.

It remains for the Berkshire Festival to develop a singleness of purpose which will give it the significance it deserves to have in the musical world.



SOPRANO . . . Frances Yeend will sing Saturday at the Berkshire Music Festival in Tanglewood, Mass.

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HERALD TRIBUNE
AUG 3 - 1947

Mozart Opera's U.S. Premiere In Berkshires

'Idomeneo' Will Be Sung Monday and Wednesday Nights at Tanglewood

Mozart's opera seria "Idomeneo, Re di Creta" will have its first performances in this country tomorrow and next Wednesday nights in the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass., under the conductorship and stage direction of Boris Goldovsky, who has edited the score for this production. Admission is by invitation to members of the Society of Friends of the Berkshire Music Center. The dress rehearsal will be held tonight.

The cast, orchestra and chorus will consist of members of the Center, with Joseph Laderoute, tenor, as Idomeneo. The role of Idamante, originally written for a castrato, will be sung in the original range by a soprano, Elizabeth Ann Bollinger in one performance and Dorothy Dawson in the other. Others in the cast are Nancy Trickey as Ilia, Paula Lenchner as Agamemnon and Frank Garreva as Neptune.

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HERALD TRIBUNE
AUG 3 - 1947

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HERALD TRIBUNE
AUG 3 - 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

AWSTHORNE is a new name in British music that I have encountered recently in the B. B. C.'s short-wave schedule and the New Statesman and Nation's concert and radio reviews, I [illegible] I would learn something about his music last Sunday n the English conductor Her- Menges opened his broadcast the C. B. S. Symphony with sthorne's Overture, "Street ner." But it demonstrated only ab [illegible] to produce a very brief [illegible] piece of music of that lish genre.

n the preceding Wednesday's ta [illegible] to Music Mr. Menges ducted the C. B. S. Symphony what the announcer described eldom heard works of Mozart Haydn—one of which was art's Overture to "Cosi Fan te." Haydn's Symphony No. though known to the public ough a recording, is in fact om performed, and though it its occasional fine passages, oes not in its entirety, add up one of the examples of the dn process carried to incan- cence as in No. 92 or 98 or 104.

e give all our attention, the icologists complain, to Haydn Mozart, who are only two of many composers who used the ical language and style of that iod to produce excellent music. once in a while we have an ortunity to hear what the ers produced—for example, the ture and symphony of Ditters- performed on the July 16 In- tion to Music by C. B. S. Sym- ony under Herrmann. Then we rn the difference the musicolo- s are incapable of hearing— ween the language and style the period as Haydn's and Mo- s contemporaries used it, and personal and unique media of pression that Haydn and Mo- made of it and what they duced with it. And we also rn, incidentally, to pay no at- tion to the musicologists.

The Dittersdorf pieces weren't at music; but even if it had n one of the finest of Haydn's Mozart's symphonies that was ng played, Station WGAN in rtland still would have broken o one of the movements, in- ad of waiting a minute or two it to finish, to let "The Port- d Press-Herald" announce cky Graziano's victory.

The second broadcast from the rkshire Festival (A. B. C., July began with another mouthful straw—this time Mozart's Sere- de in B flat (K. 361) for wind struments. What different im- ession the piece might make as ced and moulded and phrased by oscanini I don't know; but as formed under Koussevitzky's ection—and performed with im- ccable technique and tone by the oston Symphony players—it was at it has always been to my rs: one of the products of an- her busy eighteen-century musi- craftsman that represented the operation of nothing beyond his expert craftsmanship.

This performance came over the air perfectly; but with the opening flourishes of the so-called "Jupiter" Symphony there began a strange distortion—the kettle-drum-beats all sounding like the twanging of a bass-string of a single pitch different from that of either drum; and the rest of the sound being tremulous. Since some other stations also sounded wrong I decided something had happened to my small radio (which has acted perfectly ever since); but a technician I wrote to answered that he had had the same experience. During the Serenade he had congratulated himself on the clear, distinct sounds his machine was reproducing; but the "Jupiter" had sent him running to the control-knobs; and finding the violent disproportions of the drum-beats and the wavering tone at other times impossible to get rid of and impossible to listen to, he had shut off the broadcast. I'd be interested in knowing whether any one else had this experience.

And here are a few programs:

Today—A. M.: Mozart's Piano Sonata in F, played by Earl Wild, WJZ, 8:30; organ works of Bach and Johann Walther, played by Mary Crowley, C. B. S., 9:15. P. M.: Mendelssohn's "Scotch" Symphony, performed by the N. B. C. Symphony under Milton Katims, N. B. C., 5.

Tuesday—P. M.: The Boston Symphony's first broadcast of the entire Ninth Symphony of Beethoven, WJZ, 8:30.

Wednesday—P. M.: Works by Szabo and Delius, performed by Bernard Herrmann with the C. B. S. Symphony, C. B. S., 11:30.

Friday—P. M.: Works of Mozart, WNYC, 8 to 10:30.

Saturday—P. M.: Quartets by Haydn, WNYC, 4; Beethoven's Grosse Fugue, a Boccherini cello concerto (Luigi Silva), Roy Harris's Contrapuntal Suite, performed by the Colorado College Summer School Orchestra under Harris, WJZ, 5; Cincinnati Opera: "Aida," WINS, 9:30.

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TIMES
AUG 5 - 1947

MOZART OPERA AT LENOX

'Idomeneo,' at Tanglewood, Offered for 1st Time in U. S.

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 4—Mozart's opera, "Idomeneo," received its first American performance last night in the Theatre Concert Hall at Tanglewood, where it was presented by the opera department of the ~~Berkshire Music~~ Center. Boris Goldovsky, head of the department, conducted the work, which was attended by a capacity audience.

The cast comprised Joseph Laderoute, in the title role; Elizabeth Ann Bollinger, as Idamante; Nancy Trickey, as Ilia; Paul Lechner, as Elektra, and Frank Guarrera, as the High Priest.

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WORLD - TELEGRAM
AUG 4 - 1947

Two Pianists In Solos at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 4.—Two young artists had their fling at the big time as they came up for solo appearances with the Boston Symphony Orchestra at Tanglewood last week. Both are pianists and both played Beethoven concertos.

On Saturday evening Jacob Lateiner, born in Havana of Polish parents, displayed his keyboard wares in the "Emperor" Concerto, one of the numbers in the current Beethoven Cycle, which ends tomorrow evening. Mr. Lateiner, 19 and looking about 30, was a boy prodigy not too long ago. Season before last he made a recital tour of the United States. Actually, therefore, he is no simon-pure.

His performance of the "Emperor" showed his remarkable technique to excellent advantage. He has all the flourish of the virtuoso, although nothing in his demeanor at the piano reveals that. It all comes out in the notes, the accuracy with which they are played and the whopping sound, anything but forced, which he has at his command. He also spins nice legatos, has the power to play unusually loud trills and, in general, seems to possess every mechanical need for the brilliant performer.

Needs Maturing.

However, he did not give a clear indication that this concerto means much more to him than a display piece. He needs maturing, and there is no doubt about that. Of course you don't expect an artist at 19 to play the "Emperor" like a Hoffman, but the talk about him around here has been so throbbing with superlatives that one did expect the sensational.

Furthermore, the music was not entirely well treated, spiritually, that is, and even downright musically, for, as regards the latter, orchestra and soloist were at odds, every so often, and the seams did not always hold the way they should. The rest of the program on Saturday evening offered the Fourth and Fifth symphonies of the Bonn master. Neither was, particularly, a gem of insight and vividness in the rendering. Dr. Koussevitzky worked valiantly, the orchestra, too, but the net results were no better than good routine. And the last two movements of the Fifth did come off so slowly as to sound like Andantinos, rather than the Allegros they really are.

World of Contrasts.

Yesterday afternoon Joseph Battista, 30 and looking about 19, gave a New York recital. He is a product of Philadelphia, of Italian parents, and he, too, is being talked about as being something special.

Mr. Battista's forte apparently is his pianissimo. All through the Fourth Concerto he scarcely ever went beyond a moderate tone, a situation which led one to think that either the young man was very nervous or he just couldn't play louder.

Yet his work yesterday had sensitiveness, poetic grace and refinement. Though he went whispering along the Beethoven highways and byways, he did so with much artistry and a world of contrasts even in the small tone he had to start with.

The Bostonians' account of the "Pastoral" Symphony had some unscheduled assistance, especially in the "Scene by the Brookside," from a battery of swifts nesting in the rafters above the orchestra stand. The performance flowed evenly, and it was mellow warm and ingratiating. The Seventh Symphony, done with the usual regard for its straight tempos, was the other item.

The audiences this week end were the biggest so far, 14,000 on Saturday, 13,000 yesterday.

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BILLBOARD
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AUG 9 - 1947

6,000 Hear Boston Symph Test New Phono's Fidelity

LENOX, Mass., Aug. 2.—The Berkshire, a new combination radio, television and phonograph machine, was demonstrated for the first time Tuesday (29) by RCA Victor during a special concert at the Berkshire Music Festival in Tanglewood by the Boston Symphony batoned by Dr. Serge Koussevitzky.

A switch was pulled with split-second timing, during Beethoven's overture to *Egmont*, from the live orchestra to a recording of the work played on the instrument. The audience of 6,000 in the festival's "Shed" was then asked, Which is which?

The presentation was broadcast from coast-to-coast and filmed for a forthcoming pic. It was designed to celebrate 37 years of Victor recording of the Boston Symphony.

With the collaboration of Robert **Edmund Jones**, the demonstration was directed by Robert Wood, of **Theater, Inc.**; staged by Richard **Rychtarik** of the Met and written by **Victor's** Harold Desfor. Gene Hamilton was the narrator. The presentation was witnessed by 100 music critics, feature writers, stage and radio stars, as well as leaders in the field of merchandising and finance from all over the country.

The instrument will be on display for the rest of the festival at the Lenox Brotherhood Club, Lenox, Mass.

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NEWSDAY
AUG 26 1947

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HERALD TRIBUNE
AUG 3 - 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

AWSTHORNE is a new name in British music that I have encountered recently in the B. B. C.'s short-wave schedule and the "New Statesman and Nation's" concert and radio reviews, I thought I would learn something about his music last Sunday n the English conductor Her- Menges opened his broadcast the C. B. S. Symphony with sthorne's Overture, "Street er." But it demonstrated only ability to produce a very brief slight piece of music of that lish genre.

n the preceding Wednesday's tation to Music Mr. Menges ducted the C. B. S. Symphony hat the announcer described eldom heard works of Mozart Haydn—one of which was art's Overture to "Cosi Fan e." Haydn's Symphony No. though known to the public ugh a recording, is in fact om performed, and though it its occasional fine passages, oes not, in its entirety, add up ne of the examples of the dn process carried to incandnce as in No. 92 or 98 or 104.

e give all our attention, the icologists complain, to Haydn Mozart, who are only two of many composers who used the ical language and style of that iod to produce excellent music. once in a while we have an rtunity to hear what the s produced—for example, the rture and symphony of Dittersf performed on the July 16 Intion to Music by C. B. S. Symny under Herrmann. Then we n the difference the musicolos are incapable of hearing—ween the language and style he period as Haydn's and Mo-'s contemporaries used it, and personal and unique media of ression that Haydn and Mot made of it and what they duced with it. And we also n, incidentally, to pay no attion to the musicologists.

The Dittersdorf pieces weren't t music; but even if it had n one of the finest of Haydn's Mozart's symphonies that was ng played, Station WGAN in rtland still would have broken o one of the movements, ind of waiting a minute or two it to finish, to let "The Portd Press-Herald" announce ky Graziano's victory.

The second broadcast from the rkshire Festival (A. B. C., July began with another mouthful straw—this time Mozart's Serede in B flat (K. 361) for wind struments. What different imession the piece might make as ced and moulded and phrased by scanini I don't know; but as formed under Koussevitzky's ection—and performed with imccable technique and tone by the ston Symphony players—it was hat it has always been to my n: one of the products of anther busy eighteen-century musicraftsman that represented the operation of nothing beyond his expert craftsmanship.

This performance came over the air perfectly; but with the opening flourishes of the so-called "Jupiter" Symphony there began a strange distortion—the kettledrum-beats all sounding like the twanging of a bass-string of a single pitch different from that of either drum; and the rest of the sound being tremulous. Since some other stations also sounded wrong I decided something had happened to my small radio (which has acted perfectly ever since); but a technician I wrote to answered that he had had the same experience. During the Serenade he had congratulated himself on the clear, distinct sounds his machine was reproducing; but the "Jupiter" had sent him running to the control-knobs; and finding the violent disproportions of the drumbeats and the wavering tone at other times impossible to get rid of and impossible to listen to, he had shut off the broadcast. I'd be interested in knowing whether any one else had this experience.

And here are a few programs:

Today—A. M.: Mozart's Piano Sonata in F, played by Earl Wild, WJZ, 8:30; organ works of Bach and Johann Walther, played by Mary Crowley, C. B. S., 9:15. P. M.: Mendelssohn's "Scotch" Symphony, performed by the N. B. C. Symphony under Milton Katims, N. B. C., 5.

Tuesday—P. M.: The Boston Symphony's first broadcast of the entire Ninth Symphony of Beethoven, WJZ, 8:30.

Wednesday—P. M.: Works by Szabo and Delius, performed by Bernard Herrmann with the C. B. S. Symphony, C. B. S., 11:30.

Friday—P. M.: Works of Mozart, WNYC, 8 to 10:30.

Saturday—P. M.: Quartets by Haydn, WNYC, 4; Beethoven's Grosse Fugue, a Boccherini cello concerto (Luigi Silva), Roy Harris's Contrapuntal Suite, performed by the Colorado College Summer School Orchestra under Harris, WJZ, 5; Cincinnati Opera: "Aida," WINS, 9:30.

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TIMES
AUG 5 - 1947

MOZART OPERA AT LENOX

'Idomeneo,' at Tanglewood, Offered for 1st Time in U. S.

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 4—Mozart's opera, "Idomeneo," received its first American performance last night in the Theatre Concert Hall at Tanglewood, where it was presented by the opera department of the ~~Berkshire Music~~ Center. Boris Goldovsky, head of the department, conducted the work, which was attended by a capacity audience.

The cast comprised Joseph Laderoute, in the title role; Elizabeth Ann Bollinger, as Idamante; Nancy Trickey, as Ilia; Paul Lechner, as Elektra, and Frank Guarrera, as the High Priest.

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WORLD - TELEGRAM
AUG 4 - 1947

Two Pianists In Solos at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 4.—Two young artists had their fling at the big time as they came up for solo appearances with the Boston ~~Symphony Orchestra~~ at Tanglewood last week. Both are pianists and both played Beethoven concertos.

On Saturday evening Jacob Lateiner, born in Havana of Polish parents, displayed his keyboard wares in the "Emperor" Concerto, one of the numbers in the current Beethoven Cycle, which ends tomorrow evening. Mr. Lateiner, 19 and looking about 30, was a boy prodigy not too long ago. Season before last he made a recital tour of the United States. Actually, therefore, he is no simon-pure.

His performance of the "Emperor" showed his remarkable technique to excellent advantage. He has all the flourish of the virtuoso, although nothing in his demeanor at the piano reveals that. It all comes out in the notes, the accuracy with which they are played and the whopping sound, anything but forced, which he has at his command. He also spins nice legatos, has the power to play unusually loud trills and, in general, seems to possess every mechanical need for the brilliant performer.

Needs Maturing.

However, he did not give a clear indication that this concerto means much more to him than a display piece. He needs maturing, and there is no doubt about that. Of course you don't expect an artist at 19 to play the "Emperor" like a Hoffman, but the talk about him around here has been so throbbing with superlatives that one did expect the sensational.

Furthermore, the music was not entirely well treated, spiritually, that is, and even downright musically, for, as regards the latter, orchestra and soloist were at odds, every so often, and the seams did not always hold the way they should. The rest of the program on Saturday evening offered the Fourth and Fifth symphonies of the Bonn master. Neither was, particularly, a gem of insight and vividness in the rendering. Dr. Koussevitzky worked valiantly, the orchestra, too, but the net results were no better than good routine. And the last two movements of the Fifth did come off so slowly as to sound like Andantinos, rather than the Allegros they really are.

World of Contrasts.

Yesterday afternoon Joseph Battista, 30 and looking about 19, gave a New York recital. He is a product of Philadelphia, of Italian parents, and he, too, is being talked about as being something special.

Mr. Battista's forte apparently is his pianissimo. All through the Fourth Concerto he scarcely ever went beyond a moderate tone, a situation which led one to think that either the young man was very nervous or he just couldn't play louder.

Yet his work yesterday had sensitiveness, poetic grace and refinement. Though he went whispering along the Beethoven highways and byways, he did so with much artistry and a world of contrasts even in the small tone he had to start with.

The Bostonians' account of the "Pastoral" Symphony had some unscheduled assistance, especially in the "Scene by the Brookside," from a battery of swifts nesting in the rafters above the orchestra stand. The performance flowed evenly, and it was mellow warm and ingratiating. The Seventh Symphony, done with the usual regard for its straight tempos, was the other item.

The audiences this week end were the biggest so far, 14,000 on Saturday, 13,000 yesterday.

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6,000 Hear Boston Symph Test New Phono's Fidelity

LENOX, Mass., Aug. 2.—The Berkshire, a new combination radio, television and phonograph machine, was demonstrated for the first time Tuesday (29) by RCA Victor during a special concert at the Berkshire Music Festival in Tanglewood by the Boston Symphony batoned by Dr. Serge Koussevitzky.

A switch was pulled with split-second timing, during Beethoven's overture to *Egmont*, from the live orchestra to a recording of the work played on the instrument. The audience of 6,000 in the festival's "Shed" was then asked, Which is which?

The presentation was broadcast from coast-to-coast and filmed for a forthcoming pic. It was designed to celebrate 37 years of Victor recording of the Boston Symphony.

With the collaboration of Robert Edmund Jones, the demonstration was directed by Robert Wood, of Theater, Inc.; staged by Richard Rychtarik of the Met and written by Victor's Harold Desfor. Gene Hamilton was the narrator. The presentation was witnessed by 100 music critics, feature writers, stage and radio stars, as well as leaders in the field of merchandising and finance from all over the country.

The instrument will be on display for the rest of the festival at the Lenox Brotherhood Club, Lenox, Mass.

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Berkshire Music Festival:

Amerikanische Erstaufführung von Mozarts "Idomeneo"

Von ARTUR HOLDE

Tanglewood, im August.

Die Feststellung, dass eines der musikdramatischen Meisterwerke Mozarts, *"Idomeneo"*, erst 166 Jahre nach der Münchner Uraufführung auf einer amerikanischen Bühne erscheint, könnte eine Anklage gegen das Opernleben des Landes bedeuten, wenn nicht die in Europa verschiedentlich gemachten Versuche der Wiederbelebung immer gescheitert wären. Das — nach meiner Kenntnis — letzte Unternehmen ging von *Richard Strauss* und *Lothar Wallerstein* aus. Es war schon deshalb zum Misslingen verurteilt, weil Strauss mit grosszügiger Geste in die unveräusserlichen geistigen Rechte Mozarts eingegriffen und sich als "Bearbeiter" in einem Umfange eingeschaltet hatte, der zerstörerisch auf die Partitur wirken musste. Beträchtliche Ergänzungen aus der eigenen Werkstatt und modernisierende Retouchen in der Orchestrierung im Straussischen Stil schufen einen peinlichen Zwitter.

Die Ursache für das Versagen der Oper im Bühnenrahmen, während doch einzelne Arien bei Konzertaufführungen das Verlangen nach szenischer Wiedergabe wekken, liegt in dem Libretto. Genau so, wie Mozarts "Titus", oder wie Opern von Monteverdi, Händel und auch Verdi, denen eine glaubhafte, und innerlich berührende Handlung fehlt, trotz aller musikalischer Grösse nicht für das Theater zurückgewonnen sind. Gewiss, die überwiegende Menge der Zuhörer geht nicht den Einzelheiten der Geschehnisse und Gefühlsregungen in einer italienisch gesungenen Oper nach. Aber der dramatische Konflikt muss Geist und Seele mehr beschäftigen als es bei den merkwürdigen Schicksalen der königlichen Familie im antiken Kreta der Fall ist.

Idomeneo, das Haupt des regierenden Hauses, legt bei seiner Rückkehr vom trojanischen Kriege während eines Seesturms das Gelübde ab, der Gottheit nach glücklicher Rettung den ersten Menschen als Opfer darzubringen, der ihm am Lande begegnen werde. Wie es kaum anders sein kann, damit eine tragische Situation entsteht: dieser erste ist der geliebte Sohn Idomeneos, Idamante. Ein Priester des Poseidon gibt dem bedrängten Vater den vernünftigen, wenn auch nicht ganz ehrenhaften Rat, den Sohn einfach von der Insel Kreta fortzuschaffen. Der Ratschlag ist schon deshalb beherzigenswert, weil Idamante zwischen zwei liebenden Frauen, Ilia, der Tochter des Königs von Troja, und Elletra, der Tochter Agamemnons von Argos, steht. Ein neuer Seesturm vereitelt die Fahrt. Als Idomeneo zum Vollzug seines Gelübdes schreiten will, greift unter dem Ausbruch wilder Naturgewalten das barmherzige kretische Orakel ein: Idomeneo muss zugunsten seines Sohnes auf den Thron verzichten, und dieser tritt an der Seite Ilias die Regierung an.

Von Potentaten des 17. und 18. Jahrhunderts in Auftrag gegebene Festopern hatten zu Dutzenden Libretti dieses Stils. Bei keiner wünschte man mehr, als bei Mozarts "Idomeneo", dass ein gütiges Orakel auch hier praktische Anweisungen zur Rettung gäbe. Was vom Dramaturgischen her geschehen konnte, ist in der Aufführung des *"Berkshire Music Center"* — so weit sich dies ohne genauen Vergleich der Originalpartitur mit der aufgeführten Musik sagen lässt — erfüllt worden. Kürzungen und Umstellungen haben das Gefüge gefestigt und die bei "statischen" Opern bestehende Gefahr der Ermüdung des Zuschauers beseitigt. Durch das Nichteintreffen der englischen Uebersetzung musste *Boris Goldowsky*, der als Dirigent und als Regisseur wirkte, das Werk, entgegen seinen guten Grundsätzen, italienisch singen lassen. Aber, ob englisch oder italienisch, man hört im Grunde nur eins: die herrliche Musik Mozarts. Bedeutet es, wenn man die Arien des ersten und zweiten Aktes, das Finale des zweiten, und die grandiose, dämonische Chorszene zu Beginn des dritten herausgreift, nicht ein Unrecht gegenüber zahllosen anderen Partien, die ebenso voll des schöpferischen Genies Mozarts sind? Meisterwerke der Weltliteratur haben jeder Generation neue Probleme und neue Lösungen aufgetragen. Auch der "Idomeneo" wird die Kärrner der Op in Bewegung halten, bis ein längliche oder wenigstens nismässig befriedigende U mung des Textbuchs gelungen

Ein ad hoc zusammengestell Sänger und Orchester-Ensem das auf einer technisch natur mäss mit bescheidenen Mitteln au gestatteten Bühne grosse "Auss tungsoper" geben soll, kann sel bei intelligentester Führung nic alle Ansprüche erfüllen. Trotzd

(Fortsetzung auf Seite 16)

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Mozart

(Fortsetzung von Seite 13)

wiegt aber ein mit Begeisterung und Ehrfurcht durchgeführtes Experiment mehr, als die eilige Routinearbeit, mit der Oper so oft ideen- und ziellos behandelt wird. Die Sänger waren alle ausgezeichnet vorbereitet und in überraschendem Masse den *vokalen* Forderungen gewachsen. *Joseph Laderoute* (Idomeneo), die beiden (in der Pressevorführung alternierenden) *Ann Bollinger* und *Dorothy Dawson* (Idamante) und die im letzten Akt mit packender dramatischer Wucht gestaltende Elletra *Paula Lenchners* liessen den Gedanken an eine "Studienaufführung" so wenig aufkommen wie die meisten Vertreter der kleinen Partien, und der Chor, der durch Frische und Schliff der Stimmen das Ohr immer wieder anzog.

Von den für die Präsentation mit in erster Linie Verantwortlichen seien nur noch *Felix Wolfes* als assistierender Kapellmeister, *Frederic Cohen* als zweiter Spielleiter, *Elsa Kahl* als Ballettmeisterin, ferner *Fritz Waldman, Sarah Caldwell* und *Gerard Samuel* als Korrepetitoren der Solisten und des Chores mit hoher Anerkennung genannt. Die (bis auf unverständliche Ruinen) zweckentsprechenden Bühnenbilder stammten von *Richard Rychtarik.*

Beethoven-Zyklus

Die mittlere Serie umfasste (mit einem Sonderkonzert) alle Symphonien von Beethoven und zwei seiner Klavierkonzerte. Aus dieser Fülle sei die mittlere Aufführung herausgegriffen, in der *Jacob Lateiner*, ein neunzehnjähriger, in Cuba geborener Pole, der soeben seine Studien am Curtis Institute abgeschlossen hat, das Klavierkonzert Es-Dur von Beethoven spielte. Lateiner, der sich vor wenigen Wochen in einem NBC-Sonntagskonzert sehr vorteilhaft eingeführt hat, festigte die Ueberzeugung, dass in ihm ein Talent grossen Stils heranreift oder besser: schon weitgehend herangereift ist. Mit mächtigem, rundem Ton in den leidenschaftlichen, mit schwingendem Anschlag in den kantablen Partien, und in der architektonischen Gestaltung bester Tradition folgend, gab Lateiner ein sehr imposantes Bild seiner Künstlerschaft. Koussevitzky setzte mit de IV. und V. Symphonie von Bee hoven den Zyklus fort. Einwänd die sich gegen Temporückunge und ein häufiges Uebergewicht d Blechbläser machen lassen, hinde nicht, die Grösse der Darstell anzuerkennen. Niemand besitzt lein den Schlüssel zur "auth schen" Interpretation. Seien deshalb froh, dass ein so herrl Orchester unter dieser Leit die Huldigung Beethovens zieht. Auch diesmal konnt Halle nicht entfernt die Er nenen fassen.

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BERKSHIRE EAGLE
AUG 19 1947

Tanglewood Volunteers

To the Editor of THE EAGLE:—

On behalf of the trustees and management of the Boston Symphony Orchestra, I want to express my appreciation for the courteous and efficient service rendered during the recently concluded Berkshire Festival by the 245 ticket takers, ushers, aides and program girls. With the exception of 15 ticket-takers, who are paid a nominal fee, the service is on a volunteer basis.

The problems involved in handling record-breaking crowds were solved with a minimum of delay or difficulties. Many favorable compliments were received from the management and concertgoers which rightly belong to the volunteers, and are herewith passed along with my own gratitude and appreciation of their services, and the wish that most or all of them will again be available next season.

WILLARD M. SISTARE.
Pittsfield.

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DISPATCH
AUG 28 1947

Phonograph Rivals "Live" Orchestra

Lenox, Mass., Aug. 20.—(U.P.)—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitzky and the Boston Symphony orchestra during this summer's Berkshire Music festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another [illegible] listened on the lawn outside. The occasion was the public introduction of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

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[illegible] YORK A[illegible]
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Negro Musicians Enrolled At Berkshire Music Center

By GLADYS P. GRAHAM

LENOX, Mass. — One of the [illegible] and most brilliant group of Negro students since it's inception in 1940 are enrolled at the Berkshire Music Center located at Lenox, Massachusetts, for the six[illegible] summer session. The school is under the direction of Serge Koussevitzky, Aaron Copland, assistant director, and Stanley [illegible] dean.

There are 425 students from [illegible] different states, including several European countries of these eight are Negroes.

Adele Addison, soprano from Springfield, Massachusetts, is a graduate of the Westminister Choir College of Princeton, N. J. and is studying on the $400 John Hancock prize, the only Negro in the opera department.

Kermit Moore, cellist is from Akron, Ohio and has studied at the Cleveland, Institute and is a member of the Cleveland Philharmonic. The student of Jean Bedetti played the Saint Saens cello concerto with the advanced orchestra here this week. Also in the advanced orchestra class is the Penelope Johnson, internationally known violinist and violist of New York who is enrolled for her second year on a scholarship. Miss Johnson is a member of the David Mannes Orchestra and a pupil of Vera Fonaroff.

Studying under the G. I. Bill of Rights is Earnest W. Simms, oboeist, a graduate of Tuskegee, Institute. Kenneth M. Burke, timpanist from Boston is a graduate of Tufts College with a degree in engineering. He has conducted the Naval ROTC Band of his alma mater and in addition is a member of the Civic Symphony of Boston. Another student of oboe is Harry Smyles a graduate of Western Reserve, Cleveland, Ohio, who is also a student of the advanced orchestra. [illegible] Smyles has held both the [illegible] and Presser Foundation Scholarships.

Jancie B. Johnson, pianist-composer, who holds her degrees from Miner Teachers College and Howard University as well as her master's from the Chicago Musical College, is a member of the composition class and is slated to sing in the Festival Chorus under Robert [illegible]. From the Southland comes Kemper Herrald of Atlanta, Georgia, who is an auditor working in the Festival chorus and doing research in several classes.

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AUG 9 - 1947

Records

B. H. HAGGIN

ADDITIONAL London Decca recordings I have heard include one of Beethoven's "Eroica" Symphony performed by de Sabata with the London Philharmonic (Set ED-19; $15). From it I have learned more about de Sabata as a musician—that he is capable, as Toscanini is not, of occasional eccentricity or perversity, like the incredibly slow pace of the first movement; but also that he is able to maintain in the music, even at that pace, the sustained continuity it must have. After the first movement there is just a very fine performance in the usual tempos (there are, I must add, some discontinuities of pace at the breaks of the records). The recorded sound is dull, and the winds are much too weak.

As far as I am concerned there has been only one reason for listening to Ravel's "Daphnis et Chloé"; and that has been Koussevitzky's performance with the Boston Symphony. But now I have heard a performance by Münch with the Paris Conservatory Orchestra which I judge—from what it sounds like as it comes off the London Decca records (Set ED-29; $7)—to be fully the equal of the Boston. That is, as it comes off the records it has all the miraculous refinement and subtlety of coloring of the Boston performance in Carnegie Hall (which the Boston doesn't have on the recent Victor records). In other words, it is marvelously recorded, with only a slight edge to the violins and a little high-frequency distortion at climaxes.

The first movement of Brahms's Third Symphony, as performed by van Beinum with the London Philharmonic (Set ED-22; $11) is too stolid, the finale over-deliberate; and the second movement, which begins as the *Andante* it should be, is spoiled by too many changes of pace. The recorded sound is clear but not lustrous with the wide-range Brush pickup, and best with one of limited range like the Zenith.

Some of the fine Tchaikovsky music that we hear in American performances of "Swan Lake" (the introduction, the swan queen's solo, the dance of the four cygnets), together with some that we don't, is well-performed by the National Symphony under Sidney Beer; and the recorded sound is very good except for a slight edge to the violins (Set ED-11; $5). Also, some of the music from Tchaikovsky's "Sleeping Beauty" that we have heard in performances of "Aurora's Wedding" and "Princess Aurora" (the introduction, the Bluebird), together with some fine music that we haven't, is well-performed by the B. B. C. Theater Orchestra under Stanford Robinson; but this time the recorded sound, though good on a limited-range machine, is dull with bad distortion in loud passages on a machine of wide range (Set ED-18; $5).

Schubert's Piano Sonata Opus 122, one of the earlier members of the series, and of smaller stature than the later ones, has nevertheless its moments of power in addition to the characteristic Schubert loveliness. And even this loveliness requires some sharpness of contour in its phrases—of which there is none in Kathleen Long's smooth, pallid performance. The sound of the piano has the usual London Decca dullness and weakness of treble (Set ED-26; $7).

On London Decca single records: Berlioz's delightful "Beatrice and Benedict" Overture, well played by Sargent with the National Symphony, and superbly recorded, with only a slight edge to the violins and a little high-frequency distortion in loud passages (K-1416; $2). The Overture and Pastoral Symphony from Handel's "Messiah," well-played by Sargent with the London Symphony, and well-recorded (K-1499). Mendelssohn's fine "Hebrides" or "Fingal's Cave" Overture, well-played by Unger with the National Symphony, and well-recorded except for violins that are lusterless and edged on a wide-, but not on a limited-range machine (K-1120). Weber's "Freischütz" Overture, well-played by Leinsdorf with the London Philharmonic, the violins in loud passages weak and veiled on a wide-range, muffled on a limited-range machine (K-1589). "O Rest in the Lord" and "Woe Unto Them" from Mendelssohn's "Elijah," music I don't care for, beautifully sung by Katherine Ferrier, contralto (K-1556). A Chopin Mazurka in F minor and his Valse Brillante Opus 34 No. 3, well-played by Nicolas Orloff, and the Impromptu Opus 29 with its middle section distorted by the usual exaggerated rubato—the sound of the piano again being weak in treble (K-1424). And on a Parlophone single (R-20444; $2) the tenor arias from "Don Giovanni" sung with beauty of voice by Tauber—*Il mio tesoro* with a vitality that gets explosive, *Dalla sua pace* occasionally with the mannered phrasing of the operetta style.

THE ORIGINAL
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PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 28,849)

This Clipping From
PORTLAND, ME.
EXPRESS

AUG 18 1947

New York Philharmonic Faces Biggest Season In 15 Years

Works Of Many American Composers To Be Heard; Top Batonists To Lead

By Helen Havener

New York City, Aug. 18.—Guest conductors or no guest conductors, the New York Philharmonic Symphony Orchestra seems to be heading for a booming season. Perhaps it is the brilliant roster of first string batonists that has been secured—they include Leopold Stokowski, Bruno Walter, Charles Muench, George Szell and Dimitri Mitropoulos—perhaps it is the fact that Bruno Walter is the music adviser, or perhaps New Yorkers are just becoming more music-minded.

In any event the biggest seat sale at this season for 15 years is reported, the figures beating all records back to 1933-1934 when Arturo Toscanini and Bruno Walter were the conductors.

Also it is matter for gratification, in examining the advance schedule, that a considerable number of works by native composers or by composers for some time resident in the United States will be heard during the Winter. Among these is Aaron Copland's Lincoln Portrait, which is by way of becoming a hardy, though very welcome perennial. Two Hindemith works are also scheduled, one the New York premiere of the composer's Sinfonia Serena, the other Concertmusik for Strings and Brass. Also the first public performance will be given of Douglas Moore's Symphony in A Major. (Incidentally Mr. Moore's The Devil and Daniel Webster has been a popular feature of the opera repertoire at Chautauqua this Summer, and friends of the kindly and competent head of Columbia University's music department are rejoicing in this recognition of his gifts).

Other American works will crop up before the season is over, but these will be among the most noteworthy performances.

Youngsters' Concerts Sold Out

Adult patrons of the Philharmonic are not the only ones who are stepping briskly up to the boxoffice. The Young People's Concerts Committee of the Philharmonic Symphony Society is observing its 25th anniversary in the Fall and Winter of 1947-1948, and the entire Carnegie Hall series of six concerts is already sold out. Also there has been a brisk sale for the special pair of concerts, for children in the five-to-nine age bracket, which are to be given at Town Hall as a part of the anniversary observance.

Leon Barzin, the popular conductor of the National Orchestral Association, is to conduct one of these concerts and Walter Hendl, the young assistant conductor of the Philharmonic, the other. It is rumored that there will be two concert premieres on the repertoire for the tiny tots.

The little town of Ridgefield, Connecticut, is pluming itself these days. No less a personage than the great Arturo Toscanini is conducting a concert there. The small orchestra will be composed of members of the NBC Symphony and the proceeds of the concert will be used for the Ridgefield Library and Historical Association. Tickets are priced at $50—but then, Ridgefield residents are mostly suburban New Yorkers who can easily meet this figure—and a sell-out is guaranteed, as it always is when Toscanini wields a baton.

Americans Invade Europe

It has been "hands across the sea," musically speaking, all Winter, what with young American singers heading the casts at London's Covent Garden and invading Scandinavian opera houses and concert halls, and American instrumentalists drawing huge crowds in all the big cities of Europe. Now it is about to become "hands across the channel." The Vienna State Opera, it is announced, will pay London a visit in October, presenting Mozart's Don Giovanni, Le Nozze di Figaro and Cosi fan tutte, Beethoven's Fidelio and Strauss' Salome. This is a somewhat unprecedented gesture indicative of how the world, culturally speaking, is drawing together.

Now, to strengthen our own relationship to South America, it is announced that young composers from Argentina, Brazil and Uruguay are to be granted scholarships at the Berkshire Music School next Summer. Aaron Copland, who heads the composition department of the Berkshire Music Center, will be chairman of the selection committee and associated with him will be Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen and Carleton Sprague Smith, all eminent composers. One composer from each country will be chosen for the scholarship, which is open to contestants under 30.

Berkshire Records Broken

All attendance records were broken this year by the Berkshire Music Festival, according to announcements following the close of the season on Sunday, Aug. 10, with more than 100,000 people attending the 15 concerts. Also, attendance at the school was larger, with 425 students enrolled.

Brahms appears to be stacking highest in public favor, according to echoes from the 25th annual Salzburg Music Festival, which is attracting a big attendance of continental and American music-lovers. To date the largest advance sale is for the Brahms concert to be conducted by Paul Hindemith with Yehudi Menuhin as solcist. Second in popularity is the Weber, Strauss, Schubert concert to be conducted by Wilhelm Furtwaengler.

Two continental orchestras will be imported to make Edinburgh's summer festival, opening next Sunday, an epochal occasion. They are the Vienna Philharmonic, which will be under the baton of its longtime conductor, Bruno Walter, and the Colonne Orchestra of Paris under Conductor Paul Paray. These, with the Halle Orchestra of Manchester under John Barbirolli, the Liverpool Philharmonic under the recently knighted Sir Malcolm Sargent, and the Scottish and BBC Concert Orchestra will make the welkin ring between Aug. 24 and Sept. 14. Eleanor Steber and John Brownlee, both of the Metropolitan Opera, have gone over to sing in the Glyndebourne Opera Company's performance of Mozart's Le Nozze di Figaro.

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This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

AUG 25 1947

Married. Serge Alexandrovitch Koussevitzky, 73, longtime conductor of the Boston Symphony Orchestra; and Olga Naumoff, 46, spinster niece of his second wife (who died in 1942), and his secretary for 18 years; near Lenox, Mass.

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This Clipping From
NEW YORK, N. Y.
SUN

AUG 21 1947

Defense of Modern Music Cites Some Major Sponsors.

TO THE EDITOR OF THE SUN—*Sir:* A recent letter to the editor by Mr. Brommer in regard to modern music served as a source of great amusement to me, as, I suppose, it did to many others.

Reader Brommer suggests that modern music should be done away with, as it is nothing more than "a passing fad." Does he realize that this would put a stop to all progress in music? Music would then become a lost art.

Men who think as Mr. Brommer does are not new in musical history. Others tried to sentence the great Beethoven into obscurity with the title, "a modern composer." They could not understand the dissonances of his "Eroica" symphony. Yet today we recognize it as one of the great classics in music.

Brommer's statement, "Real music lovers and musicians never have been misled by it (modern music) and never will be," shows his ignorance of the situation as it really is. Let him listen to the many modern selections that artists like Heifetz play, and request to be written for them. Bruno Walter has devoted a good part of his life trying to get the public to understand and appreciate the music of Mahler. Many modern pieces have been commissioned by Dr. Koussevitzky for his orchestra. These artists know that much of modern music deserves a place with the already accepted classics.

Modern music is admittedly new and strange, but in this case "familiarity breeds respect."

LAURENCE M. COHEN.

New York.

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220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
CHICAGO, ILL.
SUN

AUG 24 1947

PROKOFIEV. "Romeo and Juliet" Ballet Suite No. 2. Played by the Boston Symphony Orchestra conducted by Serge Koussevitzky. R.C.A. Victor Red Seal. Two 12-inch records.

These are characteristic pieces from a ballet which Prokofiev wrote in 1939 and from which he fashioned two orchestral suites four years previously. Music palpitating with amorous emotion—such as Gounod's or Tschaikowsky's—was not within Prokofiev's power to write, but in sections, such as "Montagues and Capulets," or the poignant episode of Romeo beside Juliet's grave, Prokofiev is remarkably successful. The Boston Symphony Orchestra under Koussevitzky, gives a notable performance and the recording is first-rate.

* * *

HANDEL (?). Concerto for Viola and Orchestra, arranged by Henri Casadesus. Played by William Primrose, with the RCA Victor Orchestra. R.C.A. Red Seal. Three 12-inch records [illegible]

If record collectors are not particular about the authenticity of their music they will enjoy the contents of this album and, more particularly, the beautiful performance of it on the viola by William Primrose, the leading exponent of the instrument. The music certainly is not by Handel, for almost every phrase denies such a possibility. The last side of Record 2 offers what the label entitles Kreisler's "Praeludium in the Style of Paganini." But Kreisler said Pagnani — a very different composer.

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Cir. (D 22,938) (S 19,556)

This Clipping From
ATLANTIC CITY, N. J.
PRESS

AUG 24 1947

Books And Tl

'Lemonade' Opera Scor

By W. G. ROGERS
Associated Press Arts Reporter

NEW YORK, Aug. 23—If you want "lemonade opera," now is the time to ask for it. Greenwich Mews Opera which has attracted hundreds of New Yorkers to a Greenwich Village church basement this Summer is thinking of taking to the road.

There are two pianists, a director, a musical director and two casts, totaling about 20 persons. The cast for Mozart's "Don Giovanni" ushers and takes tickets while the other cast presents the double bill of Humperdinck's "Hansel and Gretel" and Pergolesi's "La Serva Padrona," and then they switch around for the next performance. Lemonade is the intermission bevefage.

It's a home-made affair which has won the praise of professionals. The performers fixed up their own sets, made their own costumes, even translated the operas into English. To start the ball rolling, they chipped in $25 apiece, and each one, besides the invaluable experience, will get about $250 at the end of the 10-week season. They are graduates of music schools, sing in church choirs, have given their first New York recitals or have appeared with traveling opera companies.

Greenwich Mews Opera is an activity of the village Presbyerian Church's "Village House," 139 W. 13th st., New York, of which Mr. and Mrs Charles V. Erickson are codirectors. This Summer it has presented three programs a week, and is considering a tour this Fall. At every performance, Erickson estimates, from 50 to 100 persons have been turned away. . . . The house seats 260 and admission is from 60 cents to $1.80.

Next season thre are more ambitious plans for an "opera workshop," with a succession of small groups singing for experience. The idea was started when a soprano at the church discussed it with Musical Director Kenneth Hieber. Hieber and Director Max Leavitt assembled the current casts.

Composer Aaron Copland is on his way to Argentina, Brazil and Uruguay to lecture on a grant-in-aid from the State Department. Copland is the new chairman of the United States group for Latin-American music, of which the members are Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen and Carleton Sprague Smith. This group, under the sponsorship of the Empire Tractor Corporation, offers composition scholarships in the three countries which Copland is visiting. Winners will study at the Berkshire Music Center, of which Copland is associate director.

Three albums and three singles recently issued by Decca probably would be a welcome addition to your library. All of them 12-inch records, the albums are suites one and two of Ravel's "Daphnis et Chloe," by the Conservatoire Orchestra conducted by Charles Munch; the Brandenburg Concerto No. 2 by the Boyd Neel Orchestra conducted by Neel and distinguished in particular by George Eskdale with the old high-pitched trumpet, and Stravinsky's "Firebird" suite, shorter version, Ernest Ansermet conducting the London Philharmonic.

The singles are Tchaikovsky's "March Slav," national symphony, and Fistoqpari; two numbers from Mendelssohn's "Elijah," Kathleen Ferrier, contralto, and Neel Orchestra; Weber's "Der Freischutz" overture, London Philharmonic, and Leinsdorf.

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DAYTON, OHIO
NEWS-WEEK
AUG 18 1947

MUSIC

Mozart and the Long Ears

"You know there are a hundred ignorant people for every ten connoisseurs," wrote Leopold Mozart to his wonder child, Wolfgang Amadeus. "So do not forget what is called popular and tickle the long ears." Plunged in the composition of his fifth opera, "Idomeneo, Re di Creta," the 24-year-old Wolfgang replied: "As to the matter of popularity, be unconcerned, there is music in my opera for all sorts of persons—but none for long ears."

That shrewd father Leopold had cause to worry about the popularity of "Idomeneo" has been borne out by operatic history. Although the opera was well received at its première in Munich on Jan. 29, 1781, it has never racked up anything like the success of "The Marriage of Figaro," "Don Giovanni," and "The Magic Flute"—or, for that matter, "The Abduction from the Seraglio."

Mozart is said to have cared as much for "Idomeneo" as for "Don Giovanni," and eminent musicologists like Alfred Einstein and Paul Láng agree that its pages contain some of his finest operatic inspiration. Yet, as far as records show, "Idomeneo" had never been given in this country until the Opera Department of the Berkshire Music Center presented the work last week.

Despite the undeniable quality and appeal of most of its music, it is easy to see why "Idomeneo" has been neglected. Its production is a complicated and difficult task; its singing-acting assignments are among the toughest; and its libretto, by the Abbé G. B. Varesco, is overlong and confused. To eliminate some of these headaches, Boris Goldovsky, who prepared "Idomeneo" for its Tanglewood presentation, edited and rearranged the text.

The story is classical. Idomeneo, King of Crete, is returning from the Trojan Wars. A violent storm at sea prompts him to promise Neptune, as a sacrifice, the first human being he meets upon his safe return. The victim turns out to be his son, Idamante, who is in love with Ilia, captive daughter of King Priam of Troy. Out of the resulting complications, the Voice of the Oracle allows a happy ending, providing Idomeneo renounces the throne in favor of Idamante and Ilia.

But even streamlined by so expert a hand as Goldovsky's, "Idomeneo" can hardly be envisaged as joining the operatic hit parade. For Mozartians and musicologists, that made no difference; the important thing was that "Idomeneo" had been given at all.

H. S. Babbitt Jr.

A scene from Mozart's "Idomeneo" during its American première at the Berkshire Music Center

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This Clipping From
SAN DIEGO, CALIF.
TRIBUNE SUN
AUG 26 1947

Two American conductors in particular have done much to enrich collectors of symphonic Americana—Sergei Koussevitzky, of the Boston Symphony, and Howard Hanson, director of the Eastman School of Music, at Rochester, N. Y. (one of the four leading music schools in the country), composer and conductor of the Eastman School of Music Orchestra.

Recently the Eastman School (a non-profit institution) celebrated a double anniversary, as Founders' Day, of 1947, came around. There were eulogies of the late George S. Eastman, known as the kodak king, who endowed the conservatory bearing his name. There were tributes also in honor of Dr. Howard Hanson, whose foresight and strength not only guided this school but who added to the school activities a seasonal American Music Festival which, for the last 12 years, has introduced an impressive total of creative American talent.

Today, Koussevitzky still leads as a conductorial sponsor of new Americana. It seemed only appropriate that the principal Founders' Day address, at Eastman, should have come from him, as it inferentially pointed also to his pioneering for American music as a national and broadly human expression.

After acknowledging George Eastman's vision in endowing an American music school, headed by an American, Koussevitzky continued:

"Today in a period of unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music retains the element of unity.

"In the light of music, the soul beholds the good and the beautiful. The heart awakens to renewed faith in man and a better future. If you deprive men of music—just as they were deprived of honor, dignity, human rights, conscience, faith and freedom—you will witness the decline of such a people to a state of brutality and barbarism. (The eminent maestro undoubtedly refers to Nazi government regulations on music in the Hitler Reich.)

"Music alone can still tame the least in man—it remains our comfort and hope. The meaning of music is justifying also the spiritual aspiration and spiritual sources of man."

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This Clipping From
MADISON, WIS.
CAPITAL TIMES
AUG 24 1947

◆ ◆ ◆

Koussevitzky

SERGE KOUSSEVITZKY and the Boston Symphony orchestra have recorded a brilliant performance of excerpts from Serge Prokofieff's ballet, *Romeo and Juliet*, for RCA Victor and the set (DM-1129, two 12-inch) is now released. It offers the first, second, fourth and seventh movements of Prokofieff's second suite, his first suite having been rearranged because it was too unweildy.

The music is aptly thematic of Shakespeare's age-old tale. The hostility of the Montagues and the Capulets is evidenced in the ironic twists of the music; exquisite tender passages portray the emotions of the immortal lovers. Prokofieff wrote the work in 1935. He was the fourth noted composer to use this love tragedy as the basis for a musical work. Berlioz, Gounod and Tchaikowsky had done it previously.

◆ ◆ ◆

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Cir. (D 70,404) (S 88,556)
This Clipping From
COLUMBUS, OHIO
CITIZEN
AUG 24 1947

'Romeo' by a Russian

Serge Prokofieff's Ballet Music Put on Discs

By NORMAN NADEL

Album: Prokofieff's Romeo and Juliet Ballet Suite No. 2, played by the Boston Symphony Orchestra, Koussevitzky conducting. (two 12-inch Victor records, $3).

This is among the most refreshing of modern ballet recordings. Prokofieff is a master at writing for the orchestra, and judging by this he has an equal faculty for ballet scoring. The Romeo and Juliet music is wonderfully descriptive; its [illegible] is profound and its lighter characterization of Juliet is light and graceful.

The performance is about the best of any reviewed this week and the recording is clear and full-bodied, for the most part.

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This Clipping From
HARTFORD, CONN.
COURANT
AUG 20 1947

The People's Forum

A PARKING PENALTY

Experiences With Overtime Parking and the Police System

To the Editor of The Courant:

I enclose for your attention a copy of a letter I am sending to Mayor Allen, telling of my recent experiences in Hartford.

EDWARD M. RYAN.

Waterbury.

Hon. Edward Allen,
Mayor, City of Hartford.

A short time ago the writer had a most unusual experience in your city and because I am of the opinion that you are unaware of the condition which exists in your city I am taking the liberty to write to you.

A short time ago the writer made a business call on the Arrow, Hart and Hegeman factory at 4:35 p. m. My business conference lasted about fifteen minutes. I returned to my car which I had parked directly across the street from the factory and in line with many other cars that were parked solidly in front of my car, to find a parking violation tag on my windshield. Directly in front of my car there was a motor patrol car in which sat a grinning officer. When I reached my car, he leaned his head out of the patrol car and cried out that I had worse things ahead than a mere ticket. How right he was.

The grinning ofifcer informed me that he had called for a tow car to tow my car away. I asked him, in view of the fact that I had returned to my car before the arrival of the tow car, to call back and cancel the call for the tow car. He refused. Then we had to stand there on the side of the road for 24 minutes waiting for the arrival of the wrecking car. (This could all have been avoided if the officer had only asked the gateman at the factory who owned the car that was parked in violation and the gateman would have contacted me).

The Peculiar Part

Now comes the peculiar part of my complaint. Instead of towing my car away to the garage the driver of the tow car told me to get into my car and to drive it to the Automotive Associates Garage on Trumbull Street. Mind you, Mayor, the driver of the tow car told me to drive my car to the garage in the presence of the officer. I asked the officer what had been the necessity of calling a tow car, if I was to drive the car to the garage myself. He made some foolish answer. When I arrived at the garage known as the Automotive Associates, Trumbull Street, I asked that some one connected with the garage drive over to the Police Station with me. You see, I had been told that I would have to go to the Police Station to get a release before I could reclaim my car. The operator of the tow car then told me that if a person went to the Station House with me I would have another penalty to pay. Therefore I left my car on the road in front of the garage and one of the garage employees went out to my car and drove it into the garage, where it stayed until I returned from the Station with the release.

Dozens and Dozens

While I was at the Station House I learned that there are dozens and dozens of cars towed off your streets every day. I also found that there have been thousands of cars towed off the streets, or driven to the garage by the owners, since the first of the year.

Now comes the pay off. I learned also while at the Station House that EVERY SINGLE CAR TOWED OFF THE STREETS, OR DRIVEN OFF BY THE OWNER AT THE REQUEST OF THE POLICE OFFICER, GOES TO ONE, I REPEAT, ONE GARAGE. THE SAME GARAGE. THE AUTOMOTIVE ASSOCIATES nicks each and every driver the tidy sum of $3 each. So let's assume that 4000 cars have been taken into custody at the request of the police, this means that Automotive Associates has cleaned up the magnificent sum of $12,000, all of which is clear profit.

Three Hours Late

This incident made me three hours late in getting home.

Naturally, as a former newspaperman, I was a little inquisitive as to the ownership of the Automotive Associates Garage. I thought there might be some political tie-up, or something. But imagine my surprise when I checked with the office of the Secretary of State to learn that the owners of the garage are not even Hartford residents. No indeed. They live outside of your fair city.

Please understand, Mayor, that I am bringing this matter to your attention because I feel that you are not aware of the "system" that I have outlined and I know you to be the type of person to frown on such manipulations going on under your administration.

EDWARD M. RYAN.

Waterbury.

NO INSPECTION LANES

They Have Already Been Proved Nothing But a Farce

To the Editor of The Courant:

If the article in The Courant Monday headed "Ten Benefits Cited in Auto Inspections" is inspired by the Motor Vehicles Department, I hope the department isn't getting ready to spring inspections on this State again. The war didn't give us much to be thankful for, but it did end, and we hope for all time, those inspection lanes that figures have proven had very little to do with cutting down death tolls on the highways, but was a good racket for the politicians who got their friends and relatives in as inspectors, easy jobs with good pay.

As an example of what kind of racket it was, I will give an instance of what happened to me at the Willimantic inspection lane just before the war.

I started through the lane but was told that my brakes needed attention.

"Where can I go to get them attended to?" I asked.

The inspector pointed to a garage, conveniently located close to the lane. Even a slow-witted person would perceive that the lane was made as convenient as possible to that garage, where the proprietor and several assistants were as busy as bees, taking care of "adjustments" for us poor devils. The owner could hardly waddle around, his pockets were so bulging with bills and silver. I paid him his fee of two dollars for five minutes work, went back to the lane and as if by a miracle, I passed.

No, I don't care for that sort of thing, and I hope motorists will protest a resumption of that inspection farce, which, as I said in the beginning of this letter, would benefit only a bunch of politicians and their ilk.

NUTMEG.

Hartford.

MILK PRODUCERS

Pasteurization Gives Them the Small End of the Deal

To the Editor of The Courant:

Marian Wells' letter on milk pleased me immensely. I was glad somebody, who knew the ground, had the courage to write. I am for raw milk. And there is a field here for free enterprise."

Imagine allowing western milk to come in and be repasteurized to avoid decay! Everybody that knows about pasteurized milk knows that it has to be given a drop of this and a shot of that before it is fit to feed babies.

Why is there not some way to bring milk, as nature made it, to our tables? Free enterprise may yet find a way. I hope so.

But it will be a fight. Ever since I was a young man, I have known of the highhanded pressure methods of big business in milk and how often it resulted in the producer getting the small end.

WARREN P. GRANT.

West Hartford.

MORE WHITEWASHING

The Hughes Probe Shows Little of the Real Issues

To the Editor of The Courant:

The current status of the Hughes investigation seems to be headed for a whitewash similar to the Pearl Harbor probe. The barrage of charges and counter charges has produced an aura of confusion which will probably completely blanket the real issues.

Elliott Roosevelt has hidden behind the familiar wheeze of an attempt to smear his father. Hughes prefers toe-dancing behind a story of his unwillingness to "kowtow" to Army officers. Meyers, Hughes' free spending (with other people's money) publicity man, became strangely missing.

Some $40,000,000 of the taxpayers' money has been spent and we have nothing to show for it, so far, except a few items in Meyers' expense account for showgirls, nylons, liquor and other entertainment, lavished upon those responsible for obtaining the contracts and appropriations for 101 planes which have never been delivered.

One fact, however, has been clearly established by stirring up this mess. If your proposition has been rejected by the experienced government experts, paid to pass judgment on such matters, don't let that stop you. Just hire yourself a personable public relations man or woman, give him a bagful of folding money and instruct him to "blow" it on the insiders who control our military, naval and technical experts. The chances are that you will get the contract and the money and, if you fail to deliver and somebody has the temerity to question that shortcoming, the insiders will help to bail you and them out of the mess. Also, the suggestion that such spending in the procurement of war-time contracts might be bribery will probably not be raised.

Finally, never make an appearance before a dignified Congressional investigating committee until and unless you have an appreciative audience, preferably teen-agers and bobby-soxers. They are more easily enthused by dramatic and irrelevant remarks and, therefore, more easily confuse the real issues.

HARLAN L. REYCROFT.

West Hartford.

RAGWEED GROWTH

The State Highway Department Should Mow Diligently

To the Editor of The Courant:

While driving about the State it is a pleasure to see the well-kept picnic areas along the highways. That is a credit to the State Highway Department as is also the cutting of the grass along the four-lane parkways. But there is one thing that seems not to be so well done as it was once. That is mowing the sides of the highway off the shoulders. In many stretches where guard rails are maintained the crews mow just around the posts and leave an unsightly mess beyond them.

Now that the ragweed season is here, these areas are productive of a lot of weeds growing up to pester those persons unfortunate to be afflicted with hay fever. Moreover, the Department is permitting so many bushes to grow up, including the detestable wild cherry that is always covered with worms' nests that [illegible] of the countryside is [illegible] Since the law places control of these areas in the hands of the Highway Department it would seem that the Department should be a bit more diligent in taking care of them.

COUNTRY LIFE LOVER.

Windsor.

HEIGHT OF ABSURDITY

To The Editor of The Courant:

"Critique's" letter concerning Serge Koussevitzky's marriage is the height of absurdity. Certainly music critics are not vindicated by such poor excuses.

This writer made one journey to Lenox and heard several broadcasts of the festival. The good Doctor was as marvelous as ever; the orchestra was a gem of perfection. Certainly, Mr. Critique, you cannot say that the great conductor's marriage was the cause of T. H. P.'s criticisms. I know my music and realize that a mature musician would not fall to pieces when conducting Beethoven. To a musician, his music comes before anything else. The Boston conductor is truly a musician.

R. BURKE.

Rockville.

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36
This Clipping From
LINTON, IND.
CITIZEN
AUG 25 1947

VICTROLA RIVALS 'LIVE' ORCHESTRA

New Instrument Aimed at Wider Range of Reproduction.

LENOX, Mass. (U.P.)—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitzky and the Boston Symphony Orchestra during this summer's Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduction of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra, in the course of a long program, played the Beethoven "Egmont" Overture. Midway in the performance, the "live" musicians ceased playing and the phonograph took over. The change, under the ideal acoustical conditions of the music shed, was almost imperceptible.

Not For Apartments

Of course, the instrument used as a de luxe model which will retail at $4,000 and is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000.

The phonograph demonstration was part of a day-long program called "Music for All" which traced the development of reproduction by phonograph, radio and television over the last 30 years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events, movies were made of the audience, to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature will be placed in each set.

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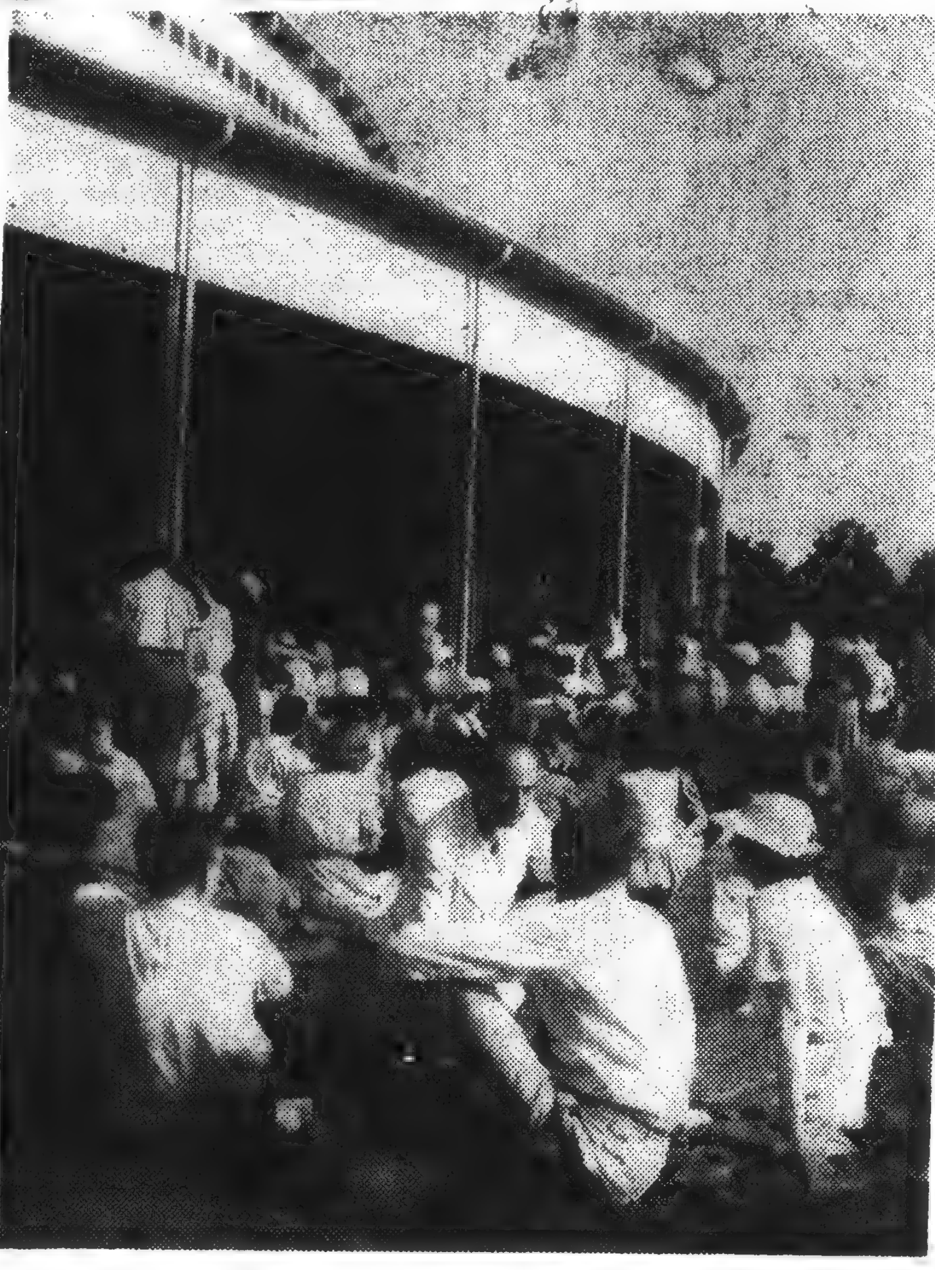
WORCESTER, MASS.
TELEGRAM
JUN 6 - 1948



AT MUSIC FESTIVAL

Audience enjoying a concert behind the shed at the Berkshire Music Festival, Tanglewood.

Music

TANGLEWOOD READY FOR BEST SEASON YET

By RAYMOND MORIN

The overseers at Tanglewood are preparing for the biggest season in the Berkshire Music Festival's 15-year history. This is no light undertaking because nearly 150,000 persons visited the Boston Symphony's Summer headquarters between Lenox and Stockbridge last year.

Activities will begin Sunday afternoon, July 18, with an all-Bach program in the Theater-Concert Hall. The following Tuesday night, an all-Mozart concert will be given. Three series of three concerts each will follow on the weekends of July 29, August 5, and August 10.

How do you account for Tanglewood's magnetic attraction?

Battle Inconvenience

Throughout the Fall and Winter, most of its patrons have heard great orchestras, conductors, and many more soloists. They have not encountered difficult transportation problems in doing so. After each of the Berkshire concerts they are required to crowd into a small space in an interminably long line of cars that crawl sluggishly down the mile-and-a-half stretch from the grounds to the center of Lenox.

They have to struggle to find a place to sleep and gasp at what it costs them If they have not reserved seats in the Shed, they frequently run the risk of being drenched and pray that the weatherman will be merciful for just a few more hours.

Yet, it is true that when they set out for Tanglewood these things hardly cross their minds. They know that they are headed for a place with an atmosphere to be found nowhere else.

Music Real Value

Tanglewood has a decorativeness, but it is incidental. Celebrities plod their way across the expansive grounds like everyone else . . . the press typewriters chatter away in great numbers. . .music begins at dusk and lasts into the night. . .thousands of people happily seat themselves on the ground and the huge Shed bulges with the more fortunate. . .the wonderful cleanliness and brilliant color reaches from where you sit to the very horizons of the Berkshire Hills.

In spite of all this, it is the music itself that creates the real incentive. The concerts are not social events. While you can don your best finery without becoming an object of sartorial curiosity, most people just try to dress comfortably. Even the boxes are so located they allow little opportunity for display.

The strongest evidence of music worship at Tanglewood is the attentiveness of its huge audiences. Of course there are always a few who flunk their concert manners and who really should have gone to a Western movie. And there are always those with an irrestible weakness for oral annotation to music.

Concerts Undisturbed

However, by and large, these audiences of 10,000 and more are remarkably quiet. The acoustics being what they are, each concert is a comparatively undistrubed pleasure from first row orchestra to far distances on the ground.

Again this year, Serge Koussevitzky has protected the welfare of his festival with music of interest and substance.

The Bach and Mozart programs are an eloquent prelude to the main series. They will include several lesser-known works like Bach's "Concerto in C Major, for Three Pianos and Strings."

Bach To Shostakovitch

The three succeeding series will explore widespread schools from Bach to Shostakovitch. The first American performance of Vaughan Williams' "Symphony No. 6" is of special interest, as is the appearance of Seymour Lipkin, Berkshire Center alumnus, almost on the wake of his Rachmanioff Contest Award.

While we are completely devoted to the great interpretive art that is Koussevitzky's, the podium appearances of Robert Shaw, Eleazar de Carvalho, and Leonard Bernstein will broaden the perspective. Each has proven his metier in similar assignments and the outlook has added intrigue.

Speaking of the Berkshire Festival's story did you know that there is a close tie between it and the Worcester Festival?

Henry Hadley conducted the Worcester Festival in 1924. Ten years later, he and 65 players from the New York Symphony Society made the horse-shoe ring and surrounding terrain of the Dan Hanna Farm in Stockbridge echo with symphonic music for the first time.

That Fall, what had been merely an experiment became a permanent project. Under the presidency of Miss Gertrude Robinson Smith, the Berkshire Symphonic Festival, Inc., was founded.

Like the Worcester Festival, the Tanglewood project had to defeat many challenges in order to survive. It needed better shelter than canvas, more space, coordinated management, and the essential attraction — music of unwavering excellence.

The real test came during the destructive years of 1940-41-42. Mild inconveniences developed into hardships but the still young tradition was kept alive.

All of these factors have created the magnet that draws America to its favorite Mecca of music during the Summer, and it looks as if its guardians have outdone themselves this year.

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PORTLAND, ME.
SUNDAY TELEGRAM
MAY 30 1948

Music World

By Helen Havener

New York, May 29.—Musical thought hereabouts has been pretty well deflected this week to the various summer festivals, chiefly, in these immediate environs, to the Berkshire Music Festival of mid-July and August, which draws by far the largest attendance of Manhattanites. Strikingly interesting things are in store, including the all-Bach and all-Mozart concerts which will precede the regular symphonic series, starting at Tanglewood on July 18.

Three young conductors, all proteges of Dr. Serge Koussevitzky, will share the conductorial honors with the veteran batonist this season. They are Eleazar de Carvalho, the Brazilian who has been receiving the finishing touches to his conductorial education in recent seasons at the Berkshire resort, Leonard Bernstein and Robert Shaw, the latter being scheduled to conduct a combined choral and orchestral program.

Dr. Koussevitzky will be on the podium for the final concert of the season, scheduled for Aug. 15, with a program of super-inspirational content, inclusive of both the Beethoven Eroica Symphony and the Sibelius Second.

It seems that the young modernists who started the Lemonade Opera last season are not the only ones who got the bright idea of presenting an opera based on Richard Brinsley Sheridan's play The Duenna this season. A week or so ago it was announced that these youthful and enterprising musicians would do the Prokofieff opus of that title with a new English text by Jean Karsavina as the opening bill of their season at the Greenwich Village Playhouse. Now it develops that a Spanish composer, Roberto Gerhard, has done a while new Duenna score, inspired by the Sheridan play which will have its world premiere at the festival of the International Society for Contemporary Music June 5 to 13 in Amsterdam.

tor, whose experience has been largely on Broadway, grapples sensibly, intuitively and effectively with compositions that have no remote relationship to the Great White Way. Critics welcomed the orchestra with enthusiasm to the limited roster of the city's top ensembles.

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DAVENPORT, IOWA
DEMOCRAT & LEADER
MAY 2[illegible]

THE NEW SIXTH

. . . symphony by Ralph Vaughan Williams which received its premiere in London last month will be performed for the first time in this country during the Berkshire Music Festival with Serge Koussevitzky conducting the Boston Symphony orchestra. The work by the 75-year-old British composer takes an hour and a half to play. Other works newly announced for the festival are Prokofieff's Violin concerto with Isaac Stern as soloist and the same composer's "Romeo and Juliet" suite No. 2. Eleazar de Carvalho will conduct Siqueira's "Nordestina" and in Robert Shaw's program will be Brahms "Requiem" and Debussy's "The Blessed Damozel."

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LITTLE ROCK, ARK.
GAZETTE
MAY 30 19[illegible]

Bach's "Brandenburg Concerto No. 6 in B-Flat" is the fifth of Bach's works in this form, performed by Serge Koussevitzky and the Boston Symphony Orchestra, released by RCA Victor. Recorded at Tanglewood, Mass., during the Berkshire Music Festival, it may be questioned whether Bach's music has ever been more beautifully and expressively presented. A feature of the work is the concertino for two violas, played with consummate artistry by Joseph de Pasquale and Jean M. Cauhape. Album of two disks, RCA Victor.

Rossini's "William Tell—Overture," has been newly recorded by Andre Kostelanetz and his Orchestrta. The music finds in Mr. Kostelanetz a congenial interpreter, while the excellence of the recording makes it take precedence over the old poorly recorded version by Toscanini and the NBC Symphony Orchestra. Album of two disks, Columbia.

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LYNN, MASS.
ITEM
MAY 28 1948

Piston Symphony Wins Hub Prize

BOSTON, May 23—(AP)—Harvard Professor Walter Piston's Third Symphony has been chosen winner of the Boston Symphony Orchestra's $1,000 Horblit Award for 1948.

Prof. Piston's Pulitzer prize-winning composition will be presented by Dr. Serge Koussevitzky, conductor of the Boston Symphony and a member of the Horblit selection committee, at the Berkshire Music Festival at Tanglewood, July 31.

The award, established last year by Mark M. Horblit of Boston, is intended to recognize outstanding symphonic compositions by United States residents.

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SALT LAKE CITY, UTAH
DESERET NEWS
[illegible]

Allen Jensen to Study With Serge Koussevitzky

ALLEN JENSEN, MUSICAL director and conductor of the Intermountain Little Symphony, announced today he will study with Dr. Serge Koussevitzky, famous conductor of the Boston Symphony Orchestra, at the Berkshire Music Festival, Lennox, Mass., beginning July 5.

Serving as a laboratory for Dr. Koussevitzky's conducting classes will be the Boston Symphony.

IN ADDITION TO HIS work with the Boston conductor, Mr. Jensen plans to study early and modern music under Aaron Copland and Julius Herford, orchestral conducting with Leonard Bernstein, and has plans to participate in actual performances of the Brahms Requiem, Stravinsky's Oedipus Rex and Mahler's Second Symphony under direction of Hugh Ross and Robert Shaw.

He will also study aspects of music, consisting of talks on music literature, score analysis, and various phases of orchestral, choral and operatic music under noted specialists of each field.

[117]

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HARTFORD, CONN.
TIMES

JUN 3- 1948

Tanglewood Donor Dies at Concord

Conccord, Mass. — Mrs. Rosamond Sturgis Dixey Brooks Hepburn, 60, a donor of the 210-acre estate Tanglewood, near Stockbridge, Mass., for the annual Berkshire Music Festivals conducted by the Boston Symphony Orchestra, and wife of Andrew H. Hepburn, Boston architect, died Tuesday at her home on Lowell Road.

Mrs. Hepburn donated the property as the site for the summer festivals in 1937 with her aunt, the late Miss Mary Aspinwall Tappan. The gift permitted Dr. Serge Koussevitzky, conductor of the Boston Symphony, to implement his long-cherished dream of developing a festival and music center rivaling that at Salzburg, Austria.

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LOUISVILLE, KY.
COURIER-JOURNAL

MAY 30 1948

Berkshire Festival

The Berkshire Festival, at Lenox, Mass., will open July 29 under Serge Koussevitzky, preceded by four Bach and Mozart programs, July 18, 20, 25 and 27.

Chicago will have two series of outdoor concerts: one in Grant Park opens June 23, and another, at Ravinia, will begin June 29.

Nearer home, the Cincinnati Summer Opera Association will open its annual season at the "zoo" June 27 with a performance of "Der Rosenkavlier." Tickets for the Cincinnati productions will be on sale in Louisville at the Shackleton Piano Company.

The premiere of a new American folk opera by Kurt Weill, "Down In the Valley," will be given in mid-July at Indiana University, Bloomington. Marion Bell is scheduled to have the feminine lead, and Ernest Hoffman will conduct.

The Indianapolis Symphony Orchestra will open a series of outdoor concerts July 18.

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MINNEAPOLIS, MINN.
MORNING TRIBUNE

MAY 30 1948

Adyline Johnson Joins MacPhail Staff

William MacPhail announced Saturday that Adyline Johnson will join the MacPhail School of Music voice faculty. She will study opera at the Berkshire music camp from July 5 to Aug. 15. Boris Goldovsky will direct the opera and Serge Koussevitsky the orchestra. On Sept. 1, Miss Johnson will return to Minneapolis to take up her duties as teacher and to continue her studies under Clara Williams.

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HARTFORD, CONN.
TIMES

MAY 29 1948

Festival to Open With Bach, Mozart

The Boston Symphony Orchestra under Serge Koussevitzky will open the Berkshire Festival at Tanglewood with two pairs of weekend concerts devoted to the music of Bach and Mozart.

Sunday afternoon, July 18 (Bach)

Brandenburg Concerto No. 3 in G major for strings; Cantata No. 65, "Sie Werden aus Saba Alle Kommen" (tenor, bass, chorus); Concerto in D minor for three pianos and strings (soloists: Lukas Foss, Bernard Zighera, Ralph Berkowitz); Suite No. 2 in B minor for flute and strings (soloist: George Laurent); Concerto in C major for three pianos and strings.

Tuesday evening, July 20 (Mozart)

Symphony in C major, K. 338 (34); Serenade, "Nacht Musique," for winds, K. 388; Piano Concerto in G major, K. 453 (soloist: Lukas Foss); Symphony in E flat major, K. 543 (39).

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SYRACUSE, N. Y.
HERALD JOURNAL

JUN 2 - 1948

Opera Star Sings Tonight

GUEST ARTIST with the General Electric Chorus, Robert Kirk, director, mixed in a concert in the Syracuse Museum of Fine Arts to[illegible] o'clock will be Maria San Filippo, soprano, member of the Metropolitan Opera Association [illegible] one-time scholarship winner [illegible] Berkshire Music Festival. [illegible] Tanglewood" there, she sang the soprano lead in Mozart's "Cosi fan tutte."

Miss San Filippo, who with her mother, is passing her vacation with her brother-in-law and sister, Mr. and Mrs. Walter T. Lowe, in Mattydale, is a pupil of Vera Curtis, former Metropolitan Opera coach. Her favorite role is Santuzza in Mascagni's opera, "Cavalleria Rusticana." Among her other rules are Leonora in "Il Trovatore" and "Butterfly" in "Madame Butterfly."

Tonight Miss San Filippo will sing "My Hero" from "The Chocolate Soldier," Santuzza's aria from "Cavalleria Rusticana," Schubert's "Serenade" and Lieurance's "From the Land of the Sky Blue Water." Her accompanist will be Miss Mary Humphries of Syracuse. Miss San Filippo, daughter of Mrs. Alberto San Filippo and the late Mr. San Filippo, lives in New York City.

Her father, a singer, was known in New York and in the South. Her grandfather was town band leader in Sciacca, Provence of Agrigento, Sicily. Miss San Filippo, born in the States, was educated in this country.

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 1 1948

A crew of 12 men is getting the grounds and buildings at Tanglewood, Mass., in shape for the opening of the Boston Symphony summer concert season on July 18. The Berkshire Music Center will open for the season on July 5. A new reception room and music store will be located near the box office at the main entrance. The entrance itself will be widened to about 45 feet.

A Bach program on the afternoon of July 18 will be conducted in the Theatre-Concert hall by Dr. Serge Koussevitzky. It will include the Brandenburg Concerto 3, in G major, for strings; Cantata 65, "Sie Werden aus Saba Kommen," for tenor, bass and chorus; Concerto in D minor for three pianos and strings with Lukas Foss, Bernard Zighera and Ralph Berkowitz as the soloists; Suite 2, in B minor for flute and strings with Georges Laurent as soloist; and the Concerto in C major for three pianos and strings. This program will be repeated on the evening of July 27.

An all-Mozart program will be directed by Dr. Koussevitzky on the evening of July 20. It will include Symphony in C major, K. 338 (34); Serenade ("Natch Musique") for Winds, K. 388; Piano Concerto in G major, K. 453 with Lukas Foss as soloist; and Symphony in E flat major, K. 543 (39). This program will be repeated on the afternoon of July 25.

44

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WORCESTER, MASS.
GAZETTE

JUN 3 - 1948

Donor of Tanglewood Dies in Her Concord Home

LENOX, June 3 — Mrs. Rosamond (Dixey) Hepburn, about 61, wife of Andrew Hopewell Hepburn, an architect, died last night in her home at Concord.

She and her aunt, the late Miss Mary (Aspinwall) Tappan in 1937 gave Tanglewood at Lenox to the Boston Symphony Orchestra. A native of Boston, Mrs. Hepburn was the daughter of Richard C. and Ellen Strugis (Tappan) Dixey. Her father was an eminent musician, her mother was an equally distinguished artist, some of whose murals may be seen in the Tanglewood administration building.

Mrs. Hepburn's mother enlarged and improved the Tanglewood gardens, which her maternal grandfather, William Aspinwall Tappan, laid out many years before. Mrs. Hepburn spent most of her early life and later her Summers at 200-acre Tanglewood. She was a member of Chilton Club of Boston, Lenox Club at Lenox and Trinity Episcopal Church, Lenox.

Mrs. Hepburn was twice married. She and her first husband, Gorham Brooks, were divorced. Survivors besides her husband are two sons and two daughters by her first marriage. A brother, Arthur Sturgis Dixey, died when in the American diplomatic service at Seoul, Korea.

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WASHINGTON, D. C.
STAR

MAY 30 1948

Hayes Bureau Lists 7 Major Concerts For 1948-49 Season

The Patrick Hayes Concert Bureau announces seven major concerts for next season. The successful piano series, inaugurated last season, will continue with recitals by Rudolf Serkin, Guiomar Novaes and Artur Schnabel on three Monday evenings, November 29, February 14 and March 14, respectively. Although Mme. Novaes has appeared here frequently as symphony soloist and recitalist, this will be the first recital she has given in Constitution Hall.

Mr. Hayes will bring the Robert Shaw Chorale of 32 voices for its first local hearing on Sunday, April 10. Mr. Shaw is famed for his choral conducting and recordings, especially that of Bach's "Mass in B Minor." He recently has been appointed by Dr. Koussevitsky a guest conductor at Tanglewood for this summer's Berkshire Festival. Another Sunday afternoon event will be a concert by the New York Philharmonic Orchestra with Bruno Walter conducting on May 1. This concert will be broadcast as one of the regular Sunday afternoon series of the Philharmonic over CBS. Burl Ives will return for an evening of folk songs on Tuesday, March 1

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This Clipping From
JACKSONVILLE, FLA.
TIMES-UNION

JUN 4 - 1948

MUENCHES TAKE OVER

BOSTON (UP) — The un-New Englandish name of Muench promises to become a power in this realm of the Lowell's Cabots and Lodges. Charles Muench will take over the baton of Serge Koussevitsky as permanent conductor of the Boston Symphony next Spring and Charles Lawrence Muench, president of Hood Rubber Co., has just become president of the chamber of commerce. The two men are not related.

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUN 5 - 1948

Four Will Win Vocal Awards

Winners of the four free scholarships to the National Academy of Vocal Arts, 6 Fifth Ave., will be chosen next Saturday afternoon, June 12, at 2 p. m. in the Julia Richman High School, Second Ave. and 67th St. The scholarships are offered in cooperation with the New York City Board of Education.

Eight finalists from June graduating classes of the city high schools will come before the board of judges Saturday. On the board will be Peter J. Wilhousky, assistant director of music, Board of Education; Arthur Lessac, director of the academy; Vivian Della Chiesa and Donald Dame, opera, concert and radio stars, and Constance Keene, concert pianist.

Miss Keene and Mr. Dame were both scholarship winners at the beginning of their professional careers. Mr. Dame won scholarships at Western Reserve and Juilliard School of Music. Miss Keene won the contest of the Madrigal Society of New York, the gold medal of the Federated Music Clubs (for four years in succession), the Naumburg Foundation Award, and a scholarship to the Berkshire Music Center at Tanglewood.

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This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 6 - 1948

MASSACHUSETTS

Probably no State in the Union boasts more historic landmarks than does the State of Massachusetts. Here is where America began. Here the Pilgrims struggled, and the Patriots fought to gain and preserve freedom.

To the vacationist Massachusetts offers splendid recreational facilities ranging from the sand dunes and marvelous bathing beaches of Cape Cod to the verdant beauty of the Berkshire Hills.

The long arm of Massachusetts' Cape Cod stretches out into the cool Atlantic to capture soft breezes and the salty tang of the sea. Thoreau said that Cape Cod was not to be found in words, pictures or maps. It must be seen, smelled, felt, and heard.

From the two beautiful new bridges spanning the Cape Cod Canal is an enchanting land of scrub pine and sand dunes, of quaint elm-shaded villages and thrilling ocean vistas. Smooth, safe beaches and delightfully warm ocean waters welcome you.

Cape Cod offers many attractions. There are Summer theaters, artists and writers colonies, interesting antique shops, tennis, baseball and polo. Picturesque windmills add their charm, the oldest, at Eastham, still producing corn, "ground with the wind."

Modern highways and winding, hide-and-go-seek byways carve Cape Cod into jig-saw-puzzle parts, carrying you over moor and dune past delightful original Cape Cod cottages. There is every variety of splendid accommodations for food and lodging, from swank hotels to cozy inns, snug tourist homes and charming cabins.

From the sapphire sea to the beckoning Berkshire Hills is but a short and oh-so-pleasant journey. These rolling New England hills invite hiking and riding in Summer, fine skiing in Winter.

Those who drive over the Mohawk Trail will never forget its beauty. Through the four seasons it remains one of Massachusetts' outstanding attractions. In Summer it reveals the rolling green sea of hills, and in the Fall when the mountain foliage blushes, the sight is breath-taking!

The highlight for most tourists is regal Mount Greylock, near North Adams, with its fine motorway to the top. For hikes there are two splendid trails, Hopper and Cheshire Harbor: for skiers, the mighty Thunderbolt, catapulting 1,800 feet into the broad valley below.

Stockbridge becomes the musical capital of the world in Summer, when Dr. Serge Koussevitzky directs the Boston Symphony Orchestra in the Berkshire Symphonic Festival. Here, too, Broadway and Hollywood thrive on mountain air at the Berkshire Player's famous Summer theater.

Pittsfield, former home of Oliver Wendell Holmes, thriving industrial city located in the center of this delightful region, is convenient to all its natural attractions. From this locality were mustered troops led by Colonel Ethan Allen at Ticonderoga.

Lenox and Lee have beautiful mansions and estates. Williamstown, attractive doorway to the Berkshire Hills, is also the home of Williams College with its famous campus.

You'll find splendid accommodations everywhere in the Berkshires and friendly folk ready to welcome you to a Summer of rest and fun.

For the seasoned fisherman, or for the novice eager for a new thrill, the waters off the north coast are one of the favorite haunts of the mighty tuna. For the bather and sun-worshipper, there are wide sandy beaches, like those at Ipswich, Plum Island, Swampscott and Lynn.

South Shore resorts offer the Summer visitor an unsurpassed variety of sports, lovely scenery and historic spots. Here you can revel in the joys of bathing, boating, fishing, canoeing, hiking and horseback riding. Fine golf courses and well-kept tennis courts dot the shore from Boston to the Cape Cod Canal.

You'll find it hard to equal the beaches at Plymouth, Scituate and Wollaston on Quincy Shore Drive, or Nantasket Beach, where an amusement park offers entertainment for the whole family.

For a free illustrated booklet describing Massachusetts' recreational facilities write

MASSACHUSETTS DEVELOPMENT COMMISSION,
Dept. M-34, STATE HOUSE,
BOSTON, MASSACHUSETTS.

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This Clipping From
ZANESVILLE, OHIO
NEWS

JUN 4 1948

CONDUCTOR

Prof. J. H. Bloom Chosen To Attend Music Center

NEW CONCORD — Professor John H. Bloom, head of the Conservatory of Music of Muskingum college has been chosen as one of the 15 conductors from throughout the nation to attend the Berkshire Music Center at Tanglewood, Mass.

This is the summer festival of the Boston Symphony orchestra under the direction of Serge Koussevitsky. Prof. Bloom will engage in conducting under Robert Shaw, the choral director.

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This Clipping From
SAN FRANCISCO, CALIF.
NEWS

JUN 3 1948

New Policy Shaping on Concerts

By Marjory M. Fisher
The News Music Editor

It is good news that Dmitri Mitropoulos has been secured by the Art Commission to inaugurate its new policy whereby the Civic Symphony concerts will be given as a May Music Festival in 1949 rather than scattered throughout the regular symphony season.

That the concerts will be given in the Opera House rather than the Civic Auditorium, is a distinct advantage both for conductor and audiences.

The Athens-born Mitropolous has long been regarded as one of the top ranking conductors in the country and it would be a pity if he had to make his San Francisco debut under the acoustical handicaps of the Auditorium. The chances are that he might not have come under the old plan.

As it is, the conductor knows San Franciscans will hear the best he has to give, and San Franciscans know that the present conductor of the Minneapolis Symphony and frequent guest conductor of Boston Symphony and New York Philharmonic will undoubtedly provide an exciting and refreshing musical experience as guest conductor of the San Francisco Symphony next May.

Spinster Dinner

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This Clipping From
NAUGATUCK, CONN.
NEWS

JUN 4 - 1948

Adele Addison, Gifted Young Soprano, To Appear Oct. 29

The Women's Study Club, which for many years has sponsored programs of cultural and educational benefit to the borough of Naugatuck, is introducing a new concert-lecture series for its 1948-1949 season. Mrs. Jesse F. Davis, chairman, has announced three concerts and one lecture to be held on Friday evenings during the fall and winter months, at the Hillside Congregationl church auditorium. Artists of first quality have been engaged, and the keenest interest and enthusiasm for the new venture is being shown by residents of Naugatuck, Middlebury, and Waterbury.

The opening attraction, on the evening of October 29, is a concert by Miss Adele Addison, gifted young Negro soprano, who has already won the admiration of local music-lovers through her appearance as guest soloist with the Naugatuck Men's Chorus last December. A year ago, Miss Addison was one of ten young people personally selected from a group of 2500 of the country's most promising young musicians by Dr. Serge Koussevitsky, conductor of the Boston Symphony, to receive a scholarship for study at Tanglewood, the orchestra's summer music center in the Berkshires. Miss Addison, who possesses a most unusual talent and great personal charm, appeared twice last March as soloist with the Boston Symphony Orchestra at Symphony Hall, and received only the highest praise from Boston critics for her artistry and rarely beautiful voice.

BEARING FRUIT

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This Clipping From
CHICAGO, ILL.
DEFENDER

JUN 5 - 1948

26-Year-Old Symphony Conductor Makes Debut

By Chauncey Northern

NEW YORK — Town Hall rang with applause recently when Everett Lee, 26-year-old symphony conductor made his formal debut directing the Cosmopolitan Little Symphony, an interracial group of men and women formed a year ago by Lee.

Last season Lee directed the orchestra for the shows, "On the Town," and "Carmen Jones," both hit on Broadway. He was the first and only Negro to conduct a white orchestra on the great white way.

Vested with rich experience at station CBS New York as violinist and director, and three years as teacher at the Birkshire Festivals with Koussevitsky and at Columbia University's workshop for the opera, Lee was naturally at home when he stepped before the 36 professional musicians comprising his orchestra.

The entire performance showed thorough work on each score which was presented with true imagination, excellent reading and musicianship.

The well-balanced program opened with, Concerto Grosso for the Orchestra in D minor by Vivaldi.

Other offerings were, "Symphony No. 2 in D major" by Beethoven and "Brief Elegy" a modern composition by the Negro composer, Ulysses Kay who was in the audience. "The Comedians" a modern work by Kabalevsky completed the program. This was brilliantly done, with brisk tempo and melodic line. This orchestra under the skill direction of the talented youngster, is destined to make musical history.

Virginia Mae Watters, coloratura soprano, guest soloist sang the well known, "O Zittre nicht, from, "The Magic flute" by Mozart and Zerbinetta's Aria, from "Ariadne auf Naxos" by Strauss.

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ROANOKE, VA.
TIMES

JUN 6 -

THE BOSTON SYMPHONY Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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FLINT, MICH.
JOURNAL

JUN 6 1948

Berkshire Festival

Boston—UP—The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this Summer with two pairs of week-end concerts devoted to the music of Bach and Mozart.

The concerts will be given at the theater-concert hall at Tanglewood, the Summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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This Clipping From
WHEELING, W. VA.
NEWS-REGISTER
JUN 6 - 19

What About the Ninth?

A controversy has developed about the latest recording of the Beethoven "Choral" symphony, the ninth. The performance given last summer during the Berkshire festival was recorded in the Shed at Tanglewood by RCA-Victor. The orchestra was nothing less than the incomparable Boston conducted by Koussevitsky. The chorus was directed by Robert Shaw, while James Pease, basso, headed the list of soloists. The recording was released not very long ago as RCA-Victor DM-1190.

After reading at least a half dozen generally unfavorable reviews, at last I have managed to hear the album on my own equipment. My conclusion? Well, for one thing, the shellac surfaces are unforgivably bad for peace-time manufacturing conditions. During the war we willingly bought records that were much worse, but the manufacturers had a good alibi. For another thing, the acoustics of the Tanglewood Shed appear to be responsible for "diffuse" recording. I should guess that the Shed was empty when the recording was made.

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SCRANTON, PA.
SCRANTONIAN
JUN 6 - 194

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this Summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater - concert hall at Tanglewood, the Summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

Free music is being offered to New York this Summer by local 802 of the American Federation of Musicians. The musicians will be paid by the union out of funds derived from its recording and transcription royalty fund.

According to the union, about 250,000 people will hear the programs. Tentatively scheduled are 675 performances at public schools, veterans' and [illegible] hospitals, home for the [illegible] and infirm, and settlement [illegible]

Mary Bothwell, soprano, will be guest soloist at the festival in Williamsport, Pa., on June 19 under the auspices of the United Singers of Pennsylvania. On Aug. 14 she will be soloist at the festival in Brevard, N. C., and then will sail for London for appearances at the promenade concerts in Albert Hall.

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This Clipping From
PHILADELPHIA, PA.
NEWS

JUN 2 - 1948

noon.

* * *

RADIO COMEDIAN HENRY MORGAN will be in town the week of the Republican convention to stage his own campaign for the presidency under the slogan: "Morgan—Never!" . . . The comic will hold press conferences and we understand several delegates already have assured Henry's promoters that his name will be on the ballot. Among other things Morgan will make five personal appearances at the Earle theater, June 24. The date, by a coincidence, will also see the premiere of Morgan's new film, "So This Is New York," at the Earle. . . . Eddie Sherman who gave up booking here in favor of Hollywood, sends a postcard from Holland. Eddie's on tour looking over the European movie industry with an eye to producing a picture or two abroad. . . . Phil Colbert, brother of Helen Colbert (last year's Marian Anderson award-winner) is now doing the vocals for Luis Russell's band. . . . Gordon Staples, young local violinist, won a full scholarship to the Boston Symphony's student orchestra at Tanglewood. . . . The Passyunk Avenue Businessmen's association is planning a July 4th festival along the lines of Walnut st's Devon show, with such added touches as folk songs and international dance fetes.

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This Clipping From
NEW YORK, N. Y.
TIMES

JUN 6 - 1948

MASSACHUSETTS

Bunker Hill Celebration, Charlestown, June 27.

Berkshire Music Festival, Tanglewood, near Lenox, July 18-Aug. 15.

Pilgrim Progress, Plymouth, Aug. 6, 13, 20, 27. Re-enactment of procession of Pilgrims from homes on First Street to Fort on Burial Hill.

Fishermen's Memorial, Gloucester, Aug. 8. Annual tribute to departed fishermen at 2:30 P. M.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 3 - 1948

Last Rites Are Held for Mrs. Hepburn

Tanglewood Donor Helped Koussevitzky Realize a Dream

CONCORD — Funeral services were held at the Unitarian Church here this afternoon for Mrs. Rosamond Sturgis Dixie Brooks Hepburn, 60, who donated her 210-acre estate, Tanglewood, between Lenox and Stockbridge, to the Boston Symphony Orchestra in 1936. Mrs. Hepburn, wife of Andrew H. Hepburn, Boston architect, died Tuesday at her home on Lowell Road.

Mrs. Hepburn donated the property with her aunt, the late Miss Mary Aspinwall Tappan. The gift permitted Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to implement his long-cherished dream of developing a festival and music center rivaling that at Salzburg, Austria. Dr. Koussevitzky is now vacationing in Saratoga, N.Y.

The estate overlooks and borders Lake Mahkeenac. Mrs. Hepburn decided to make the gift to the Boston Symphony Orchestra while listening to a Festival concert one afternoon after the location was changed to Tanglewood from Holmwood, the former Vanderbilt estate, now the Foxhollow School for Girls.

Mrs. Hepburn was a granddaughter of William Aspinwall Tappan, who laid out the estate in 1849. During the 1850's Nathaniel Hawthorne wrote "The House of Seven Gables" and "Tanglewood Tales" while living in a cottage on the property. A replica of the "Little red cottage" is nearing completion and will be dedicated July 24.

Tanglewood was a wild spot in the woods near the cottage where children used to play. They visited Mr. Hawthorne regularly to hear him spin tales of ancient mythology which later became "Tanglewood Tales," from which the estate later drew its name.

Active for many years in Boston music and dramatic circles, Mrs. Hepburn was a member of the Chilton Club and the Vincent Club. Her marriage to Gorham Brooks was terminated by divorce in 1941 and she married Mr. Hepburn later that year. He was the architect for the restoration of Williamsburg, Va., and is a member of the firm of Perry, Shaw & Hepburn in Boston.

Surviving are two daughters, Mrs. Curtis Prout, and Miss Violet Brooks, and two sons, Peter and Shepherd Brooks.

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BLACKWELL, OKLA.
JOURNAL-TRIBUNE

JUN 6 1948

Fritz Busch, musical director of the Cincinnati May Festival, has been engaged to conduct the festival again next year.

It is one of the high spots in Cincinnati's musical life, which is by no means restricted to the spring or winter.

The Cincinnati summer opera will open on June 27 with a performance of Strauss' "Rosenkavavalier." Mary Henderson, Metropolitan Opera soprano, will sing the role of Sophie.

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart.

The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass.

The Bach program will be given July 18 and the Mozart on July 20.

Free music is being offered to New York this summer by local 802 of the American Federation of Musicians.

The musicians will be paid by the union out of funds derived from its recording and transcription royalty fund.

According to the union, about 250,000 people will hear the programs.

Tentatively scheduled are 675 performances at public schools, veterans' and municipal hospitals, homes for the aged and infirm, and settlement houses.

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TROY, N. Y.
OBSERVER & BUDGET

JUN 6 - 1948

The Boston Symphony Orchestra, under Serge Koussevitzky's direction will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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ASHEVILLE, N. C.
TIMES

JUN 6 - 1948

World Of Music

Soprano Mary Bothwell To Sing At Brevard Before Sailing For London

NEW YORK (UP)—The Texas composer, Don Gillis, is making an impression not only in his native habitat but throughout the 48 states.

His latest distinction will come on June 6, when he will be awarded a degree of doctor of music by Texas Christian university. At the ceremony, a concert will be performed consisting entirely of his works.

The compositions of Gillis have been played by most of the country's big symphony orchestras. The premiere of his "Symphony Five-and-a-Half" was conducted by Arturo Toscanini with the NBC Symphony last September.

His newest work, now in composition, will be in keeping with his American musical tradition. It is an orchestral suite based on the story of Sam Houston, the Texas pioneer. It was commissioned by Efrem Kurtz, conductor of the Houston Symphony orchestra, who will give its first performance in Houston next fall.

* * *

Mary Bothwell, soprano, will be guest soloist at the festival in Williamsport, Pa., on June 19 under the auspices of the United Singers of Pennsylvania. On Aug. 14 she will be soloist at the festival in Brevard, N. C., and then will sail for London for appearances at the promenade concerts in Albert hall.

* * *

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* * *

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According to the union, about 250,000 people will hear the programs. Tentatively scheduled are 675 performances at public schools, veterans' and municipal hospitals, homes for the aged and infirm, and settlement houses.

Astrid Varnay, noted for her many Wagnerian roles at the Metropolitan Opera House, has switched to the Italian side, apparently with considerable success. The soprano sang her first Italian role at the Palacio des Bellas Artes in Mexico City last week, appearing as Leonora in "Il Trovatore."

The audience held up the performance for five minutes with an ovation after her aria in the first act. Miss Varnay also is singing the leading soprano roles in "La Gioconda," "Otello" and "Aida" in Mexico City this month.

* * *

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Mary Henderson, Metropolitan Opera soprano, will sing the role of Sophie.

* * *

Virginia MacWatters, young American soprano who sang with Guatemala Symphony Orchestra earlier this year, will return to Guatemala City in mid-July for six operatic appearances. She then will leave for Hollywood to be soloist with the Philadelphia Orchestra under Eugene Ormandy at the Hollywood Bowl in August.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 9 - 1948

City Notes

—Miss Anne Talbot, daughter of Mr. and Mrs. Leland C. Talbot of 293 Pomeroy Avenue, and Miss Nancy Walker, daughter of Mrs. Nelson M. Walker of 275 South Street, have taken summer positions with the Boston Symphony [illegible] at Tanglewood.

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This Clipping From
AUSTIN, TEXAS
AMERICAN STATESMAN
JUN 6 1948

Fine Arts Faculty Ranges Far Afield To Get Summer Posts

Faculty members of the Department of Music of the University of Texas will go to leading music centers of Europe and the United States to study and teach during the summer.

Helen Haupt, pianist, will sail for London on June 14. After two weeks in England she will proceed to St. Andrews University, Scotland, where she will attend the summer course in Traditions of European Civilization. Following that she will be on hand for the internationally famous Edinburgh Festival of Fine Arts to take place the latter part of August and first of September.

Jay Dietzer, assistant conductor of the University Symphony Orchestra will be a pupil of the great conductor, Serge Koussevitzky, at the Berkshire Massachusetts Summer School and Festival.

The head of the Piano Department, Dalies Frantz, will conduct his annual Master Class for the Lamont School of Music of the University of Denver, beginning on June 21. Lois Zebel, teaching fellow, will be assistant to Mr. Frantz for the first summer session.

The University of California at Los Angeles will receive Charlotte Dubois, assistant professor of music education, as summer guest professor.

Joan Kuhlman, instructor in piano, will resume her study with the noted European teacher, Casadesus, at Fontainbleu, France.

Studing with outstanding American teachers of piano are Verna Harder who will be a member of Guy Maier's Master Class at Santa Monica, Calif., and Betty Jean Huser, who will work with Carl Friedberg in Kansas City.

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This Clipping From
HENDERSON, TEXAS
TEXAS NEWS

JUN 6 1948

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JUN 6 - 1948

* * *

Berkshire Festival Programs Set

PROGRAMS are announced by Serge Koussevitzky for the 1948 Berkshire Festival at Tanglewood in Lenox, Mass. The Festival opens with an all-Bach program in the Theater-Concert Hall on Sunday afternoon, July 18, and an all-Mozart program on Tuesday evening, July 20. The Mozart program will be repeated on Sunday afternoon, July 25, and the Bach program on Tuesday evening, July 27.

Concerts by the full Boston Symphony Orchestra in the Shed follow:

Series A—July 29, Serge Kousservitaky conducting: Bach, Suite in D. major, No. 3; Hindemith, Mathis der Maler; Beethoven, Sympohny No. 5; July 31, Koussevitzky: Piston, Symphony No. 3; Prokofieff, Violin Converto No. 1, Isaac Stern soloist; Brahms, Symphony No. 1; Aug. 1, Leonard Bernstein conducting: Haydn, Symphony No. 104; Mahler, Symphony No. 2 (Resurrection) with chorus and soloists.

Series B—Aug. 5, Koussevitzhy; Beethoven, Symphony No. 6; Stravinsky, Oepidus Rex, with male chorus and soloists; Aug. 7, Koussevitzky; Prokofieff, Romeo and Suite No. 2; Vaughan Williams, Symphony No. 6; Strauss, Don Quixote, Gregor Piatigorsky soloist; Aug. 8, Eleazar de Carvalhc conducting; Beriloz, Fantastic Symphony; Villa Lobos, Madona; Falla, El Amor Brujo; Siqueira, Nordestina.

Extra concert, Aug. 10—Koussevitzky: Tschaikowsky, Symphony No. 6; Piano Concerto No. 1, Seymour Lipkin soloist; Overture 1812.

Series C — Aug. 12, Leonard Bernstein: Weber, Overture to Der Freischutz; Stravinsky, Petrouchka; Shostakovitch, Symphony No. 5; Aug. 14, Robert Shaw: Debussy, The Blessed Damozel; Brahms, Requiem, chorus and soloists; Aug. 15, Koussevitzky: Beethoven, Symphony No. 3; Sibelius, Symphony No. 2.

* * *

ODDS 'N ENDS: Dr. Serge Koussevitzky, Boston Symphony conductor, was awarded the National Music League's 1947-48 award in New York recently "as the conductor who contributed the most outstanding service to young American musicians." The dean of America's conductors was chosen by a poll of music editors of more than 500 newspapers . . . Antal Dorati of the Dallas Symphony has been named music director of the World's Fair of Music, Grand Central Palace, New York, July 19-24. . . . A $1,000 prize for the outstanding musical composition to be submitted in a world-wide contest" is offered by the 80-year-old Peabody Conservatory of Music, Baltimore 2. Information may be obtained from Joseph Weisman at the conservatory. . . . Ogunquit Art Center, Ogunquit, Me., a non-profit artists organization, will hold its 28th annual national exhibition of paintings, July 3-Sept. 6, composed of works by professional artists. . . . A loan exhibit of woodblock color-prints, oils, pastels and watercolors by Jane Berry Judson, is on display during May and June in the Cordelia A. Greene Library, Castile. Miss Judson and her sister Frances Judson lived many years in Castile. Besides prints and paintings which she did in Europe, much of her work consists of studies in and around Castile.

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EL PASO, TEXAS
TIMES
JUN 6 1948

Bach, Mozart Programs Planned

New York. (UP) — The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Bershire Festival this Summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the Summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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HOUSTON, TEX.
POST
JUN 6 1948

Opening Programs Set For Berkshire Fetes

BOSTON, June 5.—(Sp)—The Boston Symphony orchestra, under Serge Koussevitzky, will open the Berkshire festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart.

The concert[illegible] will be given in the theater-concer[illegible]t Tanglewood, summer home of the orchestra in Lenox, Mass.

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NEW YORK, N. Y.
TIMES
JUN 6 - 1948

BAY STATE'S VACATIONLAND AS VARIED AS NATION'S

By JOHN H. FENTON

BOSTON—Vacationists headed for Massachusetts in 1948 will find preparations long since made for the most attractive season since before the war. In addition to improvements to existing summer housing facilities throughout the Commonwealth, stockpiles of gasoline are reported ready for an 8 per cent increase in consumption, while railroads and airlines have added equipment to take care of transportation needs.

The Massachusetts summer tourist season may be said to have opened April 18 in Lisbon, Portugal. On that day, following appropriate religious ceremonies, a cedar statue of Our Lady of Good Voyage was placed in a chapel aboard the Portuguese hospital ship Gil Eanes, bound for Gloucester.

The vessel, escorted by the Portuguese maritime training ship Sagres, arrived in Gloucester on the eve of last week-end's three-day fiesta incident to the blessing of the fishing fleet by the Most Rev. Richard J. Cushing, Archbishop of Boston. Following this ceremony the statue was placed back of the altar in Gloucester's Church of Our Lady of Good Voyage as a memorial to the fishermen of all lands.

Many Attend Fiesta

This fiesta, now attracting upwards of 40,000 annually during the three days ending May 30, was the first of a series of special events, anniversaries and celebrations that will bring several million persons into Massachusetts during a vacation season that extends to the first fall frost.

As the vacation season may be said to have begun at sea, it will return there in October as yachtsmen traditionally close out their competitions with "chowder regattas." In these, participants and spectators alike will consume huge bowls of the coast's famous fish chowders that are part of the season's seafood dinners.

Triangle Photo Service

Almost everyone is an artist on Cape Cod.

Everything Is Plentiful

The nearly 200 miles of Massachusetts territory stretching from the Atlantic Ocean to the New York State line occasionally has been likened to a miniature replica of the entire United States. Virtually all activities found elsewhere may be enjoyed in the Bay State.

For those who prefer a summertime reminder of Florida there is the 100-mile stretch of beaches along Cape Cod. For the first time since 1941 the New Haven Railroad will offer week-end sleeper service from New York. The night Cape Codder will leave New York late Friday nights, arriving at Hyannis and Woods Hole early Saturday morning. It will return to New York Sunday night.

The Cape, as well as the adjacent islands of Martha's Vineyard and Nantucket, also will be well served by steamers as well as by the airlines. The famous Cape Playhouse at Dennis will open its twenty-sixth season on June 28.

Those who enjoy visiting historic spots will find hundreds of them, from Boston all the way west. In addition, nearly 900 recreational events, including art exhibits and summer fairs, golf tournaments and surf fishing, have been catalogued by the New England Council. Massachusetts, it is expected, will have a lion's share of all of these.

The Massachusetts North Shore, with Gloucester as its capital, will attract those who enjoy ocean scenery at its rugged best. Gloucester and neighboring Rockport are summer meccas for artists, but there are other attractions as well. Deep-sea fishing is available, with daily trips at an average charge of $2 per person. Hotel rates range from $6.50 upwards on the American plan.

Inland Country

Gloucester as well as Cape Cod has summer cottages for seasonal or monthly rental. These are priced from $200-$300 for the season to $3,500-$5,000 for the larger summer homes.

Inland, following the pattern of a miniature United States, the Commonwealth offers rolling lands back to the Connecticut River, which is the Bay State equivalent of the Mississippi. And beyond that, the hills rise again to the Berkshires as small-scale Rocky Mountains.

Pioneer Valley

This area is known as Pioneer Valley. For years, before the Revolution, it was the last outpost of civilization in Massachusetts. There are historic shrines, lush valleys and streams of typical New England countryside.

This section, like all others, has a variety of hotels, inns, boarding places and overnight cabins. Rates range all the way from $1.50 overnight to $40 a day in the more luxurious establishments.

One of the most pleasant motor trips in Massachusetts is along the Mohawk Trail from Greenfield to North Adams. This winding highway cuts through the Berkshire hills and brings the visitor to the edge of New York's Catskill and Adirondack Mountains.

Tanglewood Festival

In the area west of Pioneer Valley are the Berkshires themselves. There, at Lenox, is the Tanglewood Music Festival, where visitors are privileged to hear the Boston Symphony Orchestra during its annual summer stay.

Appropriate souvenirs of any particularly appealing section of Massachusetts always are available throughout the season. Visitors to Cape Cod may take home model schooners, hand-carved toys and other handicraft of retired sailing men.

On the North Shore, lobster shells are fashioned into intriguing patterns. In the pastoral areas, handicraft includes hooked and braided rugs.

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This Clipping From
CHARLOTTE, N. C.
OBSERVER
JUN 6 - 1948

BACH

Bach's "Brandenburg Concerto No. 6," performed by the Boston Symphony orchestra, Serge Koussevitzky, is the fifth of Bach's works in this form recorded for RCA Victor at Tanglewood, Mass., during the Berkshire Music festival.

It is the longest of the concertos and unique in that it features a concertino for two violas, which in this interpretation is played by Joseph de Pasquale and Jean M. Cauhape.

Koussevitzky has valid claim to authoritativeness when it comes to the presentation of the Brandenburg Concertos. They figure prominently in his Boston and New York concerts, and have been represented perennially in his Bach programs at the Berkshire festivals each summer.

This album is up to the high standard, musically and technically, as its predecessors.

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STAR

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This Clipping From
NEW YORK, N. Y.
POST
JUN 9 - 1948

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This Clipping From
LOS ANGELES, CALIF.
NEWS

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This Clipping From
NEW HAVEN, CONN.
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JUN 13 1948

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TIMES

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[illegible] 11 1948

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NEW YORK, N. Y.
POST

JUN 9 - 1948

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NEW HAVEN, CONN.
REGISTER

JUN 1[illegible] 194[illegible]

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[illegible] 8 - 1948

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This Clipping From
TORONTO, CANADA
GLOBE & MAIL

JUN 12 1948

Notes on Music

A 'New' Rossini Opera; Auditorium's Programs; Abravanel at the Prom

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This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

World

en Havener

Carol Brice, contralto, one of the many Negro soloists whose career has been launched by Serge Koussevitsky at the Berkshire Music Center, will make her Stadium debut this year. She will sing the solo role in Manuel de Falla's El Amor Brujo on June 23 with Fritz Reiner conducting.

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This Clipping From
WASHINGTON, D. C.
STAR
JUN 6 - 1948

Dorothy Maynor's Solos to Feature Water Gate Event

Dorothy Maynor, famous American soprano of Negro and Indian descent, will be the soloist at the gala opening concert of the National Symphony season at the Water Gate on July 4. Howard Mitchell, musical director of the series will conduct an all-American program.

This is the second time that Miss Maynor has been the special attraction of the first concert of the season at the Watergate. She opened the season in 1946, but has appeared on programs in two previous years, each time drawing a capacity audience. Her rise to fame dates from the day when Serge Koussevitsky, after hearing her at the Berkshire Music Festival exclaimed: "The world must hear her voice." A debut in Town Hall that same autumn followed. Since then she has been heard with all the outstanding symphony orchestras in North America and Great Britain, over the radio networks and on Victor Red Seal recordings.

The opening concert of the four weeks season will be a part of the Board of Trade's Greater National Capital Committee's three-day celebration of the hundredth anniversary of the laying of the foundation stone of the Washington Monument. During the series the concerts will be given on Sunday, Wednesday and Friday nights at 8:15. Mail orders are being received for choice seats before the public sale begins. Special rates will apply to those who purchase series or strip tickets in advance of the opening date. Additional information may be had by telephoning the National Symphony's box office in Kitt's Music Store, 1330 G street N.W.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 9 - 1948

Music Room Hours Are Announced

LENOX—The music room of the Lenox Library will be open Tuesday, Thursday and Saturday from 2 to 5 PM, and Saturday from 7 to 9 PM, it was announced today.

Mrs. Bertha Belair of the Lee road, has been named attendant. She will play requested records during hours listed. It has also been announced that persons wishing to hear records at any other time may call the library for appointments.

Two more albums have been given to the library, in addition to the 25 albums presented recently by the Boston Symphony Orchestra. Mrs. [illegible] "Peter and the Wolf," recorded by Nathan Hale, and "The White Cliffs of Dover," by Lynn Fontaine.

Miss Irene Poirier, librarian, has announced that gifts of record albums will be welcome.

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Cir. (D 39,424)

This Clipping From
HACKENSACK, N. J.
RECORD

JUN 10 1948

Bach's "Brandenburg Concerto No. 6" is recorded by Serge Koussevitzky and the Boston Symphony Orchestra in another of Victor's releases of the orchestra's 1947 Tanglewood concerts, in Lenox, Mass.

This work features a concerto for two violas, performed by Joseph de Pasquale and Jean M. Cauhape.

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This Clipping From
HANOVER, PA.
SUN
JUN 12 1948

A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced. "The Turk In Italy," in English for the first time on record and with a newly revised libretto, will be presented in the Theater-Concert Hall at Tanglewood, the evenings of August 9 and 11 during the final week of the Berkshire Festival.

"'The Barber Of Seville' is the only Rossini opera in the standard repertoire today," Mr. Goldovsky says, "and it has survived because it is the only one of his plots which we can accept today. The new version will attempt to preserve all the charm of Rossini's delightful music while the rejuvenated plot will permit a radically new style of staging." The main character, according to Mr. Goldovsky, is not the title role but a poet who "lives in front of the curtain," virtually writes the opera as it progresses, and is on equal terms with the people on both sides of the footlights.

As with the American premiere of "Peter Grimes," the first American performances of Mozart's "Idomeneo," and other previous opera productions at the Berkshire Music Center, "The Turk In Italy" will be performed for Friends of the Berkshire Music Center only.

This year's Festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, Music Director of the Boston Symphony Orchestra, and continue through August 15. In addition to the opening series, there will be eleven concerts by the full Boston Symphony.

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NEW KENSINGTON, PA.
DISPATCH
JUN 8 - 1948

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

Free music is being offered to New York this summer by local 802 of the American Federation of Musicians. The musicians will be paid by the union out of funds derived from its recording and transcription royalty fund.

According to the union, about 250,000 people will hear the programs. Tentatively scheduled are 675 performances at public schools, veterans' and municipal hospitals, homes for the aged and infirm, and settlement houses.

[124]

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This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUN 12 1948

Newcomers Meet Monday

Plans for summer activities will be made at a meeting of the Newcomers club at 8:30 p.m. Monday in the Jewish Community center.

The executive committee, headed by Miss Sophie Aberbach, will present suggestions. These include a swimming party at White's beach June 20, to be followed by periodic dances at the center; trips to Saratoga and Tanglewood for the Berkshire Music festival; trips to summer stock theaters, movies, and folk dancing.

Men and women between 19 and 30 have been invited to attend meetings of the Newcomers club every Monday night.

Plans for the Newcomers club, Junior Hadassah, the Jewish Athletic club and other unaffiliated young adult groups to form a young adult council at the center, were announced today. Phil Ziffer was elected recently as president of the New York state Youth Division of the National Jewish Welfare board.

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This Clipping From
PEOPLE'S WORLD
SAN FRANCISCO, CAL.

JUN 9 - 1948

with [illegible]
Toscanini, Metr[illegible]
and Bruno Walter

'New' Rossini Opera Scheduled

A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced. "The Turk in Italy", in English for the first time on record and with a newly revised libretto, will be presented in the Theater-Concert Hall at Tanglewood, the evenings of August 9 and 11 during the final week of the Berkshire Festival.

This year's Festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitsky, Music Director of the Boston Symphony Orchestra, and continues through August 15. In addition to the opening series, there will be eleven concerts by the full Boston Symphony.

Mr. Goldovsky's account of his pursuit of "The Turk in Italy" is almost as good as a detective story. A manuscript copy was found in a collection of scores which Major Henry L. Higginson, founder of the Boston Symphony Orchestra, bought from the opera house in Palerno and which have reposed for years stored in three crates in the top floor of Symphony Hall. Where Italy itself seems unable to yield a complete score, another partial orchestral score turned up in Boston, in the Brown Collection of the Public Library. Piano scores were discovered in the Widener Library at Harvard and the library of the Harvard Musical Association.

Guest Trumpeter At Recital

Kenneth Baird of 16 Ann Street, Bergenfield, will be guest trumpeter at the fifteenth annual piano recital of the pupils of Alice W. Jones to be held Monday at 8:15 P. M. at All Saints' Episcopal Hall, Bergenfield. Friends invited.

Wins Pianists' Award

Janet Pratt of 26 Cleveland Street, Bergenfield, was among the piano students who received their awards at the Mosque Theater at Newark for participation in the annual piano playing auditions held by the Griffith Music Foundation April 17.

She was also an entrant in the National Guild Auditions held yesterday at the Juilliard School, New York City.

Janet will play a piano solo at the annual recital of the pupils of Alice W. Jones to be held June 14.

and Johnson's "Laffing Room Only". He is currently awaiting screen tests by a major film company.

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This Clipping From
ALBANY, N. Y.
TIMES-UNION
JUN 13 1948

Music

K. of C. Glee Club Lauded

By EDGAR S. VAN OLINDA

THE reorganized glee club of Albany Council, Knights of Columbus, was heard in a concert last Sunday night in the Playhouse. Henry Hamacher is the conductor. The male group was assisted by the Gena Branscombe girls' choir, conducted by Joseph Wiesner, John J. Hession, baritone of Albany was guest soloist.

It was the consensus that the K. of C. choral group is a distinct addition to the several singing societies of the Albany Area. The four parts were well blended, and achieved some very artistic choral effects. They had been well prepared in advance, resulting in group singing which measures up to many of the older singing groups in this city. Mr. Hession's fine baritone was heard to advantage in several groups of solos, and as incidential soloist with both the K. of C. group and the Gena Branscombe choir. Mrs. Edmund L. Conklin was the accompanist.

THE ANNUAL outing of the Albany Mendelssohn club will be held Friday of this week at White Sulphur Springs hotel on Saratoga lake. It is expected that some 60 members of the club will be present. Dr. Reinald Werrenrath, conductor of the club, will come up from New York to attend the dinner and direct the impromptu concert on the hotel porch in the evening. Several stunts by members of the organization have been arranged by the program committee. Many of the members will go to Saratoga Springs for golf in the afternoon.

THE COMPLETE programs of the Boston Symphony orchestra, conducted by Serge Koussevitsky at Tanglewood for the coming season, have been arranged. Guest conductors will include Eleazar de Carvalho, Leonard Bernstein and Robert Shaw.

For the first week of concerts in the Music Shed on Thursday evening, July 29, Saturday evening, July 31, and Sunday afternoon, August 1, the programs will include Beethoven's Fifth Symphony, in C minor; Brahms' Second Symphony, in D major; Mahler's Second ("Resurrection") Symphony with chorus and soloists; Piston's Third Symphony; a Symphony of Haydn; Bach's Third Orchestral Suite, in D major; and Hindemith's "Mathis der Maler."

The concerts of Series B will take place on Thursday evening, August 5, Saturday evening, August 7, and Sunday afternoon August 8. At these concerts the Sixth ("Pastoral") Symphony by Beethoven will be played; the Fifth Symphony by Shostakovitch; the Fantastic Symphony by Berlioz; Strauss' "Don Quixote" ('Cello Soloist—Gregor Piatigorsky); Stravinsky's "Oedipus Rex"; "Madona," by Villa-Lobos, and Palla's "El Amor Brujo."

An extra concert on Tuesday evening, August [illegible], will be devoted to the music of Tschaikovsky.

The concerts of Series C will take place on Thursday evening, August 12, Saturday evening, August 14, and Sunday afternoon, Augst 15, and will include Beethoven's "Eroica" Symphony No. 3; Schumann's First Symphony ("Spring"); Weber's "Freischuetz" Overture; Stravinsky's "Petrouchka" (complete); the Second Symphony by Sibelius, and a major choral work to be announced.

The Festival will open with two concerts devoted to the music of Bach and Mozart, to be played on Sunday afternoon and Tuesday evening, July 18 and 20, in the Theatre-Concert hall, each program to be repeated on Sunday afternoon and Tuesday evening in the following week. Dr. Koussevitsky will conduct these concerts.

AT THE THEATRES—Colleen Gray (top left) in "Fury at Furnace Creek," at the Strand Wednesday; Judy Garland (top right) in "The Pirate," at the Palace Wednesday; Howard Da Silva (bottom left) in "Unconquered;" Pat O'Brien (bottom right) at the Ritz Wednesday in "Flowing Gold."

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
JUN 15 1948

courses.

Smiles Bustin' Out.

All over New England resort operators are busting out in smiles, the seasons looks that good. It'll cost as much as last year, too, or just a little more.

All sorts of events of interest to visitors are on the program in New England this summer. Summer theatres dot the area, with long-established ones at Provincetown and Stockbridge, Mass., and Ogunquit and Skowhegan, Maine.

County fairs run all through summer, the first at Bradford, N. H., July 10. Yacht races at Marblehead, Mass., windjammer cruises in Penobscot Bay, Maine, and the famed Boston Symphony concerts at Tanglewood in the Berkshires are other entertainment highlights.

Each state has a publicity bureau anxious to tell of the charms

out a variety of recreational thrills.

Of Quebec in general more is said elsewhere. As a touring suggestion there is the Gaspe Peninsula, in the southeast corner of Quebec, as big as New Hampshire and Vermont together. Unspoiled by the machine age, its humble villages make for fascinating visiting. Here Norman tradition lives on with the quiet people, undisturbed in a disturbed world.

Motor Tours Planned.

From July 1 to Aug. 31 Canadian National Railways will conduct motor tours of the Gaspe. Canadian National and Canadian Pacific reach most of the resorts from the Laurentians to the Rockies.

One can see some of Canada's attractions by water. Eastern Steamship has thrice-weekly sails from Boston to Yarmouth, N. S., on which one can take his car.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUN 13 1948

Free Programs for Children in Berkshires

Pittsfield Plans Special Playground Activities Open to Visitors; 14 Special Concerts Listed for Music Festival at Tanglewood

PITTSFIELD, Mass.

Pittsfield, biggest city in the Berkshires, plans several tourist attractions which will be free, or cost little. Vacationists with small children will endorse the games and swimming programs at the city's thirteen playgrounds, which start June 28. Youngsters of all ages will find organized recreation and supervised games and sports which cost nothing, and are open to visitors and residents alike.

Planned for July is a highlight for the youngsters, the gypsy roundup, to be staged for the second year. Playground youngsters in gypsy costumes will gather at the city's Springside Park, where there will be big pots of soup cooking over open fireplaces, gypsy-style, plus hotdogs, ice cream and chocolate milk. Most of the refreshments will be donated by business firms, and all will be provided free. It will be an all-day affair, with games, fortune tellers and story hours.

For the same age groups there will be the Mardi Gras at the end of August. Prizes will be given for costumes, floats and original parade ideas.

Biggest entertainment feature of the season will be the fourteen concerts of the Berkshire Festival at Tanglewood by the Boston Symphony Orchestra. Starting July 18, four concerts will be presented in the theater-concert hall; the second July 20, the third July 25 and the fourth July 27. The regular series starts in the big music shed July 29, July 31 and Aug. 1. Second group will be Aug. 5, 7 and 8; the third, Aug. 12, 14 and 15. An extra Tchaikovsky concert will be played Aug. 10.

From July 5 to Aug. 15 the educational department of the Berkshire Festival will instruct students in the Berkshire Music Center. During the season, pupils of the center will give concerts free to members of the Friends of the Berkshire Music Center.

Dr. Serge Koussevitzky is director of the Boston Symphony Orchestra and head of the Music Center. Guest conductors will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. This season will be the next to the last for Koussevitzky, who has announced his retirement, and whose successor in 1950 will be Charles Muench, director of the Paris Conservatoire Orchestra.

Visitors are welcomed at the Berkshire Trout Hatchery in Sheffield, near Great Barrington, on Under Mountain Road. It was created as a hobby by the late New York City inventor William L. Maxon, and cost more than $500,000. Brook and speckled trout are raised.

Sports include Canadian-American League professional baseball played about three nights a week under lights at Pittsfield's Wahconah Park, and Sunday afternoons. Outdoor polo is under way on the E. Marshall Crane Field in Pittsfield, with opponent teams from Blindbrook, N. Y., and Farmington, Conn., Sunday afternoons. Golfers may play on several good courses in the Berkshires, including the Berkshire Hills Country Club and Pontoosuc Lake Country Club, which are members this year of the Western Massachusetts Four-Ball League.

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DAVENPORT, IOWA
DEMOCRAT & LEADER
JUN 13 1948

LEONARD BERNSTEIN

. . . has started work on his firs large composition since the "Jeremiah" symphony. It is based on ideas suggested by W. H. Auden in his "Age of Anxiety" and will call for piano as well as orchestra. Jennie Tourel will premiere Mr. Bernstein's "La Bonne Cuisine," during her coming European tou. It is a cycle of songs based o recipes in an old French cookbook. Rather an unusual source of inspiration but it will be remembered that when Mr. Bernstein delivered the five student pieces for brasses commissioned by the Juillard Musical Foundation, it was found that each one memorialized a different dog, the final one being "Fanfare for Bima," Serge Koussevitsky's cocker spaniel.

EIKE
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(S 1,002,765)
pping From
ORK, N.Y.
MES

LD OF MUSIC: 'TURK IN ITALY'

lection of scores bought long ago from the opera house in Palermo by Henry Lee Higginson, founder of the Boston Symphony. The collection had been stored for years in three crates on the top floor of Symphony Hall.

LEAK: The Metropolitan Opera tries to keep its new singers a secret until they are announced at the general manager's annual press conference in the fall. But the news often gets out in advance. The Cincinnati Symphony Orchestra, unwittingly, has provided such a leak in the case of Marimi del Pozo, new coloratura soprano engaged for next season. The orchestra has listed her among its sixteen soloists. There is an asterisk in front of her name similar to those before the names of Cloe Elmo, James Melton, Leonard Warren and Helen Traubel. A small explanatory note explains the asterisk thus: "Subject to release by the Metropolitan Opera Association."

PAPER: Last summer Dr. Kurt Roger, head of the theory department of the Music School Settlement, went back to Vienna to give some lectures at his alma mater, the Vienna Conservatory. He found that the rebuilding of the city's musical life was handicapped by the lack of musical manuscript paper. When he returned here he relayed the information to Julius Rudel, director of the Music School Settlement. It fell on sympathetic ears, for the director was born in Vienna and studied at the Vienna State Academy. Mr. Rudel has since launched a drive to collect manuscript paper which he will send to the academy and the conservatory.

THREAT: Willem Mengelberg has been barred for life from conducting in the Netherlands for having collaborated with the Nazis. The latest move of the Netherlands Government is to refuse to extend his passport unless he returns to Holland from his chalet in Val Sinestra, Switzerland. This will have the effect of preventing him from conducting anywhere else. According to a dispatch from Amsterdam, Dutch feeling is against the refusal of the extension; not out of friendliness to the 76-year-old conductor, but as a precedent threatening the Netherlanders' personal freedom to travel.

WORCESTER

The Philadelphia Orchestra has been engaged for the eighty-ninth Worcester Music Festival which will be held from Oct. 25 to 30. It will play at the six concerts, with Eugene Ormandy and Alexander Hilsberg conducting. The 400-voice festival chorus, directed by Walter Howe, will sing at four. Bach's "Magnificat," scenes from Honegger's "King David," Kodaly's "Psalmus Hungaricus," Mussorgsky's "The Rout of Sennacherib" and his Coronation Scene from "Boris Godunoff" will be the choral selections.

RURAL: England continues to decentralize its music by arranging to have eminent musicians appear at festivals at points outside London. Earlier this year there was a festival at Bath and last week there was one at Aldeburgh. Now comes further word of the Mozart

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This Clipping From
DALLAS, TEX.
NEWS
JUN 14 1948

TANGLEWOOD TO RESURRECT ROSSINI OPERA

Special to The News

BOSTON, Mass., June 13.—A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced.

"The Turk in Italy," in English for the first time on record and with a newly revised libretto, will be presented in the Theatre-Concert Hall at Tanglewood, the evenings of Aug. 9 and 11 during the final week of the Berkshire Festival.

This year's festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, music director of the Boston Symphony Orchestra, and continues through Aug. 15. In addition to the opening series there will be eleven concerts by the full Boston Symphony

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MANCHESTER, N. H.
LEADER
JUN 12 1948

Plan Feature of Rossini Score Lost Over 100 Years

A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced. "The Turk in Italy," in English for the first time on record and with a newly revised libretto, will be presented in the Theatre-Concert hall at Tanglewood, the evenings of August 9 and 11 during the final week of the Berkshire Festival.

This year's festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, Music Director of the Boston Symphony orchestra, and continues through August 15. In addition to the opening series, there will be 11 concerts by the full Boston Symphony.

As with the American premiere of "Peter Grimes," the first American performances of Mozart's "Idomeneo," and other previous opera productions at the Berkshire Music Center, "The Turk in Italy" will be performed for Friends of the Berkshire Music Center only.

This season's novelty was suggested by Helmuth Wolfes, conductor and coach and a brother of Felix Wolfes of the Berkshire Music Center faculty, who was doing some research on the Rossini comedy. Mr. Wolfes is supplying orchestrations where they are absent from existing scores. Mr. Goldovsky himself is responsible for the revised text.

Mr. Goldovsky's account of his pursuit of "The Turk in Italy" is almost as good as a detective story. A manuscript copy was found in a collection of scores which Maj. Henry L. Higginson, founder of the Boston Symphony orchestra, bought from the opera house in Palermo and which have reposed for years stored in three crates in the top floor of Symphony Hall. Where Italy itself seems unable to yield a complete score, another partial orchestral score turned up in Boston, in the Brown Collection of the Public Library. Piano scores were discovered in the Widener Library at Harvard and the library of the Harvard Musical association.

Rossini himself was very free with "The Turk in Italy," Mr. Goldovsky found. Arias and concerted numbers were shifted about, appearing in one version where they were absent from others and even turning up in later Rossini operas. Antedating "The Barber of Seville" by three years, "The Turk in Italy" was Rossini's 13th opera and was first produced in 1814 at Milan. The Garcias brought it to America in 1826, but there is no record of any performance here after that time.

"'The Barber of Seville' is the only Rossini opera in the standard repertoire today," Mr. Goldovsky says, "and it has survived because it is the only one of his plots which we can accept today. We can't take the others any more. The new version will attempt to preserve all the charm of Rossini's delightful music while the rejuvenated plot will permit a radically new style of staging." The main character, according to Mr. Goldovsky, is not the title role but a poet who "lives in front of the curtain," virtually writes the opera as it progresses, and is on equal terms with the people on both sides of the footlights.

Letters of invitation for renewal of membership have gone out from [illegible] Perry, chairman of the Friends of the Berkshire Music Center. Thirty or more school events, in addition to the opera performances, will be open to the members. Requests for information may be addressed to the office of the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

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PHILADELPHIA, PA.
BULLETIN
JUN 13 1948

'Lost' Rossini Opera to Mark Berkshire Summer Garden

By Max de Schauensee

IT is interesting to hear that this summer's operatic production at the Berkshire Music Center will be a Rossini work virtually lost for more than 100 years—"The Turk in Italy."

Boris Goldovsky, who is responsible for this production, announces with pardonable pride that the lost opera will be sung in English for the first time on record. It will be presented by Mr. Goldovsky in the Theater-Concert Hall at Tanglewood.

The circumstances under which the score was found are almost as good as a detective story. It appears that the late Major Henry L. Higginson, founder of the Boston Symphony Orchestra, several years ago bought a collection of scores from the opera house — the Massimo—in Palermo. These scores reposed for many years in three crates in the top floor of Boston's Symphony Hall.

However, this score of "The Turk in Italy," which was found among other works, was incomplete and it was only when the Brown Collection of the Public Library was searched that the complete opera was pieced together from this finding, plus the Palermo score and piano scores unearthed at the Widener Library at Harvard and the library of the Harvard Musical Association.

The "Turk in Italy" antedates "The Barber of Seville" by three years and was first produced in 1814 at Milan. The celebrated Garcias brought it to America in 1826, but there is no record of any performance since that time.

Rossini operas that turn up after 100 years of hiding are as scare as hen's teeth. It will be interesting to see how the "Turk in Italy" is received by that fastidious and discriminating audience that gathers at Tanglewood each year with regularity and enthusiasm.

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NEW YORK, N. Y.
HERALD TRIBUNE
JUN 16 1948

Tanglewood Premiere

Rossini's "Turk in Italy" to Get Hearings Aug. 9 and 11

Rossini's long forgotten opera, "The Turk in Italy" will be produced for the first time in this country by the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., on Monday and Wednesday nights, Aug. 9 and 11, under Boris Goldovsky's direction. Admission will be limited to members of the Society of Friends of the Berkshire Music Center; information about the society is obtainable at Tanglewood.

This will be the third successive American premiere to be presented by the Center, which staged Benjamin Britten's "Peter Grimes" in August, 1946, and Mozart's "Idomeneo" last August.

[126]

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This Clipping From
ST. LOUIS, MO.
POST DISPATCH

JUN [illegible]

* * *

BACH'S BRANDENBURG CONCERTO NO. 6 gets a sober and rather heavy-footed performance from the Boston Symphony strings under the direction of Serge Koussevitzky. The recording was made at Tanglewood during a performance and the cuts, at the end of each side, are awkward. (RCA Victor, three records.) . . . The Suite from "De Rosenkavalier" is handsomely played by the Philadelphia Orchestra under Eugene Ormandy. . . . This abstraction, made by Richard Strauss himself, presents a resume of all the opera's important material. The recording is brilliant. (Columbia, three records.) . . . Andre Kostelanetz and his orchestra give a dashing, though not always Italianate, performance of Rossini's "William Tell" Overture. A curious error occurs at the end of side No. 3 when one part of the orchestra finishes before the rest. The sound is good and well reproduced. (Columbia, two 10-inch records.)

* * *

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This Clipping From
SPRINGFIELD, ILL.
ILL. STATE JOURNAL

JUN 1 4 1948

ACCEPTS SUMMER POSITION

HOWARD GROTH.

Howard Groth, a member of the music department of Springfield Junior college, has been accepted as a member of the opera department of the Berkshire Music center in Tanglewood, Mass., for the summer and will leave for Tanglewood tomorrow.

The music center is an adjunct of the Berkshire festival sponsored each summer by the Boston Symphony orchestra under the directorship of Serge Koussevitzky. The department head of the opera school is Boris Goldovsky, who also heads the opera school of the New England Conservatory of Music.

Those attending the music center enjoy the instruction and association of such outstanding musicians as Leonard Bernstein, Gregor Piatigorsky, Ralph Berkowitz, Aaron Copland, Darius Milhaud, Hugh Ross, Robert Shaw, Irving Fine and many others.

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This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

JUN 1 5 1948

Miss Pincus, who has just completed an undergraduate thesis on religious beliefs and attitudes of Bard students, majored in social studies. Graduated from New Rochelle High School, she was a member of the entertainment committee and chairman of the senior class-faculty dinner. She was a member of the Student Council and wrote for the school newspaper. Miss Pincus plans to do graduate work in the field of religion and sociology this Fall.

Miss Wender, a music major, composed and directed music for the college dance group and was a member of the orchestra and accompanist for string and choral groups. She has been accepted in Columbia University Graduate School and will study for the master's degree in musical composition with Otto Leuning, and piano with William Bellser. Miss Wender will be accompanist for the advanced string section at the Berkshire Music Festival, Tanglewood, Mass., this Summer.

Mr. Russo completed his studies at Bard last Summer and has just completed the first year at Fordham University Law School. He served in the Navy two and a half years during the war.

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This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

JUN 1 3 1948

Revive Rossini Opera

A Rossini work, virtually lost for more than a hundred years will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced. "The Turk in Italy," in English for the first time on record and with a newly revised libretto, will be presented in the Theater-Concert Hall at Tanglewood, Mass., August 9 and 11 during the final week of the Berkshire festival.

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The main character, according to Mr. Goldovsky, is not the title role but a poet who "lives in front of the curtain." Virtually writes the opera as it progresses, and is on equal terms with the people on both sides of the footlights.

THE ORIGINAL
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This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

JUN 15 1948

ELIZABETH LOW

* * *

Miss Elizabeth Low Is Oberlin Graduate

Miss Elizabeth Low, daughter of Mr. and Mrs. Kenneth B. Low of 105 Trenor Drive, has received the Bachelor of Arts degree from Oberlin College, Oberlin Ohio.

A music major with specialty in violin study, Miss Low was a member of the college glee club, a junior adviser to the freshman class and captain of a volley ball team. She expects to do recreation work in the Fall with the YWCA and this Summer plans to attend the Berkshire Music Festival in Tanglewood, Mass.

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This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 20 1948

Berkshire Hills Set to Offer Tops In Entertainment

Early weekend visitors to the Berkshire Hills, Mass., have returned with news that the section is prepared to a greater extent than ever to provide the maximum of entertainment and an abundance of recreational facilities.

A half-dozen of the area's large estates have been converted into hostelries catering to those who wish the best in New England food and hospitality.

These are estates that, under private ownership, entertained the great and the near-great in New York society, with acres of rolling lawns and terraces, miles of bridle paths and convenient streams and private ponds.

On the entertainment side the Berkshire Playhouse at Stockbridge has issued its detailed program of plays, changing each week from its opening tomorrow through Aug. 30.

The world-famed Berkshire Festival under the direction of Serge Koussevitsky opens July 18 and closes on Aug. 15 at Tanglewood, where ticket reservations are now being accepted for single concerts or for the entire season.

Just off the Jacob's Ladder road the Jacob's Pillow Dance Studio under the direction of Ted Shawn will offer programs beginning early in Jnly.

THE ORIGINAL
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Cir. (D 137,100) (S 136,912)

This Clipping From
NEW YORK, N. Y.
PM

JUN 1 3 1948

Rossini's 'Turk' to Be Produced at Tanglewood

Rossini's *The Turk* in Italy will be this Summer's operatic production at the Berkshire Music Center. Virtually lost for more than a hundred years, the Rossini opera will be given in English for the first time on record and with a newly revised libretto. It will be presented in the Theater-Concert Hall at Tanglewood, Leonx, Mass., on the evenings of Aug. 9 and 11, during the final week of the Berkshire Festival.

As with the American premiere of *Peter Grimes*, the first American performances of Mozart's *Idomeneo* and other previous opera productions at the Center, *The Turk in Italy* will be performed for Friends of the Berkshire Music Center only.

Presentation of the Rossini work was suggested by Helmuth Wolfes, who is supplying orchestrations where they are missing in existing scores. Boris Goldovsky, head of the school's opera department, is responsible for the revised text.

Mr. Goldovsky's account of his pursuit of *The Turk in Italy* is almost as good as a detective story. A manuscript was found in a collection of scores which Maj. Henry L. Higginson, founder of the Boston Symphony, bought from the opera house in Palermo, and which have reposed for years stored in three crates in the top floor of Symphony Hall in Boston. Where Italy itself seems unable to yield a complete score, another partial orchestral score turned up in the Brown Collection of the Boston Public Library. Piano scores were discovered in the Widener Library at Harvard and the library of the Harvard Musical Association.

Rossini himself was very free with *The Turk in Italy*, Mr. Goldovsky found. Arias and concerted numbers were shifted about, appearing in one version and not in another, and even turning up in later Rossini operas. Antedating *The Barber of Seville* by three years, *The Turk* was Rossini's 13th opera and was first produced in 1814 in Milan. The Garcias brought it to America in 1826, but there is no record of any performances here after that time.

"*The Barber of Seville* is the only Rossini opera in the standard repertoire today," Mr. Goldovsky says, "and it has survived because it has the only one of his plots which we can accept today. We can't take the others. The new version of *The Turk* will attempt to preserve all the charm of Rossini's music while the rejuvenated plot will permit a radically new style of staging."

Letters of invitation for renewal of membership have gone out from Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center. Thirty or more school events, in addition to the opera performances, will be open to members. Requests for information may be addressed to the office of the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

THE ORIGINAL
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This Clipping From
COLUMBUS, OHIO
DISPATCH
JUN

'Lost' Opera By Rossini In Revival

BOSTON—A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced. "The Turk in Italy," in English for the first time on record and with a newly revised liberetto, will be presented in the Theater-Concert Hall at Tanglewood, the evenings of Aug. 9 and 11 during the final week of the Berkshire Festival.

This year's Festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, music director of the Boston Symphony Orchestra, and continues through Aug. 15. In addition to the opening series, there will be eleven concerts by the full Boston Symphony.

As with the American premiere of "Peter Grimes," the first American performances of Mozart's "Idomeneo," and other previous opera productions at the Berkshire Music Center, "The Turk in Italy" will be performed for Friends of the Berkshire Music Center only.

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This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER
JUN 13 1948

Catching The Beat In Music World Today

BY

INA WICKHAM

> "I shall know but one country—America.
> "To it I owe my utter loyalty.
> "The ends I aim at shall be for my Country,
> 'My God and Truth.'"
> —National Federation of Music Clubs Collect.

A ROSSINI work, "The Turk in Italy" virtually lost for more than one hundred years, will be the summer's operatic production at the Berkshire Music festival. It will be presented in English for the first time on record and with a new revised libretto. The opera will be performed for the friends of the Berkshire Music Center only. Antedating "The Barber of Seville" by three years, "The Turk in Italy" was Rossini's 13th opera and was first produced in 1814 at Milan. The Garcias brought it to America in 1836 but there is no record of any performance here at that time. The main character in the opera is not the title role but a poet who "lives in front of the curtain," virtually writes the opera as it progresses, and is on equal terms with the people on both sides of the footlights.

THE ORIGINAL
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This Clipping From
RICHMOND, VA.
TIMES DISPATCH
JUN 13 1948

Festival Coming Up

BOSTON.

A ROSSINI work, virtually lost for more than 100 years, will be this Summer's operatic production at the Berkshire Music Center, Boris Goldovsky, head of the opera department of the school, has announced.

"The Turk in Italy," in English for the first time on record and with a newly revised libretto, will be presented in the Theater-Concert Hall at Tanglewood, the evenings of August 9 and 11 during the final week of the Berkshire festival.

Premiere for Friends

This year's festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, music director of the Boston Symphony Orchestra, and continues through August 15. In addition to the opening series, there will be 11 concerts by the full Boston Symphony.

As with the American premiere of "Peter Grimes," the first American performances of Mozart's "Idomeneo," and other previous opera productions at the Berkshire Music Center, "The Turk in Italy" will be performed for friends of the Berkshire Music Center only.

This season's novelty was suggested by Helmuth Wolfes, conductor and coach and a brother of Felix Wolfes, of the Berkshire Music Center faculty, who was doing some research on the Rossini comedy. Mr. Wolfes is supplying orchestrations where they are absent from existing scores. Mr. Goldovsky himself is responsible for the revised text.

How It Was Found

Mr. Goldovsky's account of his pursuit of "The Turk in Italy" is almost as good as a detective story. A manuscript copy was found in a collection of scores which Major Henry L. Higginson, founder of the Boston Symphony Orchestra, bought from the opera house in Palermo and which have reposed for years stored in three crates in the top floor of Symphony Hall. Where Italy itself seems unable to yield a complete score, another partial orchestral score turned up in Boston, in the Brown Collection of the Public Library. Piano scores were discovered in the Widener Library at Harvard and the library of the Harvard Musical Association.

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This Clipping From
ZANESVILLE, OHIO
NEWS
JUN

SHAW ENOUGH

The Robert Shaw Chorale takes over for Charlie McCarthy and Edgar Bergen, who are vacationing in Sweden. The chorale, which consists of 30 specially selected voices, will sing a program ranging from popular show tunes to the classics. Shaw, 32, has directed choruses for Toscanini, Koussevitsky, Stokowski, as well as Billy Rose, Fred Waring and Olsen and Johnson.

DAMAGE IN COLTSVILLE: During the early part of the ev
lakes of rain on main thoroughfares everywhere in the area. But after
its work, and here at the intersection of Dalton and Hubbard Avenue
around a tree that was felled shortly before 2 this

40 Musical Events Are Listed For Six Weeks at Music Center

TANGLEWOOD—Forty musical events will be open, by invitation, to Friends of the Berkshire Music Center here during the six-week session of the school. Starting with initial exercises Sunday afternoon, July 4, they will include symphony concerts, choral and chamber music concerts on four successive Wednesday evenings, gift of Mrs. Elizabeth Sprague Coolidge, and two by the Juilliard String Quartet.

The performances, excepting the Coolidge and Juilliard concerts, will be by students admitted to the school because of outstanding musical talent.

With one or more events scheduled nearly every day, student performances will be under the direction of a faculty, directed by Dr. Koussevitzky, assisted by Aaron Copland, composer. The major orchestra will be under Dr. Koussevitzky's personal direction, with Leonard Bernstein first guest conductor at the Berkshire Festival, assisted by Eleazar deCarvalho, Brazilian conductor, and members of the Boston Symphony Orchestra. An orchestra in Department 5 will be under Fredrick Fennell of the Eastman School of Music, Rochester, N.Y., and in the opera department under deCarvalho.

Gregor Piatigorsky, cellist, will return after a season's leave to head the chamber music; Hugh Ross and Robert Shaw, choral conducting; Boris Goldovsky, opera; Copland and Darius Milhaud of France, composition. Members of the Boston Orchestra will give sectional training and coaching. Miss Katharine Wolff, director of music at Shipley School, Bryn Mawr, Pa., student adviser and only woman faculty member, will teach solfege.

Friends of the center and their guests will be admitted to all performances within the limits of seating capacities. Last season more than 1000 music lovers from all parts of the country, contributed to the school's support, attending as many performances as their time in the vicinity permitted. Many, too far away to attend the Festival, sent gifts because of their interest in the center.

A voluntary contribution to the support of the center constitutes membership in the society, which is headed by Dr. Lewis Perry, headmaster emeritus of Phillips-Exeter Academy. Donations should be addressed to Friends of the Berkshire Music Center, Tanglewood, Lenox.

Pontoosuc Park Opens Tomorrow

The Pontoosuc Lake Park will

Notes on Music

A 'New' Rossini Opera; Auditorium's Programs; Abravanel at the Prom

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* * *

With the present musical se... the harmonica. . . . The Revelers Male Quartet, reorganized since the war and once more supreme in their field in concert, radio and recording, will add more lustre to the series, while the young American duo-pianists, Whittemore and Lowe, who aroused such enthusiasm here before they enlisted in the American Navy, will doubtless find as warm a welcome as they are meeting in their native United States since the war, where they can't even fill all the engagements offered them.

* * *

At the annual meeting of the Toronto Mendelssohn Choir Mr. Paul H. Mills, OBE, KC, was re-elected president for the coming year.

The following other officers were also elected: Honorary president, Edward Johnson, CBE, LL.D, Mus.D; hon. vice-president, F. R. MacKelcan, KC; hon. treasurer, F. J. Coombs; vice-presidents, Lt.-Col. E. G. Lidstone and Herbert F. Secord; secretary-treasurer, Griffin W. Jones.

* * *

The first Canadian performance of two songs by Michael Head, famous English composer, singer and pianist, will be given at his recital on Tuesday evening, June 15, in the Royal Ontario Museum Theatre. Mr. Head's program will include a group of Elizabethan and early English songs, and some by Grieg and Strauss, as well as his own songs and some traditional airs of Irish and Scottish origin.

* * *

Next Thursday's Prom Concert in Varsity Arena will be conducted by Maurice Abravanel, with Uta Graf, soprano, as soloist.

Uta Graf studied under the most distinguished teachers in Europe including Ria Ginster, Helena Schlussnuss, Charlotte Busch-Gadski and Anna Pahr-Mildenburg. She made her debut in opera in Dusseldorf and sang the leading soprano roles under such conductors as von Karajan and van Kempen. Her performances at the opera houses in Aachen, Dresden and Cologne established her as one of Europe's finest young singers. She was equally successful in oratorio and concert work. In 1944 Uta Graf migrated to Belgium and a few weeks ago she sang for the first time in North America. Her appearance at next Thursday's Prom will be her first in Canada.

UTA GRAF

* * *

10 THE GLOBE AND MAIL, SATURDAY, JUNE 12, 1948.

Behind the Footlight

WEDNESDAY, JUNE 16, 1948

NEW YORK HERALD TRIBUNE

Tanglewood Premiere

Rossini's "Turk in Italy" to Get Hearings Aug. 9 and 11

Rossini's long forgotten opera, "The Turk in Italy" will be produced for the first time in this country by the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., on Monday and Wednesday nights, Aug. 9 and 11, under Boris Goldovsky's direction. Admission will be limited to members of the Society of Friends of the Berkshire Music Center; information about the society is obtainable at Tanglewood.

This will be the third successive American premiere to be presented by the center, which staged Benjamin Britten's "Peter Grimes" in August, 1946, and Mozart's "Idomeneo" last August.

THE SPRINGFIELD DAILY NEW

NS, SPRINGFIELD, MASS., SATURDAY, JUNE 26, 1948

[129]

THEATERS

OFF Stage
By W. Harley Rudkin
THEATERS

[illegible] friendly collaboration between the Boston [illegible] and the Springfield Orchestra Association, the [illegible] at Tanglewood this summer will move a little nearer to [illegible] life of Springfield and the rest of Western Massachusetts [illegible] before. More and more, it has become apparent that in its [illegible] activities, the Springfield Orchestra [illegible] physically and artistically expanding its cultural scope, [illegible] that this expansion will reflect nothing [illegible] musical attainments.

At other times and in other columns we have cast a doubtful eye in the direction of the coming Fall and Winter music season. By implication and by direct accusation, we have stated that this community was, in a sense, due to be exploited by outside organizations who have discovered that Springfield is a rich field for the promotion of musical interests.

* * *

[illegible] Koussevitzky [illegible] Boston Symphony [illegible] of our [illegible] musical [illegible]

* * *

It has already been noted that Adele Addison, young Springfield lyric soprano of more than ordinary promise, will again study at Tanglewood. In addition, Miss Frances Z. Kleinerman of 15 Meadowbrook Rd., Longmeadow, pianist, has also been accepted for study there this summer. Miss Kleinerman is a graduate of Classical High School and American International College. She also holds a degree of Bachelor of Music from the Juilliard Foundation, New York City.

* * *

[illegible] Stearns Ter. [illegible] National [illegible] Washington [illegible] summer at [illegible] High [illegible] Music [illegible] Hartford [illegible]

* * *

For the average concertgoer, the Berkshire Music Festival means the series of concerts held in the big shed at Tanglewood, but a good many may not know that 40 musical events will be held at the Lenox music center this summer, during the six weeks session of the school. They will start with the initial exercises on Sunday afternoon, July 4, and will include symphony concerts, choral and chamber music concerts on four successive Wednesday evenings, the gift of Mrs. Elizabeth Sprague Coolidge, and two by the Juilliard String Quartet.

[illegible] this column will list the Tanglewood concerts.

* * *

On July 7, in the theater at 8.15, there will be a Coolidge Chamber Music Concert, featuring Schubert's Quartet for flute, guitar, viola and violoncello, the Sonata for Arpeggione, and Winterreise. On July 10, the Juilliard String Quartet will play Bartok's third, second and fifth string quartets. This will also be at 8.15 in the theater.

* * *

At 8.15, on July 14, the Coolidge group will offer the Albeneri Trio in Schubert's Piano Trio in B-Flat, the Violin Sonata in A Major, and the Piano Trio in E-Flat. Saturday, July 17, same time, same place, the Juilliard Quartet: Bartok's fourth, first and sixth string quartets. July 21, the Boston String Quartet playing Schubert's String Quartet in D Minor (Death and the Maiden), the String Quartet Movement in C Minor, and the String Quintet in C Major.

* * *

On Wednesday, July 28, same time, same place, the Boston Conservatory String Quartet will present Schubert's String Quartet in A Minor, Quintet for Piano and Strings in A Major (Sometimes styled "The Trout") and the Octet for Wind and String Instruments in F Major. So much for the chamber music concerts. Along with these, and as a corollary to the Berkshire Festival symphonic Concerts will be Organ recitals by E. Power Biggs, a presentation of Rossini's "The Turk in Italy," by the opera department (in the theater at 8.15, Wednesday, Aug. 11) and concerts by the Festival chorus with Robert Shaw conducting.

* * *

To switch abruptly from one form of classics to another, this column recommends very highly the motion picture, "The Fugitive," currently at the Capitol Theater. It is not a pretty picture, nor is it entertaining, in the strict sense of the word. But then, tyranny and suffering are neither pretty nor entertaining subjects. But this Mexican-made film has the nigh gloss of realism, the presentation of an essentially simple problem in simple terms.

* * *

It deals with religious persecution, and, in fact, with all persecution of a physically weak but spiritually strong people by a militant minority. It had its counterpart in Germany; it is having an unhappy renascence in Russia. As a scenario, "The Fugitive" has its weak spots, and you will find them very quickly. One of them is the sudden impulse of Ward Bond, thief and murderer, who, without any visible motivation, gives up his own life to help the fleeing priest escape the governor's soldiers. And there are other places where the impetus fails to carry the conviction of high purpose which is the foundation of the picture.

* * *

But, with even the few shortcomings, it is a picture that carries this message: That man can break his neighbor's body, and drive the spirit into hiding, but that he can never completely quench the individual spark of mind and purpose. It richly outlines, in bold dramatic language, that even in its hour of physical defeat, the spirit still emerges the victor.

SPRINGFIELD FREE PRESS—SATURDAY,

JUNE 26, 1948

Music Center Opens July 4th

Forty musical events will be open, by invitation, to friends of the Berkshire Music Center at Tanglewood, Lenox, Mass., during the six weeks session of the school. Starting with initial exercises Sunday afternoon, July 4, they will include symphony concerts, choral and chamber music concerts on four successive Wednesday evenings, gift of Mrs. Elizabeth Sprague Coolidge, and two by the Juilliard String Quartet.

The performances, excepting the Coolidge and Juilliard concerts, will be by students admitted to the school because of outstanding musical talent. Initiated in 1940 by Serge Koussevitzky, and founded by the Boston Symphony Orchestra, the center is not a school for technical musical training, "but rather a place where provision is made for the study of music on an advanced level through experience in group performance." Dr. Koussevitzky states the purpose as "to give our students constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study and broaden their acquaintance with musis."

With one or more events scheduled nearly every day, student performances will be under the direction of a distinguished faculty, directed by Dr. Koussevitzky, asssisted by Aaron Copland, composer. The major orchestra will be under Dr. Koussevitzky's personal diretcion, with Leonard Bernstein, first guest conductor at the Berkshire Festival, assisted by Eleazar deCarvalho, Brazilian conductor and members of the Boston Symphony Orchestra. An orchestra in department V will be under Fredrick Fennell of the Eastman School of Mus Rochester, N. Y., and in the ope department under Mr. deCarvalho.

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This Clipping From
GLENS FALLS, N. Y.
POST STAR

JUN 18 1948

Two concerts devoted to music by Bach and Mozart will open the 1948 Berkshire Festival at Tanglewood, near Lenox, Mass., on the afternoon of July 18 and the evening of July 20. The programs, to be presented by Boston Symphony players under the direction of Serge Koussevitzky, will be repeated July 25 and July 27.

The full Boston Symphony will play three series of three concerts each, as well as an extra Tchaikovsky program, in the 6,000-seat Music Shed. In addition to Mr. Koussevitzky, who will direct most of the concerts, three guest conductors will appear—Leonard Bernstein, Eleazar de Carvalho and Robert Shaw, who will conduct Debussy's Blessed Damozel and Brahms' Requiem Aug. 14.

The dates of the three series of concerts are: Series A, the evenings July 29, 31 and Sunday afternoon, Aug. 1; series B, Aug. 5, 7, and afternoon of Aug. 8; series C, Aug. 12, 14, and the afternoon of Aug. 15.

Soloists to be heard are Lukas Foss, Ralph Berkowitz and Bernard Zighera in Bach's concertos in D minor and C major for three pianos and strings (July 18, 27); Lukas Foss in Mozart's Piano Concerto in G major (K. No. 453), (July 20, 25); Isaac Stern, in Prokofieff's Violin Concerto No. 1, (July 31); Gregor Piatigorsky as violincello soloist in Strauss' Don Quixote on Aug. 7, and Samuel Lipkin on Aug. 10 in Tchaikovsky's Piano Concerto No. 1.

Reserved seats may be secured by writing the Boston Symphony Orchestra, George Judd, manager, Tanglewood, Lenox, Mass.

THE ORIGINAL
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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 18 1948

EIGHT SINGERS TO BE HEARD AT FESTIVAL

Young Artists Will Appear With Boston Symphony in Berkshire Program

Eight singers, 11 of them American born and trained, will appear as soloists at the Berkshire Festival this summer, Serge Koussevitzky, music director of the Boston Symphony Orchestra, has announced. Although young artists make up the entire list, all but one of them has sung before the Boston Symphony.

They are: Ellabella Davis, soprano; Ellen Faull, soprano; Frances Yeend, soprano; Eunice Alberts, contralto; Carol Brice, contralto, David Lloyd, tenor; and James Pease, bass baritone. The single newcomer is Nan Merriman, mezzo-soprano, who will be soloist with Miss Davis Sunday afternoon, Aug. 1, in the Mahler Symphony No. 2 ("Resurrection"), Leonard Bernstein conducting. The large chorus which the work calls for will be that of the Berkshire Music Center. Miss Davis sang in the Mahler Symphony with Mr. Bernstein in Boston last February.

Addy To Be Narrator

Wesley Addy, who has appeared in the Shakespearan production of Maurice Evans and with Katherine Cornell in "Antigone," will be the narrator in Stravinsky's "Oedipus" with the full orchestra, soloists and chorus on Thursday evening, Aug. 5, Dr. Koussevitzky conducting. The singers are Miss Brice, Mr. Lloyd, and Mr. Pease. The trio and Mr. Addy made a profound impression when Dr. Koussevitzky led Stravinsky's version of the Greek tragedy at two performances in Symphony Hall, Boston, last March.

Miss Brice, who was a Koussevitzky discovery, and was introduced at a meeting of the Friends of the Boston Syhphony Orchestra two years ago, will sing the passage for voice in Falla's "El Amor Brujo" Sunday afternoon, Aug. 8, under the direction of Eleazer de Carvalho.

At the concert which Robert Shaw will conduct on Saturday evening, Aug. 14, Miss Faull and Miss Alberts will be soloists in "The Blessed Damozel" of Debussy and Miss Yeend and Mr. Pease in the Brahms "Requiem." Miss Yeend, Miss Alberts, and Mr. Pease with Mr. Lloyd made up the quartet of soloists for the Beethoven Ninth Symphony at last year's Festival. Miss Faull was the soprano in the Beethoven Missa Solemis in Boston this season.

Already announced as soloists for the Berkshire Festival are Isaac Stern, violinists; Gregor Piatigorsky, 'cellist; and Seymour Lipkin, pianist. On Saturday evening, July 31, Mr. Stern will repeat, again under Koussevitzky's baton, the Prokofieff Concerto No. 1 which he played at his first appearanec with the orchestra in Boston last March. Piatigorsky, who has been soloist with the Boston Symphony on 25 previous occasions, two of them at Tanglewood, will be heard in Richard Strauss' tone poem "Don Quixote," Koussevitzky conducting. This was the work in which the distinguished 'cellist made his most recent appearance with the orchestra, in April of this year.

Seymour Lipkin's performance of the Piano Concerto No. 1 under Koussevitzky at the all—Tchaikowsky concert Tuesday evening, Aug. 10, will be both his Boston Symphony and Tanglewood debut. The 20-years-old Detroit pianist is this year's winner of the Rachmaninoff Fund Award.

The Festival begins with a Bach concert on Sunday afternoon, July 18, and a Mozart concert Tuesday evening, July 20, to be repeated, July 25 and July 27, all under the direction of Dr. Koussevitzky.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 15 1948

Eight American Singers On Tanglewood Program

Schedule Taking Shape for Summer's Biggest Musical Event in Berkshires; Nan Merriman Only Vocal Newcomer

Eight singers, all of them American born and trained, will appear as soloists at the Berkshire Festival this summer, Serge Koussevitzky, music director of the Boston Symphony Orchestra, has announced. Although young artists make up the entire list, all but one of them has sung before with the Boston Symphony.

FRANCES YEEND

They are: Ellabelle Davis, soprano; Ellen Faull, soprano; Frances Yeend, soprano; Eunice Alberts, contralto; Carol Brice, contralto; David Lloyd, tenor; and James Pease, bass-baritone. The single newcomer to the Orchestra is Nan Merriman, mezzo-soprano, who will be soloist with Miss Davis Sunday afternoon, August 1, in the Mahler Symphony No. 2 ("Resurrection"), Leonard Bernstein conducting. The large chorus which the work calls for will be that of the Berkshire Music Center. Miss Davis sang in the Mahler Symphony with Mr. Bernstein in Boston last February.

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 15 1948

Music Notes

By D. E. RITZ

Frederick Jagel, Metropolitan opera tenor, has been signed as assisting artist for the spring concert of the Thursday Musical Club. Dates for the coming season's concerts were set as Nov. 18 and April 7 at the recent meeting of the club's executive committee at the home of Mrs. F. David Schweizer, president. Fall rehearsals will start on Sept. 8, when the first will be held at the president's home at West Charlton.

Schenectady Choral Society members will be interested in the announcement of the Worcester (Mass.) Music Festival for Oct. 25 to 30. One of the choral selections to be presented by the 400-voice festival chorus will be Kodaly's "Psalmus Hungaricus."

From Symphony hall in Boston we receive the news that Rossini's "The Turk in Italy" will be presented Aug. 9 and 11 at the Berkshire Festival at Tanglewood for the "Friends of the Berkshire Music Center." It will be given in English under the direction of Boris Goldovsky, head of the center opera department.

The work, which has been announced as having been "virtually lost for more than 100 years," was found in manuscript in a collection of scores which Major Henry L. Higginson, founder of the Boston Symphony, bought from the opera house in Palermo. The Higginson purchased manuscript has been stored for many years in three crates on the top floor of Symphony hall. Although Italy seems to be unable to yield a complete score, another partial orchestral score was found in the Brown Collection of the Public Library in Boston. Piano scores have been discovered in the Widener Library at Harvard and the library of the Harvard Musical Association.

"The Turk in Italy" was Rossini's 13th opera and was first produced at Milan in 1814. The Garcias brought it to America in 1826, but there is no record of any performance here after that time.

On the editorial page of the May "Musical America" under the title of "The Three B's, Public School Version" is an article worth thinking over. It concerns itself with the overbalance of band music presented at the Music Educators National Conference. The editor points out that:

"We have since heard educators from all parts of the country murmur in dissatisfaction about the too strong emphasis put on this branch of music in schools. Not only is it tiresome to many to listen to the brassy sounds hour after hour, but there is a broader significance in that string music seems to be neglected. We are told that conductors find string pickings mighty slim these days, that a good violinist to sit at any stand except the first is rarer than a first oboe used to be.

"The reasons for this condition are not far to seek. School authorities like the pomp and show of a big, blaring band on the football field, in the gymnasium and in convocations. It is a better 'service' instrument than an orchestra, which mainly depends on strings and more subtle effects.

"Children naturally like to tootle and blow, there can be no denying. But surely some of their talents might be channelled into bowing and plucking. Thus a happy balance might be restored to the group participation in school music, which is the backbone of musical education.

"The prevalence of band music today may also be due somewhat to the enterprise of instrument manufacturers and dealers, a large part of whose market is the public school. We would not wish a reform of the situation at their expense, but unless there is a wiser and more equable distribution of children's musical energies over a broader base, our symphony orchestras will eventually suffer."

BERKSHIRES AREA ONE OF TOP MASS. VACATION SPOTS

Fishing, Hiking, Scenery, Music, Historic Points of Interest Await Tourists in Western Part of State

Boston, June 19—The highlands of Western Massachusetts, only 125 miles from Boston, are rated by the Massachusetts Development and Industrial Commission as one of the state's top vacation spots for tourists interested in fishing, hiking, scenery, music and historical sites

2000 Miles of Roads

With almost 2000 miles of modern roads running through Berkshire county—from Williamstown, northern gateway to these highlands and home of Williams College, to Tolland's great forests in the south—the area offers a year-round variety of vacation possibilities.

The famed Boston Symphony Orchestra will again revisit Lenox, beginning July 18, to play for music-lovers from the world over at the Berkshire Festival. Held in the Music Shed on the spacious grounds of beautiful Tanglewood Estate, the Festival is rivaled only by the Berkshire Playhouse which attracts leading artists from Manhattan's stages during the summer months.

Native Soloists at Tanglewood

Eight singers, all American born and trained, will appear as soloists at the Berkshire Festival this summer, Serge Koussevitzky, Music Director of the Boston Symphony Orchestra, has announced. Although young artists make up the list, all but one of them has sung before with the Boston Symphony.

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'Oklahoma!' Fifth Week

A fifth week is being added to the current engagement of "Oklahoma!" at the Boston Opera House, carrying the booking up to Saturday, July 3. No more extensions of the run are possible, it is said, for the show is due to open an Atlantic City visit on July 5.

When the Opera House stay is concluded a total [illegible] weeks will have been spent in Boston by various "Oklahoma!" companies.

AMUSEMENTS

NEW YORK CITY

STADIUM CONCERTS
Lewisohn Stadium
Amsterdam Ave., 136 to 138th Sts.
PHILHARMONIC-SYMPHONY
FRITZ REINER, Conductor
MONDAY, JUNE 21, at 8:30
ISAAC STERN, Violin Soloist
WEDNESDAY, JUNE 23, at 8:30
FRANCES MAGNES, Violin Soloist
THURSDAY, JUNE 24, at 8:30
WILLIAM KAPELL, Piano Soloist
PRICES: (incl. Tax) 30c, 60c, $1.40, $2.00
Stadium Box Office. WA. 6-0600

NEW YORK (STAGE)

THE THEATRE GUILD presents
A NEW MUSICAL PLAY
ALLEGRO
Music by RICHARD RODGERS
Book & Lyrics by OSCAR HAMMERSTEIN 2d
Entire Production Staged by AGNES de MILLE
Air-Conditioned MAJESTIC THEATRE
44th St. W. of B'way. Evgs. 8:30—$6 to $1.20
Matinees Thurs. and Sat. 2:30—$3.60 to $1.20

"The marvellous and indestructible Hartmans . . . adding new multitudes of admirers to those who already consider them the funniest in the U. S.."
—John Beaufort, The Christian Science Monitor
THE HARTMANS & HANK LADD
in the Smash Musical Hit
ANGEL IN THE WINGS
CORONET W. 49th St. Eves. 8:30. Mats. Wed. & Sat.

CRITICS' PRIZE MUSICAL
"Tremendously exciting and enchanting."
—Atkinson, N. Y. Times
BRIGADOON
ZIEGFELD Theatre, 54th St. & 6th Ave. Eves. 8:30
Prices: Sun. thru Thur. $1.20-4.80; Fri. Sat. $1.20-$6
Mats. Sat. 2:30 and Sun. at 3. No Mon. Perf. Air Cond.

BROCK PEMBERTON presents
JAMES DUNN in
Pulitzer Prize Play by MARY CHASE
HARVEY
Directed by ANTOINETTE PERRY
48TH ST. THEA. E. of B'y. Eves. 8:40—$1.20-4.20. Mats. Wed. & Sat. 2:40—$1.20-$3. Tax incl.
(Air-Conditioned)

"Nancy Walker is hilarious in a top-drawer Broadway show."—Atkinson, Times
NANCY WALKER in a New Musical Comedy

Springfield Republican
June 20

MUSICIANS

Eight American Singers Among Soloists Engaged for Berkshire Festival

Eight singers, all of them American born and trained, will appear as soloists at the Berkshire Festival this Summer. Although young artists make up the entire list, all but one of them has sung before with the Boston Symphony.

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SUNDAY HERALD JUNE 20, 1948

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, JUNE 19, 1948

AMERICAN SINGERS BERKSHIRE SOLOISTS

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PM, SUNDAY, JUNE 20, 1

Music in America

Engage 8 Young Singers For Berkshire Fstival

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Wesley Addy, who has appeared in the Shakespearean production of Maurice Evans and with Katharine Cornell in *Antigone,* will be the narrator in Stravinsky's *Oedipus Rex,* with full orchestra, soloists and chorus under the baton of Dr. Koussevitzky, on Thursday evening, Aug. 5. The singers are Miss Brice, Mr. Lloyd and Mr. Pease.

Miss Brice, who was a Kouusevitzky discovery and was introduced at a meeting of the Friends of the Boston Symphony two years ago, will sing the passages for voice in Falla's *El Amor Brujo* on Sunday afternoon, Aug. 8, under the direction of Eleazar de Carvalho.

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Soloists already announced for the 1948 Berkshire Festival are Isaac Stern, violinist, in the Prokofiev Concerto No. 1, on July 31; Gregor Piatigorsky, cellist, in Strauss' *Don Quixote,* on Aug. 7, and Seymour Lipkin, 20-year-old Detroit pianist, who will make his Tanglewood debut under Dr. Koussevitzky in Tchaikowsky's Concerto No. 1, in the special all-Tchaikowsky concert on Aug. 10.

The Festival begins in the Theater-Concert Hall at Tanglewood with a Bach concert on Sunday afternoon, July 18, and a Mozart concert on Tuesday evening, July 20, to be repeated, respectively, July 25 and 27—all under the direction of Dr. Koussevitzky.

For information about tickets, etc., address the Berkshire Festival office, Tanglewood, Lenox, Mass.

RKO PALACE B'WAY & 47th ST. LATE SHOWS EVERY NIGHT
NOW PLAYING
DANA ANDREWS · GENE TIERNEY 'THE IRON CURTAIN'
JOE E. BROWN "THE TENDER YEARS"
EXTRA! GRAZIANO vs ZALE FIGHT PICTURES

RKO TODAY
MANHATTAN
COLISEUM
HAMILTON
23rd STREET
58th STREET
81st STREET
86th STREET
125th STREET
REGENT
ALHAMBRA
COLONIAL
BRONX
FORDHAM
CHESTER
FRANKLIN
ROYAL
PELHAM
CASTLE HILL
MARBLE HILL
WESTCHESTER
MT. VERNON
NEW ROCH.
"IT'S A CORKER" says WINCHELL
DANA ANDREWS
GENE TIERNEY
'THE IRON CURTAIN'
and 2nd feature
'The TENDER YEARS'
JOE E. BROWN

Clark to Croo

By Aline Mosby

HOLLYWOOD, June 18 —Buddy Clark, the crooner a deep, dark Hollywood day: some of the movie stars borrow somebody else's pipes.

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This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

JUN 19 1948

ELLABELLE DAVIS TO JOIN FESTIVAL

Miss Ellabelle Davis of 89 Horton Avenue, noted soprano who has just returned from a triumphal tour of Europe, will be one of eight American born and trained singers who will appear as soloists at the Berkshire Festival this Summer, Serge Koussevitzky, music director of the Boston Symphony Orchestra announced today.

Miss Davis and Nan Merriman, mezzo-soprano, will be soloists Sunday afternoon, Aug. 1 in the Mahler Symphony No. 2 ("Resurrection"), Leonard Bernstein conducting. The Berkshire Music Center Chorus will be heard in the work.

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This Clipping From
MONTREAL, CANADA
GAZETTE

JUN 19 1948

Berkshire Festival Is to Include Rare Rossini Opera Production

A Rossini work, virtually lost for more than 100 years, will be this summer's operatic production at the Berkshire Music Centre, Boris Goldovsky, head of the opera department of the school, has announced. The Turk in Italy, in English for the first time on record and with a newly revised libretto, will be presented in the Theatre-Concert Hall at Tanglewood, the evenings of August 9 and 11 during the final week of the Berkshire Festival.

This year's festival begins on July 18 with the Bach-Mozart series conducted by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and continues through August 15. In addition to the opening series, there will be 11 concerts by the full Boston Symphony.

As with the American premiere of Peter Grimes, the first American performances of Mozart's Idomeneo and other previous opera productions at the Berkshire Music Centre, The Turk in Italy will be performed for Friends of the Berkshire Music Centre only.

This season's novelty was suggested by Helmuth Wolfes, conductor and coach and a brother of Felix Wolfes of the Berkshire Music Centre faculty, who was doing some research on the Rossini comedy. Mr. Wolfes is supplying orchestrations where they are absent from existing scores. Mr. Goldovsky himself is responsible for the revised text.

Mr. Goldovsky's account of his pursuit of The Turk in Italy is almost as good as a detective story. A manuscript copy was found in a collection of scores which Major Henry L. Higginson, founder of the Boston Symphony Orchestra bought from the opera house in Palermo and which have reposed for years stored in three crates in the top floor of Symphony Hall. Where Italy itself seems unable to yield a complete score, another partial orchestral score turned up in Boston, in the Brown Collection of the Public Library. Piano scores were discovered in the Widener Library at Harvard and the library of the Harvard Musical Association.

Rossini himself was very free with The Turk in Italy, Mr. Goldovsky found. Arias and concerted numbers were shifted about, appearing in one version where they were absent from others and even turning up in later Rossini operas. Antedating The Barber of Seville by three years, The Turk in Italy was Rossini's 13th opera and was first produced in 1814 at Milan. The Garcias brought it to America in 1826, but there is no record of any performance here after that time.

of comedy which is all his own. Jack Wallace comes to Montreal for his first visit and will be long-remembered for his hilarious antics

Carlton and Karrell, who have played the better hotels of America, will come direct from the Capitol City of Washington, with their act of classical and semi-classical music on the violin and piano accordian.

The Gibsons' act, which has been acclaimed as "a thrill if there ever was one" in the art of knife-throwing, will do their blood-curdling feats which must be seen to be appreciated.

Larry Lazar, a young man always in demand at booking offices, will sing songs in his own peculiar manner. Ray Riggs, the harmonica virtuoso, and George Rowland, the novelty juggler, will round out this bill, with Len Howard and his boys playing the musical accompaniment.

[132]

Berkshire Hills in Western Massachusetts Are Beautiful

Over 70,000 Acres of State Forests In the Area; Miles of Modern Roads

The highlands of western Massachusetts, only 125 miles from Boston, are rated by the Massachusetts Development and Industrial Commission as one of the state's top vacation spots for tourists interested in fishing, hiking, scenery, music and historical sites.

With almost 2000 miles of modern roads running through Berkshire County—from Williamstown, northern gateway to these highlands and home of Williams College, to Tolland's great state forests in the south—the area offers a year-round variety of vacation possibilities.

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Over 70,000 acres of state forests, ideal for picnicking, hiking, fishing and camping, are available to vacationers who prefer roughing it. For those desiring hotel accommodations, the Berkshire Hills Conference has accredited more than 50 hotels located throughout the countryside.

At the highest point in the state, Mount Greylock, stands a beacon, erected to the memory of Massachusetts men who lost their lives in the first World War, which can be seen from five neighboring states.

Great Barrington, with the brooks of Bish Bash State Forest nearby, is the business and shopping center of the Southern Berkshires. Here, too, may be found the spot on the village green where the British first encountered armed resistance by the colonies in the early days of the Republic.

The Mohawk Trail—old marching route of the Canadian Indian tribes who marauded the first colonizers of the western part of the state—follows some of the finest timber land in the Commonwealth. Bathing facilities, picnic sites and camping grounds make a leisurely trip through the northwestern section of the county a visit to be remembered.

So whether it be fishing for brook trout in Bish Bash State Forest, motoring along the Mohawk Trail, hiking up Mount Greylock, or whiling away the hours in the pleasant country inns of Sheffield, Great Barrington, or Pittsfield—follow the tradition of early Americans and explore Massachusetts. Discover the Berkshires, western playground of the Commonwealth.

Cut Excursion Rates To Latin America

Travelers in Boston and in more than seventy other cities served by Eastern Air Lines now benefit from sharp fare reductions on circle trips made in conjunction with Pan American Airways to international points via the company's five Latin American "gateways," Miami, New Orleans, Houston, Corpus Christi and Brownsville. The new rates mark a reduction of 25 per cent. below the standard fares involved.

The new excursion fares apply only on travel to and from Mexico, Central and South America and the West Indies when the entire itinerary is purchased in advance. Thus, a local traveler may take advantage of the new fares on any circle trip made to Latin America via Miami, New Orleans, Houston, Corpus Christi or Brownsville; and may return by any combination of these "gateways." The tariff has a 21-day limit and will expire August 31st.

"The new circle-trip fares," said Captain Eddie Rickenbacker, president and general manager of Eastern Air Lines, "will permit the vacationist an opportunity to visit Latin America at the lowest rates in the history of scheduled air transportation. Further, the 21-day limit on such trips will permit the traveler to include three week-ends in a two-weeks' vacation program."

Boston Herald. June 20.

8—The Berkshire Evening Eagle, Thursday, July 1, 1948

Tanglewood Belongs to World, Koussevitzky Tells Committee

LENOX — Tanglewood belongs to the world and the Berkshire Festival is "the greatest musical event in the world today," Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, said yesterday at the annual luncheon meeting of the Tanglewood advisory committee and staff at the Curtis Hotel.

"If we ask objectively to whom Tanglewood belongs," Dr. Koussevitzky told the 56 guests, "we must answer, 'To the world.' Morally, you will excuse me, it belongs to me. By destiny it belongs to the Boston Symphony Orchestra."

Picking up one of the calendars of the season from the table, he said: "Every day there is something. If you will look at Salzburg and the other festivals, you will not find anything like this."

Other speakers were Miss Irene Poirier, librarian of the Lenox Library; Paul W. Foster, public relations director of the Berkshire Hills Conference; Stuart C. Henry, curator of the Berkshire Museum; and George W. Edman, former managing editor of The Berkshire Evening Eagle and now first secretary of the U.S. embassy in Athens.

Edman Praised

George E. Judd, manager of the Boston Symphony Orchestra, presided; he paid tribute to Mr. Edman's contribution to the Berkshire Festival. Mr. Edman turned the compliment to Dr. Koussevitzky. "Many people worked at Tanglewood and were responsible for it," he said, "but they needed the inspiration of the great maestro."

Miss Poirier invited students and staff to use the facilities of the Lenox Library where the Monday night student forums were held last summer, and she called attention to the outdoor reading park open this summer.

Rooms Secured for 800

The Berkshire Hills Conference has secured housing accommodations thus far for 800 music lovers who will attend the festival this season, reported Mr. Foster. "You say you are grateful to the Conference," he said; "we are grateful to the festival."

Mr. Henry called attention to the exhibits at the Berkshire Museum, particularly that of the works of Ivan Mestrovich, scheduled for later this summer. The sculptor will teach there as a member of the summer faculty of the Boston Museum of Fine Arts.

"Actually, it is only a part of our staff we have here today," Mr. Judd said. "There isn't a member of the Boston Symphony Orchestra here yet. Our students don't start coming in until registration begins tomorrow. And I don't think we should forget the public. They work for us."

Members of the Tanglewood advisory committee in addition to Mr. Edman and Mr. Judd who attended the luncheon were Alan J. Blau of Pittsfield, Henry W. Dwight of Stockbridge, Lawrence K. Miller of Pittsfield, James T. Owens of Lee, Lester Roberts of Lenox and Robert K. Wheeler of Great Barrington.

Miss Colagiacomo Engaged to Navy Veteran

with their refreshing individuality

The Berkshire Evening Eagle, Thursday, July 1, 1948—5

REHEARSING FOR CONCERT: The Juilliard String Quartet will give a pair of concerts of the works of Bela Bartok in the Theatre-Concert Hall at Tanglewood Saturday evening, July 10, and Saturday, evening, July 17. The two programs together will cover all six quartets of the Hungarian master, his entire output in this form. The events are open to the Friends of the Berkshire Music Center.

Clapp Park Area Viewed by

W. R. Tooker Joins Staff of

Leon Hazelton Dies in Becket

Entertainment In Our Own Back Yard

This spring, as in every other spring, the News-Republican has devoted many columns of news to the reappearance and plans of the cultural and entertainment enterprises in our midst. After a snowbound and gruelling winter, it seems a great privilege to know that we, in this rural area, can take advantage of music, drama and dance performances that are among the greatest in our country. Because of our proximity to the Berkshires, which have become the great summer cultural colony of the east, we are able to see and hear artists whom others living in outlying areas must travel long distances, and go to great expense, ever to witness.

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Music Mountain, in Falls Village, Connecticut, has also served the public not only in enjoyable evenings, of chamber music but in bringing new works to them. In this country, where serious music is so lightly treated, many composers live out their entire life without once hearing their works performed. While "pop" songs, and tunes from Broadway shows earn their composers fame and fortune, serious music is heartbreakingly unrewarding to its authors. It's a gratifying and wonderful thing to know that the summer musical colonies feel a responsibility to the newcomers in their ranks. By presenting new works, they are giving sorely needed impetus to the dull pulse of American interest in serious music.

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There are many other groups of entertainers, notable among them the summer theatres. The Stockbridge group is as talented and competent as anything seen on Broadway, and New York state too has its theatre with the Starlight players in Pawling, and there is of course the inimitable Pitchfork Playhouse in Sharon. In the schedules announced for the coming season, they have all included tryouts of new dramas.

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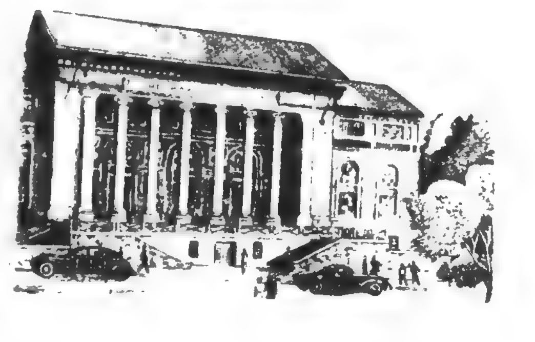
The [illegible] Evening E[illegible]

The Hartford Time



A clipping of an article that appeared in to-day's issue of The I
Times is attached. Because of your interest in the subject y
wish to have the item called to your attention.

The Hartford Tim

Music by Commission Is Koussevitzky's Way

—By CARL E. LINDSTROM—

TANGLEWOOD is more than a summer concert series; Berkshire Music Center is more than a summer school; Koussevitzky is more than just a conductor. The ramifications of his genius are so widespread that it is difficult to take account of them all at once.

We have heard the name Koussevitsky Music Foundation without realizing the extent of its accomplishments in a scant six years since its establishment. It has already commissioned 28 compositions of which 11 are symphonies, three are other works for orchestra, three are opera and six are chamber music compositions.

Here's the list:

Berezowsky's Symphony No. 4, Benjamin Britten's "Peter Grimes," Samuel Barber (an opera in preparation); Martinu's Symphony No. 3, Bartok's Concerto for Orchestra, Stravinsky's "Ode," William Schuman's Symphony for Strings, William Bergsma's String Quartet No. 2, Robert Palmer's String Quartet, Milhaud's Symphony No. 2, Aaron Copland's Symphony No. 3. Nicolai Lopatnikoff's Concertino for Orchestra, Burrill Phillips' "Tom Paine" Overture for Orchestra, Olivier Messiaen (Symphony in preparation), Villa-Lobos' "Madonna," Howard Hanson (Piano Concerto in preparation), Lukas Foss' Capriccio for Violincello and Piano, Alexei Haieff's Ecologue for Violoncello and Piano, David Diamond's Symphony No. 4, Harold Shapero's Symphony, Nicolai Nabokov's "The Return of Pushkin" for Soprano and Orchestra, Walter Piston's Symphony No. 3, Marc Blitzstein's "The Little Foxes" (an opera in preparation), Roy Harris' Symphony (in preparation), Malipiero's Symphony No. 4, Schoenberg, a composition for symphony orchestra, Blas Galindo and Earl George, compositions for one instrument and piano.

* * *

SUMMER CONCERTS are getting under way everywhere. It has never been my privilege to be in Washington during the Watergate concerts but a first-hand report comes to hand from John Crockett who once wrote for this paper and is now resident in Washington. He writes:

"The Watergate concerts here are quite unique. A huge barge has been pulled up the Potomac and is tied to a few stakes near the Lincoln Memorial. Gaily got-up, it is painted red and white, bedecked with shrubberies, flowers, flags. A huge stage, about 80 feet long and 40 feet deep, occupies the major part of it, with balconies to either sides and dressing rooms and back-stage equipment to the rear. A little bridge connects it with the land.

"On this strange flatboat are performed the major musical events in Washington during the hot summer. The audience sits either on the reserved folding seats on the highway where the traffic has been detoured, or brings a pillow and sits on the concrete steps along the embankment of the river which form a kind of amphitheater.

"The season began June 17 with performances of 'Cavalleria Rusticana' and 'Pagliacci' by the Chicago Opera Company, which moved onto the boat for three nights of music drama. 'Carmen' and 'Madame Butterfly' were given on the weekend.

"'Sold-out' can hardly convey a description of the attendance at these Watergate concerts. Each seat is taken, and for a quarter mile along the river just north of Key Bridge, the population of the Capitol lolls on the grassy banks. A more poetic setting for summer cannot be imagined. Even the huge shed at Tanglewood, the Lewisohn Stadium in New York, the Esplanade Shell in Boston or the Bowl in Hollywood have none of the intimacy and romance of this festival.

"Perhaps it is the dark background of the water that enhances the music, or the flickering lights, the bridge over which the musicians carry their instruments like fishermen in a Japanese print, the unusual quiet, or the shape of familiar landmarks seen under the stars. In such a setting, Elda Ercole is really 'Butterfly' and Martha Lipton 'Carmen,' and one won't forget them.

"After the opening weekend of opera, Howard Mitchell, associate conductor of the National Symphony, returns to the barge podium to conduct the three series of symphonic music.

"Dorothy Maynor opens the Sunday evening program with a recital of American songs on the Fourth of July. Subsequent programs will be devoted to all Tschaikowsky, Rachmaninoff and Wagner.

"Albert Spaulding, Todd Duncan, and Claudia Arrau are soloists with the symphony orchestra on Wednesday evenings.

"The Friday evenings are given over to music of a less serious nature. There will be the annual Gershwin program, with Sidney Foster playing Rhapsody in Blue, and Agnes Davis and Harold Ronk singing excerpts from Porgy and Bess. An evening of ballet conducted by Franz Allers will present Nora Kaye and Igor Youskevitch in scenes from famous ballets.

"The final concert will be on July 30, bringing to conclusion the most elaborate summer the bedizened old barge has known.

"One thinks of Hartford and the Connecticut River and the possibility of doing the same thing there. ANYBODY GOT AN OLD BARGE?"

* * *

MUSIC MOUNTAIN, don't forget, begins its season tomorrow afternoon at 4 o'clock. The program has been announced as follows: Haydn Quartet, Op. 76, No. 1; Debussy Quartet, Op 10; Beethoven Quartet, Op. 95.

15 from State To Attend Berkshire

Fifteen Connecticut students are participating in the Berkshire Music Center classes this summer. Students from Hartford are Biruta M. Ramoska of 33 Hamilton St. and Alexander Ogilby of 15 Woodside Circle. Miss Ramoska will study in the opera department under Boris Goldovsky. Mr. Ogilby will sing with the chorus.

Other Connecticut students are: William Skelton, Joan Brainerd, Parke Barnard, and Mrs. R. Parker Collins of Hamden; William Gromko, New Haven; Raymond Montoni, Bridgeport; Frank Jakubowski, Norwich; Richard Chute, Falls Village; Phyllis Bellin, Ansonia; Catherin Ameer, Norwalk; Alice Kellogg, Lakeville; Bennett Klamkin, Waterbury, and Margaret H. Travis, Torrington.

* * *

Schubert, Bartok Feature Programs

Chamber music concerts at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Julliard School of Music. These events will be in the Theatre-Concert Hall at Tanglewood and Friends of the Berkshire Music Center are invited to each of the concerts.

* * *

THE Schubert series will include the following works: July 7—Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreise" song cycle with Ralph Herbert, baritone; July 14—the Trios in B flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21—String Quartet in D minor ("Death and the Maiden"), the Quartet Movement in C minor, and the String Quintet in C major by the Boston String Quartet; July 28—String Quartet in A minor, the Quintet in A major ("Trout"), and the Octet in F major by the Boston Conservatory String Quartet and assisting artists.

* * *

THE PAIR of Bartok programs cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not, however, played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his Fourth, First and Sixth works in this form.

Students at the school will present programs of chamber music in the Chamber Music Hall each Sunday morning beginning July 11 and continuing through the last day of the Festival, Aug. 15. Serge Koussevitzky will conduct at one or more of these events.

SUN, HANOVER, PA., SATURDAY, JUNE 26, 1948

The twentieth anniversary begins July sixth for Boston's Esplanade Concerts, conducted alongside the Charles River, at the foot of Beacon Hill, by Arthur Fiedler their founder.

These are the wall-less concerts where a man in shirt-sleeves or a girl in slacks may hear a large orchestra of Boston Symphony men six nights a week—and not pay unless willing and able. Yet the resulting volume of coins, combined with modest donations by check from the general public, make the concerts self-supporting, or very close to it.

Begun by Mr. Fiedler in 1929 as an experiment that might fold up in a few summers, the Esplanade Concerts have reached a position of such public affection and official esteem, that the attainment of their twentieth season is being celebrated by a committee of citizens representative of all ranks of public and private life in city and state.

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Students at the school will present programs of chamber music in the Chamber Music Hall each Sunday morning beginning July 11 and continuing through the last day of the Festival, August 15. Friends of the Berkshire Music Center are invited to all events of the school including the concerts by the student orchestras and chorus.

This summer marks the third consecutive year the Berkshire Festival has benefitted by the generosity of Mrs. Coolidge, the guiding spirit of chamber music in this country. The past two seasons the Elizabeth Sprague Coolidge Foundation in the Library of Congress was responsible for the chamber music concerts at Tanglewood. This year the Schubert series is the personal gift of Mrs. Coolidge.

The Berkshire Festival will open at Tanglewood in the Theater-Concert Hall with an all Bach program on Sunday, July 18, and an all Mozart program on Tuesday evening, July 20. These programs will be repeated the following Sunday and Tuesday in reverse order. The first concert in the Shed by the full Orchestra, Dr. Serge Koussevitzky, Conductor, will be given Thursday evening, July 29th. The program will consist of the Bach Suite No. 3, Hindemith's Symphony "Mathis der Maler", and the Beethoven Symphony No. 5.

* * *

THE ORIGINAL
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This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
[illegible] 4 1948

1948 Berkshire Music Center School July 5-Aug. 15

DR. SERGE KOUSSEVITSKY, returning from a [illegible] vacation, announces plans for the 1948 B[illegible] Tanglewood, Lenox, Mass. There will be [illegible] July 5 to Aug. 15, through the period [illegible] concerts. Dr. Koussevitzky will direct the [illegible] land, assistant director. Among the fa[illegible] principal players of the Boston Symph[illegible] Leonard Bernstein, Richard Burgin, a[illegible] assisting Dr. Koussevitzky in conducting[illegible] Shaw in charge of choral conducting[illegible] head of Chamber Music. Darius Milhaud [illegible] to join Aaron Copland as teacher of com[illegible] will be head of the Opera Department.

THERE WILL be five departments, as in former [illegible] ducting, Orchestra and Chamber Music, C[illegible] Chorus. New features of the curriculum [illegible] chestra under Mr. de Carvalho to be made [illegible] opera orchestra, a course in costume design [illegible] ment under Leo VanWitsen, and a seminar [illegible] new music to be headed by Aaron Copland [illegible] Some 40 school performances will incl[illegible] tion in the tradition of "[illegible] members of the Friends of the Berksh[illegible] ization of contributors to the school, will be [illegible] Center, iniated by Dr. Koussevitzky in 194[illegible] Boston Symphony Orchestra. Information a[illegible] be secured by writing to the Berkshire Musi[illegible] Hall, Boston 15, Mass.

[135]

INFORMATION OBSCURED

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This Clipping From
CONN.
TIMES

sevitzky Announces Programs

conducting. Piston, Symphony No. 3; Prokofieff, Violin Concerto No. 1; Brahms, Symphony in C minor, No. 1 (Soloist: Isaac Stern).

Sunday, Aug. 1, Leonard Bernstein, conducting. Haydn, Symphony No. 104; Mahler, Symphony No. 2, "Resurrection" (with chorus and soloists).

* * *

SERIES B

Thursday, Aug. 5, Serge Koussevitzky, conducting. Beethoven, Symphony No. 6, "Pastoral"; Stravinsky, "Oedipus Rex" for Orchestra with Male Chorus and Soloists.

Saturday, Aug. 7, Serge Koussevitzky, conducting. Prokofieff, "Romeo and Juliet," Suite No. 2; Vaughan Williams, Symphony No. 6 (first performance in America); Strauss, "Don Quixote" (soloist: Gregor Piatigorsky).

Sunday, Aug. 8, Eleazar de Carvalho, conducting. Berlioz, Fantastic Symphony; Villa Lobos, Madoña; Falla, El Amor Brujo; Siqueira, "Nordestina."

EXTRA CONCERT, Tuesday, Aug. 10, Serge Koussevitzky, conducting. Tchaikovsky program: Symphony No. 6, "Pathétique"; Piano Concerto No. 1, Overture "1812" (Soloist: Seymour Lipkin

* * *

SERIES C

Thursday, Aug. 12, Leonar Bernstein, conducting. Webe Overture to "Der Freischütz" Stravinsky, "Petrouchka" (com plete); Shostakovitch, Symphon No. 5.

Saturday, Aug. 14, Robert Shaw conducting. Debussy, The Blesse Damozel; Brahms, Requiem chorus and soloists.

Sunday, Aug. 15, Serge Kous sevitzky, conducting. Beethoven Symphony No. 3, "Eroica"; Sibe lius, Symphony in D major, No.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAY 23 1948

Berkshire Festival Will Open With Bach Program July 18

THE Berkshire Festival at Tanglewood, Lenox, Mass., will open with an all-Bach program in the Theater Concert Hall Sunday afternoon, July 18, and continue the following Tuesday night with an all-Mozart session. The Mozart program will be repeated Sunday afternoon, July 25, and the Bach program Tuesday evening, July 27.

Programs are announced for the three series in the Shed by the full Boston Symphony Orchestra as follows: Series A—Thursday, July 29, Serge Koussevitzky conducting, Suite in D-minor, No. 3, Bach; Symphony "Mathis der Maler," Hindemith; Symphony in C-minor, No. 5, Beethoven; Saturday, July 31, Koussevitzky conducting, Symphony No. 3, Piston; Violin Concerto No. 1, Prokofieff, Isaac Stern, soloist; Symphony in C-minor, No. 1, Brahms; Sunday, Aug. 1, Leonard Bernstein conducting, Symphony No. 104, Haydn; Symphony No. 2, "Resurrection," Mahler, with chorus and soloists.

Series B—Thursday, Aug. 5, Koussevitzky conducting, Symphony No. 6, "Pastoral," Beethoven; "Oedipus Rex," for orchestra, male chorus and soloists, Stravinsky; Saturday, Aug. 7, Koussevitzky; conducting, "Romeo and Juliet," Suite No. 2, Prokofieff; Symphony No. 6 (first performance in America), Vaughan Williams; "Don Quixote," Strauss (soloist, Gregor Piatigorsky); Sunday, Aug. 8, Eleazar de Carvalho conducting, "Fantastic" Symphony, Berlioz; "Madona," Villa Lobos; "El Amor Brujo," Falla; "Nordestina," Siqueira. Extra concert Tuesday, Aug. 10, Koussevitzky conducting, Tschaikowski program — Symphony No. 6, "Pathetique;" Piano Concerto No. 1, Seymour Lipkin, soloist; Overture "1812."

Series C—Thursday, Aug. 12, Bernstein conducting, Overture to "Der Freischutz," Weber; "Petrouchka" (complete), Stravinsky; Symphony No. 5, Shostakovitch, Saturday, Aug. 14, Robert Shaw conducting, "The Blessed Damozel," Debussy; "Requiem," Brahms. Sunday, Aug. 15, Koussevitzky conducting, Symphony No. 3, "Eroica;" Symphony in D-major No. 2, Sibelius.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 6 - 1948

Berkshire Finals Today

Final auditions for admission to the Opera Department of the Berkshire Music Center will be held today at 1 o'clock in the Carnegie Recital Hall, 154 West Fifty-seventh Street, by Boris Goldovsky, head of the department, and other members of the faculty. An accompanist will be present.

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This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

Selvig to Study With Koussevitzky

Orton Selvig, professor of piano and organ at MacPhail School of Music and organist and choir director at Augustana Lutheran church, was notified last week he had been accepted by Serge Koussevitzky as a member of a small conducting class the Boston Symphony director will teach this summer at the Berkshire Music festival at Tanglewood, Mass.

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This Clipping From
WORCESTER, MASS.
TELEGRAM

Berkshire Music Festival Program Announced

The programs are announced by Serge Koussevitzky for the Berkshire Festival for 1948 at Tanglewood in Lenox. The festival will open with an all Bach program in the Theater-Concert Hall on Sunday afternoon, July 18.

An all-Mozart program on Tuesday evening, July 20, will follow and will be repeated on Sunday afternoon, July 25. The Bach program will be repeated on Tuesday evening, July 27.

The concerts by the full Boston Symphony Orchestra in the Shed will be as follows:

Series A will be performed Thursday evening, July 29, the following Saturday evening, and Sunday afternoon.

Program I: Suite in D major, No. 3 by Bach; Symphony, "Mathis der Maler" by Hindemith; Symphony No. 5 by Beethoven—Koussevitzky conducting.

Program 2: Symphony No. 3 by Walter Piston; Violin Concerto No. 1 by Prokofieff (Isaac Stern, soloist); Symphony No. 1 by Brahms — Koussevitzky conducting.

Program 3: Symphony No. 104 by Haydn; Symphony No. 2 "Resurrection" by Mahler (with chorus and soloists) — Leonard Bernstein, conductor.

Series B

Dates for Series B are Thursday evening, Aug. 5, and the following Saturday evening and Sunday afternoon.

Program 1: Symphony No. 6 (Pastoral) by Beethoven; "Oedipus Rex" for orchestra with male chorus and soloists, by Stravinsky — Koussevitzky conducting.

Program 2: "Romeo and Juliet" Suite No. 2 by Prokofieff; the first American performance of Vaughan Williams' "Symphony No. 6"; and "Don Quixote" by Richard Strauss (Gregor Piatigorsky, soloist) — Koussevitzky conducting.

Program 3: Fantastic Symphony by Berlioz; Madona, by Villa Lobos; El Amor Brujo by de Falla; "Nordestina" by Siqueira — Eleazar de Carvalho conducting.

Series B will be followed by an extra concert on Tuesday evening, Aug. 10. The program follows: Symphony No. 6, "Pathetique" by Tschaikowsky; Piano Concerto No. 1 (Seymour Lipkin, pianist) by Tschaikowsky, and Overture, "1812." Koussevitzky conducting.

Series C

Series C will take place Thursday evening, Aug. 12, and the following Saturday evening and Sunday afternoon.

Program I: Overture to "Der Freischutz" by Weber; the complete "Petrouchka" by Stravinsky; Symphony No. 5 by Shostakovich—Bernstein conducting.

Program 2: The Blessed Damozey by Debussy; Requiem by Brahms (chorus and soloists) — Robert Shaw conducting.

Program 3: Symphony No. 3, "Eroica" by Beethoven; Symphony in D major, No. 2, by Sibelius—Koussevitzky conducting.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 27 1948

Festival at Tanglewood Opens July 18 With Bach

The 1948 Berkshire Festival at Tanglewood, Lenox, Mass., will open with programs of Bach's and Mozart's music played by the Boston Symphony Orchestra under Serge Koussevitzky's direction. The Bach program, scheduled for Sunday afternoon, July 18, and Tuesday night, July 27, consists of the third Brandenburg Concerto, the cantata "Sie werden aus Saba alle kommen" (No. 65), the concertos in D minor and C major for three pianos and strings, and the second suite, in B minor. Georges Laurent, flutist, and Lukas Foss, Bernard Zighera and Ralph Berkowitz, pianists, will be the soloists.

The Mozart program, to be played on Tuesday night, July 20, and Sunday afternoon, July 25, includes the symphonies in C and E flat major (K. 338 and 543), serenade for winds (K. 388) and piano concerto in G major (K. 453), with Mr. Foss as the soloist. These concerts will be held in the Tanglewood Theater-Concert Hall. As previously announced, the regular festival series by the full orchestra in the Tanglewood Music Shed will be held on Thursday and Saturday evenings and Sunday afternoons, July 29, 31, Aug. 1, 5, 7, 8, 12, 14 and 15. An extra concert with a Tchaikovsky program will be held on Tuesday night, Aug. 10.

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TIMES

APR 6 - 1948

Opera Auditions

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DISPATCH

Mozart Programs

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NEW YORK, N. Y.
TIMES
MAY 17 1948

TANGLEWOOD LISTS WORK BY WILLIAMS

Symphony No. 6 Will Have Its U. S. Premiere — Revisions in Programs Announced

Ralph Vaughan Williams' new Symphony No. 6, which received its première last month in London's Royal Albert Hall, will be performed for the first time in this country during the Berkshire Festival, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced yesterday.

The announcement was included in a revised list of the programs that the orchestra will play during the annual festival at Tanglewood near Lenox, Mass. Dr. Koussevitzky will conduct the symphony on Aug. 5.

The work, which was introduced in England by Sir Adrian Boult, is said to take an hour and a half to play. The 75-year-old British composer was present at the première, and, at its conclusion, was called to the stage by the audience four times to acknowledge applause.

Prokofieff's Violin Concerto, No. 1, with Isaac Stern as the soloist, and his "Romeo and Juliet" Suite No. 2, are among the other works newly announced for the festival. Eleazar de Carvalho will conduct Siqueira's "Nordestina" on Aug. 8. And the two choral works to be included in Robert Shaw's program on Aug. 14 will be Debussy's "The Blessed Damozel" and Brahms' "Requiem."

Selections on the all-Tchaikovsky program, to be given as an additional concert on Aug. 10, will be the "Pathétique" symphony, the "1812" Overture and the Piano Concerto No. 1. The soloist will be Seymour Lipkin, recent winner of the Rachmaninoff Fund contest. Dr. Koussevitzky will conduct.

Other revisions are as follows: Schumann's First Symphony has been eliminated; in the A series Brahms' First Symphony has been substituted for his Second; the Haydn symphony scheduled will be No. 104 and Shostakovich's Symphony No. 5 has been shifted from Series B to Series C.

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NEW YORK, N. Y.
HERALD TRIBUNE
MAY 18 1948

Boston Symphony Plans For Berkshire Concerts

The Boston Symphony Orchestra has announced the programs which it will play under the direction of Serge Koussevitzky and guest conductors in the three principal series of the 1948 Berkshire Festival at Tanglewood, Lenox, Mass. The dates and programs are:

Series A

Thursday night, July 29, Dr. Koussevitzky conducting: Bach, Suite No. 3; Hindemith, Symphony, "Mathis der Maler"; Beethoven, Symphony No. 5.

Saturday night, July 31, Dr. Koussevitzky conducting: Piston, Symphony No. 3; Prokofieff, violin concerto No. 1 (soloist, Isaac Stern), Brahms, Symphony No. 1.

Sunday afternoon, Aug. 1, Leonard Bernstein conducting: Hadyn, Symphony No. 104; Mahler, Symphony No. 2 (with chorus and soloists).

Series B

Thursday night, Aug. 5, Dr. Koussevitzky conducting: Beethoven, Symphony No. 6 (Pastoral); Stravinsky, Oedipus Rex (with chorus and soloists).

Saturday night, Aug. 7, Dr. Koussevitzky conducting: Prokofieff, "Romeo and Juliet" Suite No. 2; Vaughan Williams, Symphony No. 6 (first American performance; Strauss, Don Quixote (cello soloist, Gregor Piatigorsky).

Sunday afternoon, Aug. 8, Eleazar de Carvalho conducting: Berlioz, Fantastic Symphony; Villa Lobos, Madona; Falla, El Amor Brujo; Siqueira, Nordestina.

Extra concert, Tuesday, Aug. 10, Dr. Koussevitzky conducting, Tchaikovsky program: Pathetic Symphony, Piano Concerto No. 1 (soloist, Seymour Lipkin); Overture, 1812.

Series C

Thursday night, Aug. 12, Mr. Bernstein conducting: Weber, Overture to "Der Freischuetz," Stravinsky, Petrouchka (in full); Shostakovitch, Symphony No. 5.

Saturday, Aug. 14, Robert Shaw conducting: Debussy, The Blessed Damozel; Brahms, Requiem (with chorus and soloists).

Sunday, Aug. 15, Dr. Koussevitzky conducting: Beethoven, Symphony No. 3 (Eroica); Sibelius, Symphony No. 2.

These concerts will be given in the Music Shed. Dr. Koussevitzky will also conduct a Bach program on Sunday afternoon, July 18, and Tuesday night, July 27, and a Mozart program on Tuesday night, July 20, and Sunday afternoon, July 25. The Bach and Mozart programs will be given in Tanglewood's Theater-Concert Hall.

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
MAY 18 1948

Music

Plans Shaping For Berkshire Festival

By ROBERT BAGAR.

The Berkshire Music Festival is scheduled to open with an all-Bach program in the Theater-Concert Hall at Tanglewood on July 18. An all-Mozart program will follow on the 20th, full details to be announced later.

The symphonic part of the Berkshire Festival will begin on Thursday evening, July 29, when Serge Koussevitzky will conduct a program of Bach, Hindemith and Beethoven. This date opens the Series A set of concerts, which also will include two others, that of Saturday evening, July 31, when Piston, Prokofieff and Brahms music comprise the program, with Isaac Sterne, violinist, as the soloist, and the following Sunday afternoon's Haydn and Mahler program with Leonard Bernstein conducting.

Series B offers on Thursday evening, Aug. 5, Beethoven and Stravinsky. The latter's "Oedipus Rex" will be featured. On the Saturday evening following Prokofieff's "Romeo and Juliet" Suite No. 2, a first American performance of the Vaughan Williams Symphony No. 6, and the Strauss "Don Quixote" will provide the entertainment. For the Sunday afternoon concert, Eleazar de Carvalho, young batonist groomed by Mr. Koussevitzky, will conduct a program of compositions by Berlioz, Villa Lobos, Falla and Siqueira.

The Series C concerts will start on Thursday evening Aug. 12, when Mr. Bernstein will lead the orchestra through pieces by Weber, Stravinsky and Shostakovich. Robert Shaw will do the batonistic honors on the evening of the 14th with performances of Debussy's "Blessed Damozel" and the Brahms "German" Requiem. The Berkshire Symphonic Festival will close the next day, Sunday, Aug. 15, with Mr. Koussevitzky offering the "Eroica" Symphony of Beethoven and the Sibelius Symphony No. 2.

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COLUMBUS, OHIO
DISPATCH
MAY 18 1948

Berkshire Festival Programs are Listed

THE programs are announced by Serge Kouss
the Berkshire Festival of 1948 at Tanglewood in L
Mass. The festival will open with an all Bach prog
the Theater-Concert Hall on Sunday afternoon, July
and an all Mozart program on Tuesday evening, July 20. The Mozart program will be repeated on Sunday afternoon, July 25 and the Bach program on Tuesday evening, July 27. The programs in detail with soloists will be announced shortly.

The concerts by the full Boston Symphony Orchestra in the Shed will be as follows:

SERIES A
Thursday, July 29
Serge Koussevitzky, Conducting
Bach....Suite in D major, No. 3
Hindemith....Symphony, "Mathis der Maler"
Beethoven....Symphony in C Minor, No. 5

Saturday, July 31
Serge Koussevitzky, Conducting
Piston...........Symphony No. 3
Prokofieff..Violin Concerto No. 1
Brahms—Symphony in C minor, No. 1
(Soloist: Isaac Stern)

Sunday, Aug. 1
Leonard Bernstein, Conducting
Haydn........Symphony No. 104
Mahler.........Symphony No. 2 "Resurrection"
(With Chorus and Soloists)

SERIES B
Thursday, Aug. 4
Serge Koussevitzky, Conducting
Beethoven.......Symphony No. 6 "Pastoral"
Stravinsky.."Oedipus Rex" for orchestra with male chorus and soloists

Saturday, Aug. 7
Serge Koussevitzky, Conducting
Prokofieff...."Romeo and Juliet" Suite No. 2
Vaughan Williams.....Symphony No. 6
(First Performance in America)
Strauss..........."Don Quixote"
(Soloist: Gregor Piatigorsky)

Sunday, Aug. 8
Eleazar de Carvalho, Conducting
Berlioz......Fantastic Symphony
Villa Lobos ....Madona
Falla.............El Amor Brujo
Siqueira ...."Nordestina"

EXTRA CONCERT
Tuesday, Aug. 10
Serge Koussevitzky, Conducting
Tchaikovsky Program:
Symphony No. 6, "Pathetique"
Piano Concerto No. 1
Overture, "1812"
(Soloist: Seymour Lipkin)

SERIES C
Thursday, Aug. 12
Leonard Bernstein, Conducting
Weber..........Overture to "Der Freischutz"
Stravinsky .... "Petrouchka" (Complete)
Shostakovitch...Symphony No. 5

Saturday, Aug. 14
Robert Shaw, Conducting
Debussy....The Blessed Damozel
Brahms .... Requiem
(Chorus and Soloists)

Sunday, Aug. 15
Serge Koussevitzky, Conducting
Beethoven.....Symphony No. 3, "Eroica"
Sibelius....Symphony in D ma
No. 2

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This Clipping From
NEW YORK, N. Y.
TIMES
MAY 27 1948

TANGLEWOOD PROGRAMS

Initial Concerts Will Be Devoted to Bach and Mozart Works

Programs for the two pairs of week-end concerts with which the Boston Symphony Orchestra, under Serge Koussevitzky, will open the Berkshire Festival this summer at Tanglewood, Lenox, Mass., were announced yesterday. These initial concerts devoted to works by Bach and Mozart will be presented in the Theatre-Concert Hall.

The Bach program, scheduled for Sunday afternoons, July 18 and 25, will comprise the Third Brandenburg Concerto; Cantata, No. 65, "Sie werden aus Saba alle kommen"; Three-piano Concerto in D minor, with Lukas Foss, Bernard Zighera and Ralph Berkowitz as soloists; Suite No. 2, in B minor, with George Laurent, flutist, as soloist, and Three-piano Concerto in C minor. The Mozart program to be given Tuesday nights, July 20 and 27, contains the Symphony in C major (K. 338); Serenade for Winds (K. 388); Piano Concerto in G major (K. 453), with Lukas Foss as soloist, and Symphony in E flat major (K. 543).

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This Clipping From
NEWARK, N. J.
NEWS
MAY 9 - 1948

Wins Berkshire Post

Donald Havas, son of Mr. and Mrs. John J. Havas, 17 Carpenter terrace, Belleville, who was auditioned several weeks ago by members of the Boston Symphony Orchestra, has been accepted for membership in the student orchestra at the Berkshire Music Center Summer School. In addition to his orchestral studies, Donald, a string bassist, will receive instruction in chamber music from Gregor Piatigorsky, concert cellist. Following the Summer season, Donald will enter the Oberlin Conservatory of Music. He has been studying string bass for more than two years with Charles Brennand of Newark.

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This Clipping From
ROCHESTER, N. Y.
TIMES-UNION
MAY 12 1948

Fennell Named To Berkshire Post

Frederick Fennell of the Eastman School of Music faculty has been appointed to the faculty of the Berkshire Music Center, Lenox, Mass., for the coming Summer session.

The session will coincide with the Berkshire Festival of the Boston Symphony, conducted by Dr. Serge Koussevitsky, with whom Fennell studied conducting in 1942. Fennell conducts the Eastman School Little Symphony Orchestra and the Symphony Band. Recently he was guest conductor of the Houston, Tex., Symphony at the Texas Festival of Creative Arts.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

New Roof on Festival Shed Will Cover 1½ Acre Area

Much Building Activit at Tanglewood—Gaston Has Crew of 12 Preparing For Opening of M Center July 5

LENOX — Wa perintendent of T crew of 12 men get in shape for the 1948 Berkshire Fest roofers have starte new 1½ acre roof Shed.

The Shed is still protective winter the storm sides will a few days. The new made of gravel and winter's heavy snow an many new leaks in the

In addition to the there is much othe tivity on the grounds state Department of P in co-operation with Stockbridge and the Berkshire has started new hard surfaced thorne Street leading to the Festival property. Mr. Gaston has about completed work on a new 300-yard storage shed r, benches, scenery, machin- nd other equipment used on rounds. Sections, measuring square, were made under Gaston's supervision in the kshop during the winter hs. During the spring the ns were put in place and rs are now putting on a to blend with the color of the buildings on the grounds.

Work also has started on a new ption room and music store, located near the box office at the main entrance. The roof will be extended from the ticket office to the music store and the entrance the grounds will be widened to out 45 feet.

Mr. Gaston has also completed the manufacture of 120 lockers for the students to use in Tracy Hall. They are made of wooden frames masonite boards on the top, les and bottom.

The Berkshire Music Center will open for ~~the season July 5~~

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Cir. (D 55,764) (S 93,871)
This Clipping From
HARTFORD, CONN.
COURANT

Tanglewood Concert: Serge Koussevitzky has announced the programs for the 1948 Berkshire Music Festival at Tanglewood, Lenox, Mass.

First off, there will be all-Bach and all-Mozart programs on Sunday afternoon, July 18 and Tuesday evening, July 20. The first will be repeated on Tuesday evening, July 27, and the later on Sunday afternoon, July 25.

The regular series concerts begin Thursday evening, July 29, with Bach's Suite in D Major, No 3; Hindemith's "Mathis der Maler" and the Beethoven Fifth Symphony.

Saturday 31—Third Symphony, Piston; Violin Concerto No. 1, Prokofieff soloist Isaac Stern; Symphony No 1, Brahms.

Sunday, August 1 — Leonard Bernstein conducting Symphony No. 104, Hayden; Symphony No. 2 (Ressuerrection), Mahler, with chorus and soloists.

Thursday, August 5—Symphony No. 6 (Pastoral), Beethoven; "Oedipus Rex", Stravinsky, orchestra, male soloists and chorus;

Saturday, August 7—"Romeo "And Juliet" Suite No. 2, Prokofieff; Symphony No. 6, Vaughan Williams (first performance in America); "Don Quixote," Strauss (soloist, Geegor Piatigorsky).

Sunday, August 8—Eleazar de Carvalho conducting "Fantastic" Symphony, Berlioz; "Madona," Villa Lobos; "El Amor Brujo," Falla; "Nordestina," Siqueira.

Thursday, August 12—Leonard Bernstein conducting Overture to "Der Freischuetz," Weber; "Petrouchka" (complete), Stravinsky; Symphony No. 2, Shostakovitch.

Saturday, August 14 — Robert Shaw conducting "The Blessed Damozel," Debussy; Requiem, Brahms (chorus and soloists).

Sunday, August 15—Beethoven's "Eroica"; Symphony No. 2, Sibelius.

Mr. Koussevitzky will also conduct an extra concert on Tuesday August 10, at which the Tschaikowsky "Pathetique" Symphony, the First Piano Concerto with Seymour Lipkin as soloist and the "1812" Overture will be performed.

* * *

Curtain: "Oklahoma!" is about to close on Broadway. Nobody ever thought it would, but it will, on Saturday evening. It opened on March 31, 1943 (Julian calendar), and has played 2202 performances since then.

Twenty eight more days on Broadway and the Rogers-Hammerstein hit would have rivaled the all time record holder, "Chu-Chin-Chow" 30 years ago in London.

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WASHINGTON, D. C.
POST
MAY

Three Berkshire Guest Conductors

Serge Koussevitzky has announced three guest conductors for the Berkshire Festival of 1948, to be given by the Boston Symphony Orchestra at Tanglewood, near Lenox, Mass., from July 18 to August 15 next.

While Koussevitzky will lead most of the concerts, others will be conducted by Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. Music of Bach, Mozart and Tchaikovsky will be stressed.

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NEW YORK, N. Y.
PM
MAY 23 1948

Music in America:

List Programs for Berkshire Festival

Koussevitzky

Programs for the 1948 Berkshire Festival, given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., have been announced by Serge Koussevitzky, the orchestra's director.

Three series of three concerts each will be presented in the huge Music Shed at Tanglewood, between July 29 and Aug. 15, with an extra all-Tchaikowsky program scheduled for Tuesday, Aug. 10. Dr. Koussevitzky will conduct six of the concerts; Leonard Bernstein will direct two, and Eleazar de Carvalho and Robert Shaw, one each.

In addition, there will be an all-Bach program in the Theater-Concert Hall on Sunday afternoon, July 18, and an all-Mozart program on Tuesday evening, July 20. The Mozart concert will be repeated on Sunday afternoon, July 25, and the Bach on Tuesday evening, July 27. Programs for these concerts are to be announced later. The regular Festival programs are:

Series A

Thursday evening, July 29: Koussevitzky conducting.

Suite in D, No. 3	Bach
Symphony, *Mathis der Maler*	Hindemith
Symphony No. 5	Beethoven

Saturday evening, July 31: Koussevitzky conducting; soloist, Isaac Stern, violinist.

Symphony No. 3	Piston
Violin Concerto No. 1	Prokofiev
Symphony No. 1	Brahms

Sunday afternoon, Aug. 1: Bernstein conducting.

Symphony No. 104	Haydn
Symphony No. 2 (*Resurrection*)	Mahler

Series B

Thursday evening, Aug. 5: Koussevitzky conducting; soloists and chorus to be announced.

Symphony No. 6 (*Pastoral*)	Beethoven
Oedipus Rex	Stravinsky

Saturday evening, Aug. 7: Koussevitzky conducting; soloist, Gregor Piatigorsky, cellist.

Romeo and Juliet, Suite No. 2	Prokofiev
Symphony No. 6 (1st American performance)	Vaughan Williams
Don Quixote	Strauss

Sunday afternoon, Aug. 8: De Carvalho conducting.

Symphonie Fantastique	Berlioz
Madona	Villa Lobos
El Amor Brujo	Falla
Nordestina	Siqueira

Extra Tchaikowsky Concert

Tuesday evening, Aug. 10: Koussevitzky conducting; soloist, Seymour Lipkin, pianist.

Symphony No. 6 (*Pathetique*); Piano Concerto No. 1; Overtiure, *1812*.

Series C

Thursday evening, Aug. 12: Bernstein conducting.

Freischutz Overture	Weber
Petrouchka (complete)	Stravinsky
Symphony No. 5	Shostakovich

Saturday evening, Aug. 14: Shaw conducting; with chorus and soloists.

The Blessed Damozel	Debussy
Requiem	Brahms

Sunday afternoon, Aug: 15: Koussevitzky conducting.

Symphony No. 3 (*Eroica*)	Beethoven
Symphony No. 2	Sibelius

For information about available tickets and prices for the Festival, write to the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

Berkshire Music Center

Plans for the 1948 Berkshire Music Center call for a six-week session from July 5 to Aug. 15. Dr. Koussevitzky will direct the school, with Aaron Copland as assistant director. Among the faculty, in addition to 25 principal players of the Boston Symphony, will be Leonard Bernstein, Richard Burgin and Eleazar de Carvalho, assisting Dr. Koussevitzky in conducting; Hugh Ross and Robert Shaw, in charge of choral conducting; and Gregor Piatigorsky, head of chamber music. Darius Milhaud will return from France to join Mr. Copland as teacher of composition. Boris Goldowsky will be head of the opera department.

As in former seasons, there will be five departments: conducting, orchestra and chamber music, composition, opera and chorus. Some 40 school performances, including a special opera production, will be given, to which members of the Friends of the Berkshire Music Center, an organization of contributors to the school, will be invited. Information about the school may be secured by writing to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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TOLEDO, OHIO
TIMES

THE plans of the Berkshire Music Center at Tanglewood, Lenox, Mass., have progressed to the extent that classes and teachers have already been announced. As is generally known, the school is sponsored by the Boston Symphony Orchestra and directed by Serge Koussevitsky. The session this year will run from July 5 to Aug. 15.

The classes in conducting will be under Dr. Koussevitzky, Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho; those in choral conducting under Hugh Ross and Robert Shaw; composition under Aaron Copland and Darius Milhaud; opera under Boris Goldovsky and costume design under Leo Van Witsen; chamber music under Gregor Piatigorsky; orchestra under 25 principal players of the Boston Orchestra; chamber orchestra under Mr. de Carvalho. In addition there will be offered a seminar in old and new music under the direction of Aaron Copland and Julius Herford.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

Programs for 1948 Festival Announced by Koussevitzky

TANGLEWOOD—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today announced the programs for the Berkshire Festival at Tanglewood this summer.

The Festival will open with an all-Bach program in the theatre-concert hall on Sunday afternoon, July 18, and an all-Mozart program Tuesday evening, July 20. The Mozart program will be repeated Sunday afternoon July 25 and the Bach program on Tuesday evening, July 27.

Dr. Koussevitzky said the programs in detail and additional soloists will be announced soon.

Guest conductors at the Festival this year will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

On Aug. 7, Dr. Koussevitzky announced, the Boston Symphony Orchestra will give the first performance in America of Vaughan Williams' Symphony No. 6.

The concerts by the full Boston Symphony Orchestra in the Shed will be as follows:

SERIES A

Thursday, July 29

Serge Koussevitzky, conducting.

Suite in D major, No. 3	Bach
Symphony, Mathis de Maler	Hindemith
Symphony in C minor, No. 5	Beethoven

Saturday, July 31

Serge Koussevitzky, conducting.

Symphony No. 3	Piston
Violin Concerto No. 1	Prokofieff
Symphony in C minor, No. 1	Brahms

Soloist, Isaac Stern.

Sunday, Aug. 1

Leonard Bernstein, conducting.

Symphony No. 104	Haydn
Symphony No. 2, Resurrection	Mahler

With chorus and soloists.

SERIES B

Thursday, Aug. 5

Serge Koussevitzky, conducting.

Symphony No. 6, Pastoral	Beethoven
Oedipus Rex	Stravinsky

For orchestra with male chorus and soloists.

Saturday, Aug. 7

Serge Koussevitzky, conducting.

Romeo and Juliet, Suite No. 2	Prokofieff
Symphony No. 6	Vaughan Williams

First performance in America.

Don Quixote	Strauss

Soloist, Gregor Piatigorsky.

Sunday, Aug. 8

Eleazar de Carvalho, conducting.

Fantastic Symphony	Berlioz
Madona	Villa Lobos
El Amor Brujo	Falla
Nordestina	Siqueira

EXTRA CONCERT

Tuesday, Aug. 10

Serge Koussevitzky, conducting.

Tchaikovsky Program:

Symphony No. 6, Pathetique
Piano Concerto No. 1.
Overture, 1812.

Soloist, Seymour Lipkin.

SERIES C

Thursday, Aug. 12

Leonard Bernstein, conducting.

Overture to De Freischutz	Weber
Petrouchka, complete	Stravinsky
Symphony No. 5	Shostakovitch

Saturday, Aug. 14

Robert Shaw, conducting.

The Blessed Damozel	Debussy
Requiem	Brahms

Chorus and soloists.

Sunday, Aug. 15

Serge Koussevitzky, conducting.

Symphony No. 3, Eroica	Beethoven
Symphony in D major, No. 2	Sibelius

NY He. Trib.

Maria
CATALOG ON
120 CLAREMONT

Berkshire Music Center

Serge Koussevitzky,
DIRECTOR
TANGLEWOOD-LENOX, MASS.
6th Season — July 5 to August 15

FINAL NEW YORK AUDITIONS
For Admission and Scholarships in Student Orchestras

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PIANO .... Fri. at 11:30 AM
BRASS .... Sat. at 9:30 AM

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TYMPANI & HARP ...... Wed. at 7 PM

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Arved Kurtz, Dir

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This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE

BENJAMIN BRITTEN saw the Tanglewood performance, and when he took the boat to go back to England he complained to the reporters that he had not been given a professional production. This remark was doubly ungracious in view of the fact that the opera had been commissioned by the Koussevitzky Foundation and was therefore justly introduced to America at Koussevitzky's Tanglewood. One wonders what he would have said if he had seen the Metropolitan production, which was superior to the Tanglewood job only in the quality of its orchestra.

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HARTFORD, CONN.
TIMES

MAR 8 1948

Dr. Koussevitzky Announces Tanglewood Study Program

Dr. Serge Koussevitzky has announced plans for the 1948 Berkshire Music Center at Tanglewood, Lenox, Mass.

There will be a six-week session from July 5 to Aug. 15, through the period of the Berkshire Festival concerts. Dr. Koussevitzky will direct the school, with Aaron Copland as assistant director.

* * *

AMONG THE FACULTY, in addition to 25 principal players of the Boston Symphony Orchestra, will be Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho, assisting Mr. Koussevitzky in conducting; Hugh Ross and Robert Shaw in charge of choral conducting; and Gregor Piatigorsky, head of chamber music. Darius Milhaud will return from France to join Aaron Copland as teacher of composition. Boris Goldovsky will be head of opera department.

* * *

THERE WILL BE five departments, as in former seasons: conducting, orchestra and chamber music, composition, opera and chorus. New features of the curriculum include a chamber orchestra under Mr. de Carvalho to be made up of members of the opera orchestra, a course in costume design in the opera department under Leo VanWitsen, and a seminar in very old and very new music to be headed by Aaron Copland and Julius Herford. Some 40 school performances, including a special opera production in the tradition of Peter Grimes and Idomeneo, will be presented to which members of the Friends of the Berkshire Music Center, an organization of contributors to the school, will be invited.

Information about the school may be secured by writing to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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This Clipping From
PITTSBURGH, PA.
SUN TELEGRAPH

MAY 2 - 1948

Berkshire Programs

The annual Berkshire Festival at Tanglewood in Massachusetts opens July 18 with Serge Koussevitsky directing the orchestra concerts and remaining chief advisor for the wonderful music center.

Beethoven, a complete Tchaikowsky program, Strauss, Schumann, Mahler, Piston, Stravinsky, Hindemith, Villa-Lobos and DaFallo are the names which grace his programs.

The annual Bach festival at Baldwin-Wallace College, in Berea, O., always attracts many Pittsburghers. Friday, June 4, and Saturday, June 5, are the dates, the first devoted to the Passion According to St. John, Saturday to cantatas for Easter Day and the weeks following as celebrated in the St. Thomas Church at the time.

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAY 18 1948

Music Notes

By D. E. RITZ

Complete programs for the coming Berkshire Festival at Tanglewood have been announced by Serge Koussevitzky, director. The festival will open with an all Bach program at the Theater-Concert Hall on the afternoon of July 18 and an all-Mozart program on the evening of July 20. The Mozart program will be repeated on the afternoon of July 25 and the Bach program on the evening of July 27.

Shed concerts for series A will open on July 29 with Dr. Koussevitzky conducting. The program will include Bach, Suite in D major, number 3; Hindemith, Symphony, "Mathis der Maler,"; and Symphony in C minor, number 5.

Dr. Koussevitsky will conduct the July 31 concert to include Piston, Symphony number 3; Prokofieff, Violin Concerto number 1; Brahms, Symphony in C minor, number 1. Isaac Stern will be the soloist.

Leonard Bernstein will conduct the Aug. 1 concert. The program, Haydn, Symphony, number 104; Mahler, Symphony number 2, "Resurrection," with chorus and soloists.

Series B will open Aug. 5 with Dr. Koussevitzky conducting the Beethoven Symphony number 6, "Pastoral"; and Stravinsky, "Oedipus Rex" for the orchestra with male chorus and soloists.

The Aug. 7 concert, also to be conducted by Dr. Koussevitzky, will include Prokofieff, "Romeo and Juliet" suite number 2; Vaughan Williams, Symphony number 6 (First performance in America); and Strauss, "Don Quixote" with Gregor Piatigorsky as soloist.

Eleazar de Carvalho will conduct the Aug. 8 concert. The program will include Berlioz, "Fantastic Symphony"; Villa Lobos, Madona; Falla, Amor Brujo; and Siqueira, Nordestina.

Dr. Koussevitzky will conduct an extra concert on Aug. 10 with an all Tchaikovsky program. It will include Symphony number 6, "Pathetique," the piano concerto number 1 and the 1812 Overture. Seymour Lipkin will be the soloist.

Leonard Bernstein will conduct the Aug. 12 concert and Robert Shaw the Aug. 14 concert of Series C.

The Aug. 12 program will include Weber, Overture to "Der Freischutz"; Stravinsky, "Petrouchka," (complete; and the Shostakovitch Symphony number 5.

The Aug. 14 program will include Debussy's "The Blessed Damozel"; and Brahms "Requiem" with chorus and soloists.

Dr. Koussevitzky will conduct the final program on Aug. 15. The program, Beethoven, Symphony number 3, "Eroica"; and Sibelius, Symphony in D major, number 2.

Choir festivals seem to be the order of the week, with regional festival being held at Christ Episcopal Church tomorrow night under the direction of David Woolcock and the 15th annual festival of the Episcopal Diocese of Albany be held Saturday at the Cathedral of All Saints in Albany. The Albany festival will be held at 4:30 p.m. and tomorrow evening's local festival at 8 o'clock.

"Our Musical Heritage," a short history of world music by Dr. Curt Sachs, musicologist and professor of music at New York University, will be published by Prentice-Hall on May 24.

Carlton James, organist at Plymouth Church, Syracuse, and brother of Mrs. Stanley A. Clark of Scotia, served as one of the directors for the recent festival of the Central New York Association of Music Teachers. The piano festival was given by more than 750 piano students and two choral groups. Mass presentations with pianists at each of 34 pianos on the stage were featured.

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SCHENECTADY, N. Y.
GAZETTE

MAR 9 1948

Boris Goldovesky, head of the opera department at the Berkshire Music Center, will hold auditions in New York Saturday afternoon at the Baldwin Piano company, 20 East 54th street. Goldovsky will be assisted by his faculty associates and the auditions will start at 4 o'clock.

Those wishing to audition must notify Thomas D. Perry Jr. at Symphony Hall, Boston 15, before Thursday. The music center, which is sponsored by the Boston Symphony Orchestra, is directed by Dr. Serge Koussevitzky with Aaron Copland as assistant director. The center will hold its sixth session at Tanglewood, Lenox, Mass., from July 5 to Aug. 15.

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N. ADAMS, MASS.
TRANSCRIPT

FEB 10 1948

KOUSSEVITZKY NAMES AIDES FOR FESTIVAL

Leonard Bernstein, Eleazer de Carvalho and Robert Shaw have been invited to be guest conductors of the Boston Symphony orchestra during [illegible]shire Music festival at Tanglewood, Lenox, this summer, it was announced yesterday. They will participate, along with Serge Koussevitzky, the orchestra's conductor, in the three series of concerts to be given in the music shed.

Koussevitzky Announces Tanglewood Programs

Serge Koussevitzky today announces the programs to be played by the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood next Summer. Guest conductors will be Eleazar de Carvalho, Leonard Bernstein and Robert Shaw.

The first week, starting July 29, the programs will include Beethoven's Fifth Symphony; Brahms' Second Symphony;; Mahler's Second ("Resurrection") Symphony; Piston's Third Symphony; a Symphony of Haydn; Bach's Third Orchestral Suite, and Hindemith's "Mathis der Maler."

The concerts of Series B, starting Aug. 5, will bring the Sixth ("Pastoral") Symphony of Beethoven; the Fifth Symphony by Shostakovitch; the Fantastic Symphony by Berlioz; Strauss' "Don Quixote" (cello soloist, Gregor Piatigorsky); Stravinsky's "Oedipus Rex"; "Madona," by Villa-Lobos, and Falla's "El Amor Brujo."

An extra concert Aug. 10 will be devoted to Tchaikovsky. The concerts of Series C, starting Aug. 12., will include Beethoven's "Eroica" Symphony; Schumann's First "Spring" Symphony; Weber's "Freischuetz" Overture; Stravinsky's "Petrouchka" (complete); the Second Symphony by Sibelius, and a major choral work to be announced.

The festival will open with two concerts devoted to the music of Bach and Mozart, Sunday afternoon and Tuesday evening, July 18 and 20, in the Theatre-Concert Hall, each program to be repeated the following week.

STAGE IN TOWN

SHUBERT

[139]

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HOUSTON, TEX.
POST

Berkshire Festival To Open July 18 At Tanglewood

B[illegible] Feb. 14 [illegible] Berkshire Festival of 1948 [illegible] Boston Symphony Orchestra under Serge Koussevitzky [illegible] of 14 concerts from July 18 through Aug. 15.

In the first two weeks two programs from the music of Bach and Mozart will be performed. These concerts will be given in the intimate Theater Concert Hall.

Three series will be given July 29 through Aug. 15, with a Thursday evening, Saturday evening and Sunday afternoon concert for each series. An extra concert will be performed on Tuesday, Aug. 10, with an all-Tschaikowsky program. These concerts will be given in the Music Shed.

While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. Soloists will be announced later.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Koussevitzky is director, will begin July 5 and continue for six weeks.

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This Clipping From
OTTAWA, CANADA
CITIZEN

FEB 21 1948

Festival Fare In 1948 Is Rich And Varied

Now that your worries about local travel are over, since we have decided to buy the OER, perhaps you are letting your mind wander to the possibility of travel farther afield this summer.

You have an embarrassment of festivals to choose from this summer. Nearest to you is the Berkshire Festival at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra will present fourteen concerts, with Dr. Kousssevitsky, Leaonard Bernstein, Eleazar de Carvalho and Robert Shaw conducting. Special programs of music by Bach, Mozart and Tschaikowsky will be presented. The special programs will begin on July 18, and the regular concert series runs from July 29 to August 15.

At Salzburg

Seven concerts by the Vienna Philharmonic Orchestra, five operas sung by the Vienna State Opera, four chamber music concerts and several choral concerts are on the program for the Salzburg Music Festival, July 27-August 31. The operas will be Beethoven's Fidelio, Gluck's Orpheus, and three by Mozart — The Magic Flute, Abduction from the Seraglio, and The Marriage of Figaro.

Britain's Plans

Four great festivals of the arts will be held in Britain during 1948:—the International Festival of Music and Drama at Edinburgh from August 22nd to September 11th; the Bath Assembly from April 21st to May 1st; the Shakespeare Festival at Stratford-upon-Avon from April 15th to October 2nd, and the Malvern Festival from July 26th to September 4th.

The 1948 Edinburgh Festival is to be staged on an even more ambitious scale than last year's. Artists already booked to appear include the Yehudi Menuhin, Louis Kentner (pianoforte), Cortot (pianoforte), the Russo-American 'cellist Piatigorski, and Segovia, the world's leading guitarist. Artur Schnabel is to pay a return visit and the names of many other world-famous artists who are to appear will be announced later.

Chopin Centenary

To mark the centenary anniversary of Chopin's visit to Edinburgh, which falls this year, Cortot, who is acclaimed the best contemporary exponent of this composer's works, will play the same program as that presented by Chopin a hundred years ago.

Another international attraction running currently with the festival is to be an exhibition of paintings and sculpture in the Royal Scottish Academy.

Britain's greatest national festival of the theater is the annual Shakespeare Festival at the Memorial Theatre, Stratford-upon-Avon. The 1948 season extends over a period of six months from April 25th to October 2nd and this year a cast of outstanding players has been assembled. They include Diana Wynyard, Godfrey Tearle, Robert Helpmann, Anthony Quayle, Paul Scofield, Esmond Knight and Alfie Bass. Diana Wynyard, as the leading lady of the company, will be acting for the first time at Stratford, although she is no stranger to Shakespeare. Godfrey Tearle, who is at present playing in the United States in "Anthony and Cleopatra", joins the company in July to play Othello. The role of Hamlet is to be played alternately by Robert Helpmann and Paul Scofield.

The Malvern Festival, which is to be revived on July 24 after a wartime lapse, honors Britain's greatest living playwright. Malvern is to Bernard Shaw as Stratford-upon-Avon is to Shakespeare. Before the war, the Malvern Festival, with a different play each night, with its garden parties, tea-time talks, Sunday concerts and an attractive festival club, was a delightful social occasion.

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FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

Auditions for Music School To Be Available

Auditions and interviews for one of the most important American summer music schools for instrumentalists will be available this week in this region.

Due to the presence of Ralph Berkowitz, accompanist for Gregor Piatigorsky, who is to play next week with the Dallas Symphony Orchestra both in Fort Worth and Dallas, auditions and interviews may be arranged for Thursday, March 4, at Hotel Adolphus, Dallas. Berkowitz may be called between 10 and 10:30 a. m. Thursday for appointments.

The school will be held at Tanglewood (Lenox), Mass., from July 5 to Aug. 15 in connection with the Berkshire Festival of the Boston Symphony Orchestra, with Serge Koussevitzky in charge. Mail inquiries are to be addressed to Thomas D. Perry Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 9 [illegible]

Berkshire Music Center Plans 6-Week Schedule

Plans for this summer's six-week session of the Berkshire Music Center at Tanglewood, Lenox, Mass., July 5 to Aug. 15, were announced yesterday by its director, Serge Koussevitzky, who has resumed his Boston Symphony schedule after a mid-season vacation. Aaron Copland will again be assistant director, and Darius Milhaud will teach composition. The faculty also includes Leonard Bernstein, Richard Burgin and Eleazar de Carvalho for orchestral conducting, Hugh Ross and Robert Shaw for choral conducting, Gregor Piatigorsky for chamber music and twenty-five of the Boston Symphony's principals.

Boris Goldovsky will again head the opera department, which will stage another special production along the lines of the performances of "Peter Grimes" in 1946 and "Idomeneo" last summer. New features will include a chamber orchestra under Mr. de Carvalho, a course in costume design in the opera department under Leo Van Witsen, and a seminar in very old and very new music under Mr. Copland and Julius Herford. Members of the Friends of the Berkshire Music Center, a group of contributors to the school, will be invited to the concert and opera performances, about forty in all, which it will give this summer.

Full information about the Berkshire Music Center is obtainable by writing to it at Symphony Hall, Boston 15, Mass.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 4 1948

Fourteen Concerts Scheduled At Berkshire Music Festival

The 1948 Berkshire Festival will consist of 14 concerts—the customary 3 series of 3 concerts each and 3 extra concerts, according to an announcement today by George E. Judd, manager of the Boston Symphony Orchestra.

The Bach-Mozart concerts will open in the Theatre Concert Hall July 18. The first of the series of concerts in the Music Shed will open July 29. On Tuesday evening, Aug. 10, there will be an all-Tchaikovsky extra concert in the Music Shed.

Guest conductors during the 1948 Festival will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

The schedule follows: Extra concerts, two programs, Bach-Mozart Festival, Theatre Concert Hall, July 18, 20, 25 and 27; Music Shed, Series A, July 29, 31 and Aug. 1; Series B, Aug. 5, 7 and 8; extra concert, Aug. 10; Series C, Aug. 12, 14 and 15.

A six-week session will open at the Berkshire Music Center on July 5, ending Aug. 15, under the direction of Dr. Serge Koussevitzky, with Aaron Copland as assistant director and a faculty which will include principal players of the Boston Symphony Orchestra. Instructions will be offered in five departments: Orchestral and choral conducting; orchestra and chamber music; composition; opera; choral singing and ensemble playing.

Numerous instrumental, choral and operatic performances will again be given by the Berkshire Music Center in 1948. Last year 48 such performances were presented. These performances will be open to members of the Society of the Friends of the Berkshire Music Center and no tickets will be sold. A voluntary contribution to the support of the Music Center constitutes membership in the society.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Cir. (D 131,044) (S 352,329)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 11 1948

1948 Berkshire Festival of 14 Concerts to Run From July 18-Aug. 15

The Berkshire Festival of 1948 to be given by the Boston Symphony Orchestra — Serge Koussevitzky, conductor—at Tanglewood, the orchestra's Summer home in Lenox, consisting of 14 concerts from July 18 through Aug. 15. In the first two weeks two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theatre Concert Hall and conducted by Dr. Koussevitzky.

Three series will be given July 29-Aug. 15 with a Thursday evening, Saturday evening and Sunday afternoon concert for each series. An extra concert will be performed on Tuesday, Aug. 10, with an all-Tchaikovsky program. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

The sixth season of the Berkshire Music Center at Tanglewood, the Summer home of which Dr. Koussevitzky is director, will begin on July 5 and continue through the festival period. Dr. Koussevitzky, supervising the conducting classes, will be assisted by a distinguished faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera and choral singing. The school activities will include concert and operatic performances.

A secial operatic production continuing the precedent of "Peter Grimes" and "Idomeneo" in the last two Summers will be announced shortly. Those who join the Society of Friends of the Berkshire Music Center will be invited to these school performances.

[140]

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This Clipping From
HOUSTON, TEX.
POST

Berkshire Festival To Open July 18 At Tanglewood

BOSTON, Feb. 14 (Sp)—The Berkshire Festival of 1948 to be given by the Boston Symphony orchestra, under Serge Koussevitzky will consist of 14 concerts from July 18 through Aug. 15.

In the first two weeks, two programs from the music of Bach and Mozart will be performed. These concerts will be given in the intimate Theater Concert Hall.

Three series will be given July 29 through Aug. 15, with a Thursday evening, Saturday evening and Sunday afternoon concert for each series. An extra concert will be performed on Tuesday, Aug. 10, with an all-Tschaikowsky program. These concerts will be given in the Music Shed.

While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. Soloists will be announced later.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Kousesvitzky is director, will begin July 5 and continue for six weeks.

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Cir. (D 353,813) (S 708,754)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 28 1948

Berkshire Music Center Plans 6-Week Schedule

Plans for this summer's six-week session of the Berkshire Music Center at Tanglewood, Lenox, Mass., July 5 to Aug. 15, were announced yesterday by its director, Serge Koussevitzky, who has resumed his Boston Symphony schedule after a mid-season vacation. Aaron Copland will again be assistant director and, with Darius Milhaud, will teach composition. The faculty also includes Leonard Bernstein, Richard Burgin and Eleazer de Carvalho for orchestral conducting, Hugh Ross and Robert Shaw for choral conducting, Gregor Piatigorsky for chamber music and twenty-five of the Boston Symphony's principals.

Boris Goldovsky will again head the opera department, which will stage another special production along the lines of the performances of "Peter Grimes" in 1946 and "Idomeneo" last summer. New features will include a chamber orchestra under Mr. de Carvalho, a course in costume design in the opera department under Leo Van Witsen, and a seminar in very old and very new music under Mr. Copland and Julius Herford. Members of the Friends of the Berkshire Music Center, a group of contributors to the school, will be invited to the concert and opera performances, about forty in all, which it will give this summer.

Full information about the Berkshire Music Center is obtainable by writing to it at Symphony Hall, Boston 15, Mass.

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This Clipping From
OTTAWA, CANADA
CITIZEN

FEB 21 1948

Festival Fare In 1948 Is Rich And Varied

Now that your worries about local travel are over, since we have decided to buy the OER, perhaps you are letting your mind wander to the possibility of travel farther afield this summer.

You have an embarrassment of festivals to choose from this summer. Nearest to you is the Berkshire Festival at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra will present fourteen concerts, with Dr. Kousssevitsky, Leaonard Bernstein, Eleazar de Carvalho and Robert Shaw conducting. Special programs of music by Bach, Mozart and Tschaikowsky will be presented. The special programs will begin on July 18, and the regular concert series runs from July 29 to August 15.

At Salzburg

Seven concerts by the Vienna Philharmonic Orchestra, five operas sung by the Vienna State Opera, four chamber music concerts and several choral concerts are on the program for the Salzburg Music Festival, July 27-August 31. The operas will be Beethoven's Fidelio, Gluck's Orpheus, and three by Mozart — The Magic Flute, Abduction from the Seraglio, and The Marriage of Figaro.

Britain's Plans

Four great festivals of the arts will be held in Britain during 1948:—the International Festival of Music and Drama at Edinburgh from August 22nd to September 11th; the Bath Assembly from April 21st to May 1st; the Shakespeare Festival at Stratford-upon-Avon from April 15th to October 2nd, and the Malvern Festival from July 26th to September 4th.

The 1948 Edinburgh Festival is to be staged on an even more ambitious scale than last year's. Artists already booked to appear include the Yehudi Menuhin, Louis Kentner (pianoforte), Cortot (pianoforte), the Russo-American 'cellist Piatigorski, and Segovia, the world's leading guitarist. Artur Schnabel is to pay a return visit and the names of many other world-famous artists who are to appear will be announced later.

Chopin Centenary

To mark the centenary anniversary of Chopin's visit to Edinburgh, which falls this year, Cortot, who is acclaimed the best contemporary exponent of this composer's works, will play the same program as that presented by Chopin a hundred years ago.

Another international attraction running currently with the festival is to be an exhibition of paintings and sculpture in the Royal Scottish Academy.

Britain's greatest national festival of the theater is the annual Shakespeare Festival at the Memorial Theatre, Stratford-upon-Avon. The 1948 season extends over a period of six months from April 25th to October 2nd and this year a cast of outstanding players has been assembled. They include Diana Wynyard, Godfrey Tearle, Robert Helpmann, Anthony Quayle, Paul Scofield, Esmond Knight and Alfie Bass. Diana Wynyard, as the leading lady of the company, will be acting for the first time at Stratford, although she is no stranger to Shakespeare. Godfrey Tearle, who is at present playing in the United States in "Anthony and Cleopatra", joins the company in July to play Othello. The role of Hamlet is to be played alternately by Robert Helpmann and Paul Scofield.

The Malvern Festival, which is to be revived on July 24 after a wartime lapse, honors Britain's greatest living playwright. Malvern is to Bernard Shaw as Stratford-upon-Avon is to Shakespeare. Before the war, the Malvern Festival, with a different play each night, with its garden parties, tea-time talks, Sunday concerts and an attractive festival club, was a delightful social occasion.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 4 1948

Fourteen Concerts Scheduled At Berkshire Music Festival

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The Bach-Mozart concerts will open in the Theatre Concert Hall July 18. The first of the series of concerts in the Music Shed will open July 29. On Tuesday evening, Aug. 10, there will be an all-Tchaikovsky extra concert in the Music Shed.

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The schedule follows: Extra concerts, two programs, Bach-Mozart Festival, Theatre Concert Hall, July 18, 20, 25 and 27; Music Shed, Series A, July 29, 31 and Aug. 1; Series B, Aug. 5, 7 and 8; extra concert, Aug. 10; Series C, Aug. 12, 14 and 15.

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This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

Auditions for Music School To Be Available

Auditions and interviews for one of the most important American summer music schools for instrumentalists will be available this week in this region.

Due to the presence of Ralph Berkowitz, accompanist for Gregor Piatigorsky, who is to play next week with the Dallas Symphony Orchestra both in Fort Worth and Dallas, auditions and interviews may be arranged for Thursday, March 4, at Hotel Adolphus, Dallas. Berkowitz may be called between 10 and 10:30 a. m. Thursday for appointments.

The school will be held at Tanglewood (Lenox), Mass., from July 5 to Aug. 15 in connection with the Berkshire Festival of the Boston Symphony Orchestra, with Serge Koussevitzky in charge. Mail inquiries are to be addressed to Thomas D. Perry Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 11 1948

1948 Berkshire Festival of 14 Concerts to Run From July 18-Aug. 15

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The sixth season of the Berkshire Music Center at Tanglewood, the Summer home of which Dr. Koussevitzky is director, will begin on July 5 and continue through the festival period. Dr. Koussevitzky, supervising the conducting classes, will be assisted by a distinguished faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera and choral singing. The school activities will include concert and operatic performances.

A secial operatic production continuing the precedent of "Peter Grimes" and "Idomeneo" in the last two Summers will be announced shortly. Those who join the Society of Friends of the Berkshire Music Center will be invited to these school performances.

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NEW YORK, N. Y.
HERALD TRIBUNE
FEB 15 1948

Dates Listed For Berkshire 1948 Events

14 Concerts Announced; Koussevitzky to Share Series With Three Guests

The Boston Symphony Orchestra will give fourteen concerts in the 1948 Berkshire Festival at Tanglewood, Lenox, Mass., from July 18 through July 25. Two programs of Bach and Mozart works will be conducted by Serge Koussevitzky on Sunday afternoons and Tuesday evenings, July 18-20 and 25-27, in the Berkshire Music Center's theater-concert hall. The usual three regular festival series will be given on Thursday and Saturday nights and Sunday afternoons; July 29, 31 and Aug. 1 (Series A); Aug. 5, 7 and 8 (Series B) and Aug. 12, 14 and 15 (Series C) in the Music Shed. Dr. Koussevitzky an three guests, Leonard Bernstein, Eleazar de Carvalho and Robert Shaw, will conduct these concerts. An extra concert of Tchaikovsky's music will be given on Tuesday night, Aug. 10.

The sixth season of the Berkshire Music Center under Dr. Koussevitzky's direction will be held at Tanglewood for six weeks beginning Monday, July 5, with departments of orchestral playing chamber music, composition, opera and choral singing. As before, the Center will give many concert and opera performances, including a special production of a new or unfamiliar opera. Members of the Friends of the Berkshire Music Center will be invited to these performances.

Members of the Boston Symphony will hold auditions for those who wish to join the Berkshire Music Center's student orchestras this week in the Chapter Room of Carnegie Hall; on Wednesday, Thursday and Friday mornings at 10 o'clock for strings, wood winds and brass, respectively, and Friday morning at 10:30 for pianists. Auditions for tympani, percussion and harp will be held backstage in Carnegie Hall Wednesday evening at 7 o'clock. Applicants must notify Thomas D. Perry jr., Symphony Hall, Boston 15, Mass., which audition they wish to attend. Catalogues and other information about the Center can also be obtained by writing to Mr. Perry.

The first Berkshire Festivals were held in 1934 and 1935 under Henry Hadley's direction; the Boston Symphony began its long association with this series in 1936. The festivals were moved to Tanglewood in 1937, and the Music Shed was opened the following summer. The Berkshire Music Center made its debut in 1940. In 1942, owing to war-time conditions, the Boston Symphony did not take part, but students at the Center gave a festival series under Dr. Koussevitzy. There were no Tanglewood concerts in 1943, but a Mozart series in 1944 and a Bach-Mozart series in 1945 prefaced the resumption of the full-scale festivals in 1946

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PORTLAND, ME.
PRESS HERALD
FEB 10 1948

Dates Listed For Festival

14 Concerts Slated By Symphony

Announcements have been received here of the dates and particulars for the Berkshire Festival of 1948 to be given by the Boston Symphony Orchestra at Tanglewood, the orchestra's summer home in Lenox, Mass. Of unusual interest to Maine persons are the dates of the festival as it will be during the summer season that dedication of the Little Red House, the project of the National Federation of Music Clubs, under the chairmanship of Mrs. Guy Patterson Gannett of this city, will take place.

The festival will consist of 14 concerts from July 18 through Aug. 15 Programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated Sunday afternoon, July 25, and Tuesday evening, July 27.

These concerts will be given in the Theater Concert Hall and conducted by Dr. Serge Koussevitzky. Three series will be given the third, fourth and fifth weeks. An extra concert will be performed Tuesday, Aug. 10, with an all-Tschaikovsky program. These concerts will be given in the Music Shed. While Doctor Koussevitzky will conduct most of the concerts, three guest conductors have been invited, Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Doctor Koussevitzky is the director, will begin July 5 and continue for six weeks through the Festival period.

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This Clipping From
WORCESTER, MASS.
TELEGRAM
FEB 11 1948

14 Concerts Scheduled For Berkshire Fete

BOSTON, Wednesday (AP)—A schedule of 14 concerts from July 18 through Aug. 15 was announced by the Boston Symphony Orchestra yesterday for the 1948 Berkshire Festival. Dr. Serge Koussevitzky will conduct most of the concerts, but Leonard Bernstein, Eleazar De Carvalho and Robert Shaw have been invited as guest conductors.

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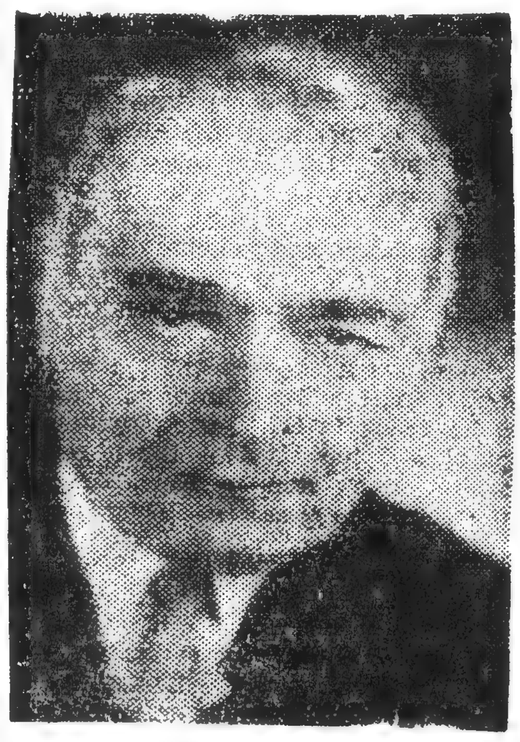
SPRINGFIELD, MASS.
NEWS
FEB 9 1948

Berkshire Music Festival Summer Plans Announced

Tanglewood Event Will Start July 18; Guest Conductors Will Include Bernstein, de Carvalho and Shaw; Opera Also On Agenda

Boston, Feb. 9—Dates and particulars are announced for the Berkshire Festival of 1948 to be given by the Boston Symphony Orchestra—Serge Koussevitzky, conductor—at Tanglewood, the orchestra's summer home in Lenox. The Festival will consist of 14 concerts from July 18 through August 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theater Concert Hall and conducted by Dr. Koussevitzky. Three series will be given in the third, fourth, and fifth weeks (July 29—August 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, August 10, with an all-Tchaikovsky program. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. ~~Soloists are to be announced.~~



SERGE KOUSSEVITZKY

Summer School

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Koussevitzky is director, will begin on July 5, and continue for six weeks (through the Festival period). Dr. Koussevitsky, supervising the conducting classes, will be assisted by a distinguished faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera, and choral singing. The school activities will include a large number of concert and operatic performances. A special operatic production continuing the precedent of "Peter Grimes" and "Idomeneo" in the last two summers will shortly be announced. Those who join the Society of Friends of the Berkshire Music Center will be invited to these school performances.

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This Clipping From
COLUMBUS, OHIO
DISPATCH

Tanglewood Schedule Is Listed

BOSTON—Dates and particulars are announced for Berkshire Festival of 1948 to be given by the Boston Symphony Orchestra—Serge Koussevitzky, conductor—at Tanglewood, the orchestra's summer home in Lenox, Mass. The Festival will consist of 14 concerts from July 18 through Aug. 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theater Concert Hall and conducted by Dr. Koussevitzky. Three series will be given in the third, fourth and fifth weeks (July 29-Aug. 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, Aug. 10, with an all-Tchaikovsky program. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced.

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INFORMATION OBSCURED

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ES HERALD

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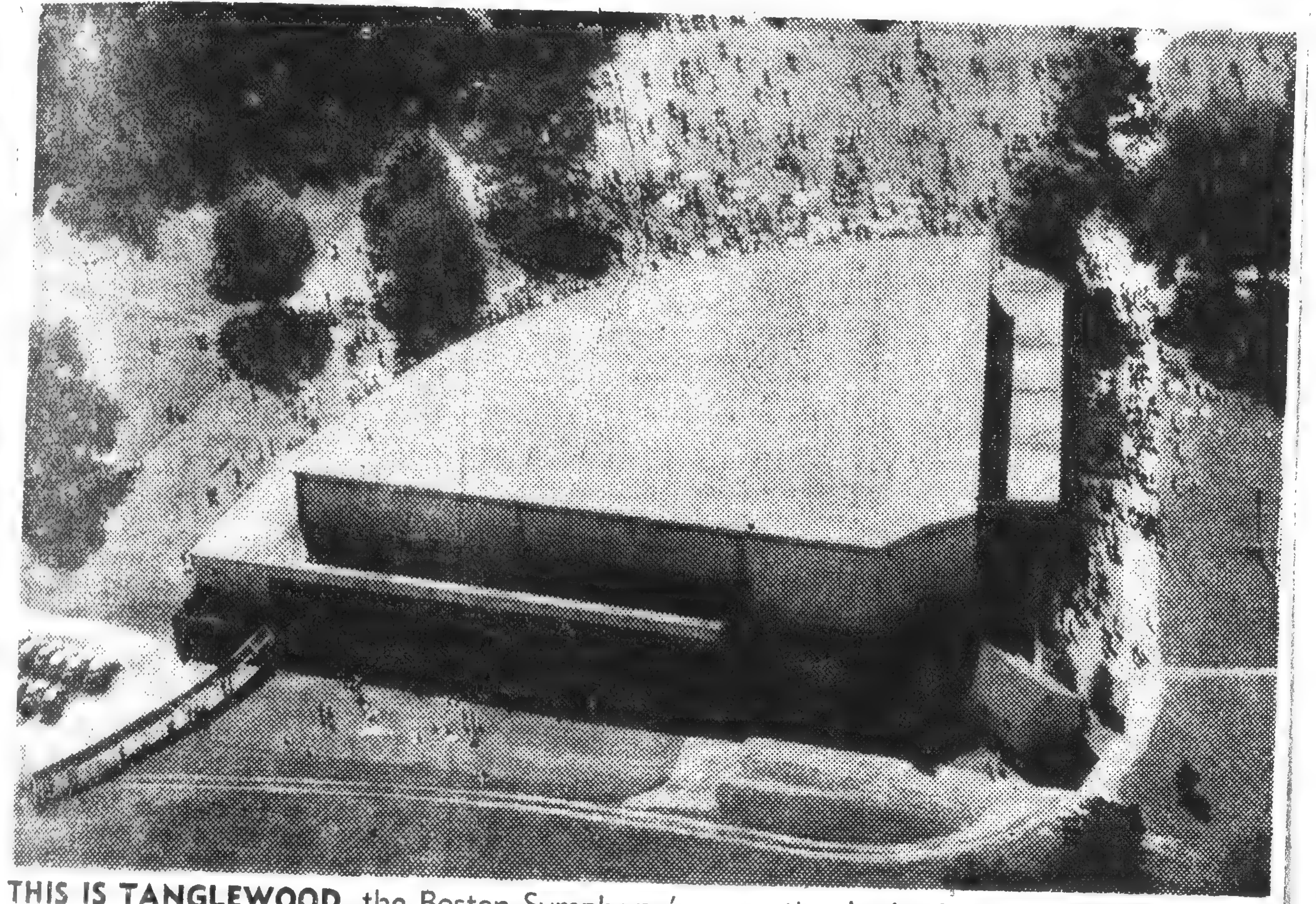

THIS IS TANGLEWOOD, the Boston Symphony's acoustic shed which cost $50,000 and changed the orchestra's summer activities from a loss to a profit. The National Symphony wants a similar shed to weather-proof its summer festival.

dations or from wealthy estates and individuals.

But time is short. Great buildings do not arise at the command of a magician's wand. Eighteen months were required by the architect to perfect plans for the National Gallery of Art, and three years were needed to build it. The total cost was $15,500,000.

♫

EVIDENTLY Washington will be obliged to content itself with something more modest if plans commensurate with the importance of the occasion are to be carried out by 1950.

In that connection, it has been recommended that a great acoustic shed be built in some suitable location, perhaps on a hillside in Rock Creek park. The Boston Symphony built such a shed for its summer concerts at Tanglewood, near Lenox, Mass., at a cost of only $50,000. It is pictured herewith.

It has proved practical. Unlike our Watergate, or New York's Lewisohn stadium, its costly programs of symphony, opera, and chamber music proceed according to schedule, regardless of weather conditions.

At $50,000, costs would not be prohibitive. Congress might even be persuaded to assume them. Washington's summer music would find permanent shelter from the elements and the sesquicentennial celebrations could be adequately housed.

♫

THE ORIGINAL
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Cir. (D 18,124)

This Clipping From
MANCHESTER, N. H.
LEADER

FEB 14 1948

Symphony to Be At Tanglewood

BOSTON—Dates and particulars are announced for the Berkshire Festival of 1948 to be given by the Boston Symphony orchestra—Serge Koussevitsky, conductor—at Tanglewood, the orchestra's summer home in Lenox, Mass. The festival will consist of 14 concerts from July 18 through August 15.

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NEW YORK, N. Y.
HERALD TRIBUNE

FEB

Symphony to Give
wood Concerts

Boston Symphony Or-
announced today that it
fourteen concerts in the
Festival at Tangle-
Mass. Two programs
and Mozart's music will
each under Serge
direction in the
Center's theater-
on Sunday afternoon
nights, July 18-20
The customary three
series will be given
Shed, as usual, on
and Saturday nights
afternoons, July 29,
1 (Series A); Aug. 5,
Series B), and Aug. 12,
Series C). An extra
of Tchaikovsky's music
Tuesday night, Aug.
will be conducted by
and three guests,
Bernstein, Eleazar de
Robert Shaw.
Music Center will
session at Tangle-
Dr. Koussevitzky's di-
Monday, July 5. The
will include a
of concert and opera
among these a spe-
of a new or un-

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This Clipping From
DALLAS, TEX.
NEWS

MAR

Berkshire Festival To Have Three Guest Conductors

BOSTON, Mass., March 10.—Leonard Bernstein, Robert Shaw, and Eleazar de Carvalho will be the guest conductors for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer, according to Serge Koussevitzky, the orchestra's permanent conductor.

Opening with two concerts, July 18 and 20, conducted by Koussevitzky, the festival also will include three series of three concerts each and a special Tchaikovsky concert August 10. The first series, July 29 and 31 and August 1, will include performances of Mahler's Second ("Resurrection") Symphony and Piston's Third.

Strauss' "Don Quixote" with Gregor Piatigorsky, as soloist, "Oedipus Rex" by Stravinsky, "Madona" by Villa-Lobos, "El Amor Brujo" by Falla, wil be included on the second series, August 5, 7, 8. The third, August 12, 14, 15, will include music by Beethoven, Schumann, Weber, Stravinsky, Sibelius.

Berkshire Music Center Classes Begin Today

With an enrollment of 445 students, twenty-eight more than last year and the largest in its history, the Berkshire Music Center will begin its sixth season at exercises in the Theater-Concert Hall at Tanglewood today at 3:30 o'clock. The students this year come from forty-two states, the District of Columbia, Alaska, and thirteen foreign countries. Of the 262 men students, 111 are former G. I.s.

Speakers at the opening will be Serge Koussevitzky, founder and director of the school; Aaron Copland, the assistant director, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who will also represent the trustees of the Boston Symphony Orchestra. There will be the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening exercises in 1940.

The Berkshire Festival will begin Sunday afternoon, July 18, with the first of the Bach-Mozart concerts in the Theater-Concert Hall. The first concert in the Music Shed will be Thursday evening, July 29.

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This Clipping From
LEWISTON, ME.
SUN

FEB 25 1948

Boston Symphony To Give Ninth Berkshire Festival

Dates and particulars are announced for the Berkshire Festival of 1948 to be given by the Boston Symphony Orchestra—Serge Koussevitzky, Conductor—at Tanglewood, the orchestra's summer home in Lenox, Mass. The Festival will consist of fourteen concerts from July 18 through August 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theatre Concert Hall and conducted by Dr. Koussevitzky.

Three series will be given in the third, fourth, and fifth weeks (July 29—August 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, August 10, with an all-Tchaikovsky program. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct most of the concerts, three guest condctors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Koussevitzky is director, will begin on July 5, and continue for six weeks (through the Festical period). Dr. Koussevitzky, supervising the conducting classes, will be assisted by a distinguished faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera, and choral singing.

The school activities will include a large number of concert and operatic performances. A special operatic production continuing the precedent of "Peter Grimes" and "Idomeneo" in the last two summers will shortly be announced. Those who join the Society of Friends of the Berkshire Music Center will be invited to these school performances.

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
MAR 6 1948

Festival to Offer Present Day Music

To Balance Classical Compositions at Nine Tanglewood Concerts at Lenox This Summer.

Contemporary works will balance classical compositions at the nine Berkshire festival concerts to be given at Tanglewood, Lenox, this summer, it was disclosed today when Dr. Serge Koussèvitzky, music director of the Boston Symphony orchestra, announced his program selections.

Five extra concerts, however, will be devoted exclusively to the works of classic masters. Four of them will comprise the music of Bach and Mozart and the fifth of Tschaikowsky's compositions.

At the first series of festival concerts, which will be given on Thursday evening, July 29, Saturday evening, July 31, and Sunday afternoon, Aug. 1, the Boston Symphony orchestra will play Beethoven's fifth symphony, Brahms' second, Mahler's second ("Resurrection") with chorus and soloists, Piston's third, a Hayden symphony, Bach's third orchestral suite and Hindemith's "Mathis der Maler."

In the B series, on the evenings of Aug. 5 and 7 and the afternoon of Aug. 8, the orchestra will perform Beethoven's sixth ("Pastoral") symphony, the fifth symphony of Shostakovich whose work Dr. Koussevitzky introduced to this country and still likes, although the Russian Soviet hierarchy recently denounced it; "Berlioz's "Fantastic" symphony, Strauss's "Don Quixote" with Gregor Piatigorsky as 'cello soloist; Stravinsky's "Oedipus Rex," the "Madona" by Villa-Lobos and Falla's "El Amor Brujo."

At the concerts in Series C, on Aug. 12, 14 and 15, the orchestra will play Beethoven's third "Eroica") symphony, Schumann's first ("Spring") symphony, Weber's "Freischuetz" overture, Stravinski's "Petrouchka" complete, Sibelius' second symphony and a major choral work still to be chosen.

The Bach-Mozart concerts which Dr. Koussevitsky will conduct will be presented on Sunday afternoon, July 18, and Tuesday evening, July 20, in the Tanglewood theater-concert hall and will be repeated the following Sunday and Tuesday. The extra Tschaikowsky concert will be given Tuesday evening, Aug. 10.

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This Clipping From
NEW YORK, N. Y.
TIMES
FEB 10 1948

3 PODIUM GUESTS AT BERKSHIRE FETE

Bernstein, de Carvalho, Shaw Invited to Aid Koussevitzky With Festival Concerts

Leonard Bernstein, Eleazar de Carvalho and Robert Shaw have been invited to be guest conductors of the Boston Symphony Orchestra during the month-long Berkshire Music Festival at Tanglewood, Lenox, Mass., it was announced yesterday. They will participate, along with Serge Koussevitzky, the orchestra's conductor, in the three series of concerts to be given in the Music Shed.

The music of Bach and Mozart will be presented in the first two weeks of the Festival, the concerts of Sunday, July 18, and Tuesday, July 20 (evenings), to be repeated the next Sunday and Thursday.

These performances will be given in the Theatre Concert Hall, under Dr. Koussevitzky. He will be assisted ~~by guest~~ conductors for some of the following concerts in the Music Shed:

Series A: Thursday evening, July 29; Saturday evening, July 31, and Sunday afternoon, Aug. 1.

Series B: Aug. 5-8, same times.

Extra concert, Tuesday, Aug. 10, All-Tchaikovsky program.

Series C: Aug. 12-15.

The Berkshire Music Center, also at Tanglewood, will open on July 5 and continue for six weeks. It will present classes in orchestral and chamber music, opera and choral singing, composition and conducting. Another operatic production will be undertaken.

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This Clipping From
HARTFORD, CONN.
TIMES
JUN 19 1948

8 American Soloists Booked for Berkshire

Eight singers, all of them American born and trained, will appear as soloists at the Berkshire Festival this summer, Serge Koussevitzky has announced. Although young artists make up the entire list, all but one of them has sung before with the Boston Symphony.

They are: Ellabelle Davis, Ellen Faull, and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; David Lloyd, tenor; and James Pease, bass-baritone. The single newcomer to the orchestra is Nan Merriman, mezzo-soprano, who will be soloist with Miss Davis Sunday afternoon, Aug. 1, in the Mahler Symphony No. 2 ("Resurrection"), Leonard Bernstein conducting.

* * *

WESLEY ADDY, who has appeared in the Shakespearean productions of Maurice Evans and with Katharine Cornell in "Antigone," will be the narrator in Stravinsky's "Oedipus" with the full orchestra, soloists and chorus on Thursday evening, Aug. 5, Dr. Koussevitzky conducting. Singers are Miss Brice, Mr. Lloyd, and Mr. Pease.

Miss Brice, who was a Koussevitzky discovery and introduced at a meeting of the Friends of the Boston Symphony Orchestra two years ago, will sing the passages for voice in Falla's "El Amor Brujo" Sunday afternoon, Aug. 8, under the direction of Eleazar de Carvalho.

At the concert which Robert Shaw will conduct on Saturday evening, Aug. 14, Miss Faull and Miss Alberts will be soloists in "The Blessed Damozel" of Debussy and Miss Yeend and Mr. Pease in the Brahms "Requiem." Miss Yeend, Miss Alberts, and Mr. Pease with Mr. Lloyd made up the quartet of soloists for the Beethoven Ninth Symphony at last year's Festival. Miss Faull was the soprano in Beethoven's Missa Solemnis in Boston this season.

* * *

ALREADY ANNOUNCED as soloists are Isaac Stern, violinist; Gregor Piatigorsky, 'cellist, and Seymour Lipkin, pianist. On Saturday evening, July 31, Mr. Stern will play the Prokofieff Concerto, No. 1. Piatigorsky will be heard in Richard Strauss' tone poem, "Don Quixote," Koussevitzky conducting.

Seymour Lipkin's performance of the Piano Concerto No. 1 under Koussevitzky at the all-Tchaikowsky concert Tuesday evening, Aug. 10, will be both his Boston Symphony and Tanglewood debut. The 20-year-old Detroit pianist is this year's winner of the Rachmaninoff Fund Award.

The Festival begins with a Bach concert on Sunday afternoon, July 18, and a Mozart concert Tuesday evening, July 20, to be repeated, respectively, July 25 and July 27, all under the direction of Dr. Koussevitzky.

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This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL
MAR 7 1948

Berkshire Festival Will Open July

Koussevitzky Making 194 Plans Early

BOSTON, March 6. — Dr. Se
~~Koussevitzky~~ Saturday
nounced plans for the 1948 Be
shire Music Center at Tanglew
Lennox, Mass., a six-week ses
from July 5 to Aug. 15, thro
the period of the Berkshire
tival concerts.

Dr. Koussevitzky will direct
schools, with Aaron Copland
assistant director. Among the
ulty, in addition to 25 prin
players of the Boston Symph
Orchestra, will be Leonard B
stein, Richard Burgin and El
da Carvalho, assisting Dr. Ko
vitzky in conducting, Hugh
and Robert Shaw in char
choral conducting, and G
Piatigorsky, head of Chamber
sic. Darius Milhaud will re
from France to join Aaron C
land as teacher of composi
Boris Goldovsky will be hea
the Opera Department.

There will be five departm
as in former seasons: Conduc
Orchestra and Chamber M
Composition, Opera and Ch
New features of the curriculu
clude a chamber orchestra
Mr. de Carvalho to be made
members of the opera orches
course in costume design
Opera Department under Leo
Witsen, a seminar in very ol

very new music to be headed by Aaron Copland and Julius Herford.

There will be some 40 school performances, including a special opera production in the tradition of "Peter Grimes" and "Idomeneo" to which members of the Friends of the Berkshire Music Center, an organization of contributors to the school, will be invited. The Music Center was initiated by Dr. Koussevitzky in 1940, and is sponsored by the Boston Symphony Orchestra.

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This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
FEB 15 1948

Berkshire Festival Dates Made Known

Dates and particulars are announced for the Berkshire Festival of 1948 to be given by the Boston Symphony Orchestra—Serge Koussevitzky, conductor—at Tanglewood, the orchestra's summer home in Lenox, Mass. The Festival will consist of 14 concerts from July 18 through August 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday night, July 20, and repeated on Sunday afternoon, July 25, and Tuesday night, July 27. These concerts will be given in the intimate Theater Concert Hall and conducted by Dr. Koussevitzky. Three series will be given in the third, fourth, and fifth weeks (July 29-August 15) with a Thursday night, Saturday night and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, t 10, with an all-Tchaikovsky ram. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 12 1948

Boston Symphony to Give 14 Tanglewood Concerts

The Boston Symphony Orchestra announced Tuesday that it will give fourteen concerts in the 1948 Berkshire Festival at Tanglewood, Lenox, Mass. Two programs of Bach's and Mozart's music will be given twice, each under Serge Koussevitzky's direction in the Berkshire Music Center's theater-concert hall on Sunday afternoons and Tuesday nights, July 18-20 and 25-27. The customary three regular festival series will be given in the Music Shed, as usual, on Thursday and Saturday nights and Sunday afternoons, July 29, 31 and Aug. 1 (Series A); Aug. 5, 7 and 8 (Series B), and Aug. 12, 14 and 15 (Series C). An extra concert of Tchaikovsky's music will be given Tuesday night, Aug. 10. These will be conducted by Dr. Koussevitzky and three guests, Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

The Berkshire Music Center will open its sixth session at Tanglewood under Dr. Koussevitzky's direction on Monday, July 5. The school's activities will include a large number of concert and opera performances; among these a special production of a new or unfamiliar opera.

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This Clipping From
COLUMBUS, OHIO
DISPATCH
JUN 20 1948

SEYMOUR LIPKIN'S performance of the Piano Concerto No. 1 under Koussevitzky at the all-Tchaikowsky concert Tuesday evening, August 10, will be both his Boston Symphony and Tanglewood debut. The 20-year old Detroit pianist is this year's winner of the Rachmaninoff Fund Award.

The festival begins with a Bach concert on Sunday afternoon, July 18, and a Mozart concert Tuesday evening, July 20, to be repeated, respectively, July 25 and July 27, all under the direction of Dr. Koussevitzky.

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This Clipping From
CHICAGO, ILL.
TRIBUNE
JUN 20 1948

'Turk in Italy' to Be Played at Tanglewood

The Berkshire Music Center has chosen an almost forgotten Rossini opera, "The Turk in Italy," for production in the Theater-Concert hall at Tanglewood (between Lenox and Stockbridge, Mass.) the evenings of Aug. 9 and 11, during the final week of the Berkshire Festival. Third in an annual series begun with "Peter Grimes" and continued with "Idomeneo," the Rossini work will be sung in English with a revised libretto.

Festival programs played by the Boston Symphony orchestra follow:

A Bach program under the direction of Serge Koussevitzky July 18 at 3:30 and July 27 at 8:15; a Mozart program also under Mr. Koussevitzky's direction, July 20 at 8:15 and July 25 at 3:30. These in the Theater-Concert hall.

INFORMATION OBSCURED

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This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEA

MAR 7 - 1948

Berkshire Festiva Will Open July

Koussevitzky Making Plans Early

BOSTON, March 6. — Dr. Koussevitzky Saturday nounced plans for the 1948 shire Music Center at Tangl Lennox, Mass., a six-week from July 5 to Aug. 15, t the period of the Berkshir tival concerts.

Dr. Koussevitzky will dir schools, with Aaron Copl assistant director. Among t ulty, in addition to 25 p players of the Boston Sy Orchestra, will be Leonard stein, Richard Burgin and da Carvalho, assisting Dr. vitzky in conducting, Hu and Robert Shaw in c

very much alive and will on the scene in the flesh appointed hour. It is the of those involved as to how will react to his appearance occupy much of the action. cast which Mr. Yerian will is as follows:

Actress) ..Virginia Estes Busby
Adopted Daughter).Blanche Pope
Husband) ....Hubert Lewis
Leading Man)..Starke Patteson
(Her Friend
Protege) ....Patricia Maher
Father) ....George R. Wells
Personal Maid).Jane Martin

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This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL

Berkshire Festival Soloists All American Born and Trained

EIGHT SINGERS, all of them American born and trained, will [illegible] val this summer, Serge [illegible] ton Symphony Orchestra, [illegible] the entire list, all but [illegible] Boston Symphony. They are: [illegible] soprano; Frances Yeend, [illegible] ol Brice, contralto; David [illegible] tone. The single newcomer [illegible] zo-soprano, who will be [illegible] on, Aug. 1, in the Mahler [illegible] Leonard Bernstein conducting. [illegible] is for will be that of the [illegible] sang in the Mahler Symphony [illegible] ruary, Wesley Addy, who has [illegible] ons of Maurice Evans and [illegible] will be the narrator in [illegible] with the full orchestra, soloists and chorus [illegible] day night, Aug. 5, Dr. Koussevitzky conducting. The [illegible] Miss Brice, Mr. Lloyd, Mr. Pease. Miss Brice, who was a [illegible] discovery and was introduced at a meeting of the [illegible] of the Boston Symphony Orchestra two years ago, will sing [illegible] Falla's "El Amor Brujo" Sunday after- [illegible] Aug. 8, under the direction of Eleazar de Carvalho. At the [illegible] which Robert Shaw will conduct on Saturday night, Aug. [illegible] Faull and Miss Alberts will be soloists in "The Blessed [illegible] of Debussy and Miss Yeend and Mr. Pease in the Brahms

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This Clipping From
HARTFORD, CONN.
COURANT

JUN 20 1948

The Lively Arts

By T. H. PARKER

With its flair for the recherche, the opera department of the Berkshire Music Center will present Rossini's "Il Turco in Italia" at Tanglewood on the evenings of August 9 and 11, during the last week of the Berkshire Festival.

"Il Turco," or "The Turk In Italy" as it will be called because the work will be presented in English, was first presented in Milan in August, 1814, and had its premiere in the King's Theater, London about two years later. Then, after a lapse of five years, the Garcias presented it in America in 1826.

Since then, there is no record of its performance. Whether it was inspired by Rossini's sense of humor as a counter-piece to "L'Italiana in Algeri" has never been speculated, but it followed that work by about a year. "Aureliano in Palmira" came between the two, being presented in December 1813.

"Aureliano" turned out to be far from a success, and "Il Turco" was not too well received, though later it gained in public enthusiasm, and parts of it were pillaged for inclusion in other Rossini operas.

* * *

The idea that "Il Turco" should be revived for presentation at the Berkshire Festival came from Helmuth Wolfes, conductor and coach and a brother of Felix Wolfes of the Berkshire Music Center faculty, who was doing research on the Rossini comedy. Mr. Wolfes will supply orchestrations where they are missing from existing scores. Boris Goldovsky, head of the Center opera department will be responsible for the revised text.

Scores for "Il Turco" are hard to come by. Mr. Goldovsky reports that a manuscript copy of it was found in a collection of music which Major Henry L. Higginson, founder of the Boston Symphony Orchestra, bought from the Palermo opera house. Italy was unable to yield a complete score, but curiously enough, another partial orchestral score was found in Boston, in the Brown Collection of the Public Library. Piano scores were found in the Widener Library at Harvard and in the library of the Harvard Musical Associataion.

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This Clipping From
WASHINGTON, D. C.
POST

JUN 20 1948

Bach and Mozart at Berkshire

THE Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of weekend concerts devoted to the music of Bach and Mozart. These concerts will be given in the Theater-Concert Hall at Tanglewood, the summer home of the orchestra in Lenox, Mass. Dr. Koussevitzky announces for Sunday afternoon, July 18, a Bach program consisting of:

Brandenburg Concerto No. 3, in G major, for strings.
Cantata No. 65, "Sie Werden aus Saba Alle Kommen" (tenor, bass, chorus).
Concerto in D minor for three pianos and strings.
(Soloists: Lukas Foss, Bernard Zighera, Ralph Berkowitz.)
Suite No. 2, in B minor, for flute and strings.
(Soloist: Georges Laurent.)
Concerto in C major, for three pianos and strings.

On Tuesday evening, July 20, the following all-Mozart program will be performed:

Symphony in C major, K. 338 (34).
Serenade ("Nacht Musique") for Winds, K. 338.
Piano concerto in G major, K. 453.
(Soloist: Lukas Foss.)
Symphony in E-flat major, K. 543 (39).

The Mozart program will be repeated on Sunday afternoon, July 25, and the Bach program on Tuesday evening, July 27.

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MONTICELLO, N.Y
NEWS
6/20/48

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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This Clipping From
ADAMS, MASS.
TRANSCRIPT

5 1948

phonic Festival sts 14 Concerts

Program to Feature Major Concerts Five Extra Ones, July 18.

the same pattern as last the 1948 program Berkshire Symphonic festi- Stockbridge, is a concerts and five extra the Boston Symphony

manager of the announced the program at the same time the Berkshire Music school for advanced conducted each Tanglewood by Serge Boston Symphony di- [illegible] season [illegible] Aug. 15 with the [illegible]

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SYRACUSE, N. Y.
HERALD JOURNAL

JUN 20 1948

Seymour Lipkin, 20, Rachmaninoff Fund Award Winner, to Play Aug. 10

ALREADY ANNOUNCED as soloists for the Festival are Isaac Stern, violinist; Gregor Piatigorsky, 'cellist; and Seymour Lipkin, pianist. On Saturday night, July 31, Mr. Stern will play under Dr. Koussevitzky's baton, the Prokofieff Concerto, No. 1. Piatigorsky, who has been soloist with the Boston Symphony on 25 previous occasions, two of them at Tanglewood, will be heard in Richard Strauss' tone poem "Don Quixote," Dr. Koussevitzky conducting.

Seymour Lipkin's performance of the Piano Concerto No. 1 under Dr. Koussevitzky at the all-Tchaikowsky concert Tuesday night, Aug. 10, will be both his Boston Symphony and Tanglewood debut. The 20-year-old Detroit pianist is this year's winner of the Rachmaninoff Fund Award. The Festival begins with a Bach concert on Sunday afternoon, July 18, and a Mozart concert Tuesday night, July 20, to be repeated, respectively, July 25 and July 27, all under direction of Dr. Koussevitzky.

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This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

JUN 20 1948

FRANCES YEEND

Never in memory has the Berkshire Festival been of as much local interest as it is this Summer, with a number of Alabama folks vacationing in the Berkshires and such Birmingham artists as John and Martha Light working with Serge Koussevitzky, musical director of the Boston Symphony and his staff.

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 22 1948

When the Berkshire Music Center opens at Tanglewood, Lenox, Mass., on July 5 it will have a registration of 416 students. There were 914 applicants. The group accepted includes 256 men and 160 women representing 40 states and 10 foreign countries.

Serge Koussevitzky, who directs both the center and the Berkshire Festival, has returned to Lenox after vacationing at Saratoga Springs. He has announced eight young vocalists, American born and trained, as the soloists for this summer's festival. They are Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Nan Merriman, mezzo-soprano; Eunice Alberts and Carol Brice, contraltos; David Lloyd, tenor; and James Pease, bass-baritone.

Other soloists for the festival will include Isaac Stern, violinist; Gregor Piatigorsky, 'cellist; and Seymour Lipkin, pianist. Lipkin is the 20-year-old Detroit pianist who won this year's Rachmaninoff Fund award.

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This Clipping From
BALTIMORE, MD.
NEWS-POST
JU 3 1948

BachProgram To Open Fete In Berkshires

Under Serge Koussevitsky, the Boston Symphony Orchestra will open the music festival at Tanglewood in the Berkshires, on the afternoon of Sunday, July 18, with the first two all-Bach programs.

The string orchestra will play the third Brandenburg Concerto, and collaborate in two concerts for three pianos and strings. The three soloists will be Lukas Voss, Bernard Zighern and Ralph Berkowitz.

The Cantata No. 65, "Sie Werden aus Saba All Kommen," for tenor, bass and chorus, will be given also, and Georges Laurent will be the flute soloist for the B-minor Suite.

The first All-Mozart program will be given on July 20 and repeated on Sunday, July 25, with the Bach program to be repeated on July 27.

Two series of concerts by the full orchestra will be given, the first series opening on July 29.

The many Baltimoreans who spend their holiday enjoying the festival in the Berkshires, will be happy to learn that, though Dr. Koussevitsky's resignation as conductor of the Boston Orchestra will take effect at the end of the 1948-49 season, he will continue to direct the festival at Lenox, on the Tanglewood estate. H.A.F.P.

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This Clipping From
BURLINGTON, N. C.
TIMES NEWS
JUN 21 1948

Music Notes . . .

By HELEN KING

The National Federation of Music Clubs will have three scholarship students at the Berkshire Music School at Tanglewood this summer. These scholarships are made possible through the generosity of the Newport, Rhode Island. Music Club. The Berkshire Music Center, in Massachusetts is under the direction of Serge Koussevitzky, with Robert Shaw, choral director. The scholarships offered are unusually generous in that they not only cover full tuition for the season but also an allowance of $180 for living expenses while the students are registered at the Center.

Mr. Koussevitzky in resigning his post as conductor of the Boston Symphony Orchestra, has named Charles Muench as his successor. While Mr. Koussevitzky will remain with the Boston Orchestra as guest conductor and does not intend to give up the leadership of the Berkshire Music Center, there is little doubt that his resignation closes a musical chapter for Boston, and for the country. His twenty-five years with the Boston Symphony will have been the longest for any conductor in the U. S., save Frederick Stock in Chicago.

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PORTLAND, ORE.
JOURNAL
JU

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NEW PRESIDENT—Donald W. Allton heads new district of Oregon Music Teachers association at Eugene.

Berkshire Music Festival Offers Special Features

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TORRINGTON, CONN.
REGISTER
JUN 25 1948

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With one or more events scheduled nearly every day, student performances will be under the direction of a distinguished faculty, directed by Dr. Koussevitzky, assisted by Aaron Copland, composer. The major orchestra will be under Dr. Koussevitzky's personal direction, with Leonard Bernstein, first guest conductor at the Berkshire Festival, assisted by Eleazar deCarvalho, Brazilian conductor, and members of the Boston Symphony orchestra. An orchestra in department V will be under Fredrick Fennell of the Eastman school of music, Rochester, N. Y., and in the opera department under Mr. deCarvalho.

Music Concert Programs Set

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THE ORIGINAL
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TRIBUNE
JUN 20 1948

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Series A—July 29 at 8:15, Koussevitzky conducting Bach, Hindemith, Beethoven; July 31 at 8:15, Koussevitzky conducting Piston and Brahms, with Isaac Stern playing Prokofieff's First Violin Concerto; Aug. 1 at 3:30, Leonard Bernstein conducting Haydn and Mahler's Resurrection Symphony. In the Shed.

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[145]

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BALTIMORE, MD.
NEWS-POST
JUN 23 1948

BachProgram To Open Fete In Berkshires

Under Serge Koussevitsky, the Boston Symphony Orchestra will open the music festival at Tanglewood in the Berkshires, on the afternoon of Sunday, July 18, with the first two all-Bach programs.

The string orchestra will play the third Brandenburg Concerto, and collaborate in two concerts for three pianos and strings. The three soloists will be Lukas Voss, Bernard Zighern and Ralph Berkowitz.

The Cantata No. 65, "Sie Werden aus Saba All Kommen," for tenor, bass and chorus, will be given also, and Georges Laurent will be the flute soloist for the B-minor Suite.

The first All-Mozart program will be given on July 20 and repeated on Sunday, July 25, with the Bach program to be repeated on July 27.

Two series of concerts by the full orchestra will be given, the first series opening on July 29.

The many Baltimoreans who spend their holiday enjoying the festival in the Berkshires, will be happy to learn that, though Dr. Koussevitsky's resignation as conductor of the Boston Orchestra will take effect at the end of the 1948-49 season, he will continue to direct the festival at Lenox, on the Tanglewood estate. H.A.F.P.

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BURLINGTON, N. C.
TIMES NEWS
JUN 21 1948

Music Notes . . .

By HELEN KING

The National Federation of Music Clubs will have three scholarship students at the Berkshire Music School at Tanglewood this summer. These scholarships are made possible through the generosity of the Newport, Rhode Island. Music Club. The Berkshire Music Center, in Massachusetts is under the direction of Serge Koussevitzky, with Robert Shaw, choral director. The scholarships offered are unusually generous in that they not only cover full tuition for the season but also an allowance of $180 for living expenses while the students are registered at the Center.

Mr. Koussevitzky in resigning his post as conductor of the Boston Symphony Orchestra, has named Charles Muench as his successor. While Mr. Koussevitzky will remain with the Boston Orchestra as guest conductor and does not intend to give up the leadership of the Berkshire Music Center, there is little doubt that his resignation closes a musical chapter for Boston, and for the country. His twenty-five years with the Boston Symphony will have been the longest for any conductor in the U. S., save Frederick Stock in Chicago.

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JOURNAL
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N. ADAMS, MASS.
TRANSCRIPT

JUN 24 1948

MISS SCHIFF SIGNS FOR MUSIC COURSE

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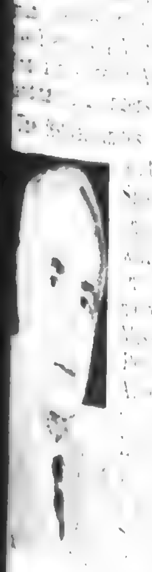
NEWS
JUN 20 1948



[illegible] Koussevitzky and [illegible] Summer [illegible] soprano [illegible] Miss Yeend [illegible] with Robert Shaw [illegible] Birmingham [illegible] Miss Yeend [illegible] contralto [illegible] David [illegible] tenor [illegible] Chorale [illegible]

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 23 1948

Mrs. Coolidge Gives Berkshire Another Historic Music Event

By JAY C. ROSENFELD

Thirty years ago this coming September the inaugural concert was held in the newly built Temple of Music on South Mountain. This epoch-making event proved to be the cornerstone of a musical edifice which may well be of more lasting influence than a structure constructed of mere tangible stone, steel or cement.

Mrs. Elizabeth Sprague Coolidge, whose generosity made the buildings and the musical events possible, showed herself, as Harold Spivacke of the music department of the Library of Congress has said, to be a lady of "high ideals, indomitable purpose and tireless energy."

The record of the ensuing 29 years spreads out over the breadth of this country, of Mexico, and of most of the countries of Europe. But "what's past is prologue." This year, the 30th anniversary of the first Berkshire Festival of Chamber Music, is to be one of even greater scope than any which has preceded it. There are to be two independent observances of the event, both right on our very doorstep. One, at Tanglewood, is a continuation of a series established three years ago and will consist of four concerts devoted to the music of Franz Schubert—quartets, trios, sonatas, the song cycle "Winterreise," with several of his rarely heard and newly discovered works. These will be played in the theatre at Tanglewood and will be sponsored by the Berkshire Music Center and invitations will be issued by the Friends of the Berkshire Music Center. These will take place on Wednesday evenings, July 7, 14, 21 and 28.

Second at Museum

The second observance will be held in the Berkshire Museum and admission, also free, is available on application. It will consist of eight concerts, starting Wednesday, Aug. 11, with a program by the Berkshire Woodwind Ensemble of the Boston Symphony Orchestra, and continuing the following seven Wednesday evenings with programs by the newly reorganized Berkshire String Quartet. These concerts are presented through the courtesy of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, another source endowed by the "Lady Bountiful of Chamber Music."

The quartet concerts will adhere to a well-planned pattern in which each program will include a Mozart quartet, a contemporary quartet, and an ensemble work enlisting the services of an assisting artist. The new Berkshire Quartet made its Pittsfield debut in a concert in the museum June 5, and it will be in residence in Falls Village for the entire summer.

The original Berkshire Quartet consisted of Hugo Kortschak, first violin; Sergei Kotlarsky, second violin; Clarence Evans, viola; and Emmeran Stoeber, cello. That first festival started with a program in September on a Monday afternoon, and was followed by two programs on each of the two following days, in the morning at 11, and the afternoon at 4, ending with a huge reception at the Maplewood Hotel to which Mrs. Coolidge invited all the participating artists and the hosts of distinguished guests which included as spectators some of the most famous artists of the day. Each festival was the occasion for the first performance of a prize-winning work, selected by an eminent jury, from compositions submitted to a contest by composers from all the corners of the musical world.

The interest kindled in chamber music and the inspiration and stimulation accorded composers are incalculable. The ensembles organized or introduced to the United States under Mrs. Coolidge's auspices form a register of chamber music of this country. They include, among others, the previously mentioned Berkshire Quartet, the Elshuco Trio, the London String Quartet, the Wendling Quartet, the Festival Quartet of South Mountain, the Roth, Kolisch and Busch Quartets, the Casella Trio, the South Mountain Quartet, the Coolidge String Quartet, not to mention the innumerable individual artists as George Enesco, Myra Hess, and a long list of others equally famous and well known.

Of Great Significance

The significance of all this lavish providence of musical opportunities is possibly not completely grasped by many who have enjoyed the unique privileges, but there has not been in musical history a patron who has originated, developed and planned so well with so certain a purpose in constant view. It has been the choice of some philanthropists to make possible the erection of buildings in which institutions of great worth and merit have been given all facilities. The sum of Mrs. Coolidge's benevolences has not been computed for public information, but she has used vast sums of money for more than 30 years to provide education and enjoyment for countless music-lovers. Through her efforts and her particular desires and means, she has brought chamber music down from what was once unfamiliarly considered high-brow to its proper level for the enjoyment of a much larger public, and in so doing has established a music-consciousness which has every reason to last beyond the normal endurance of more tangible but soulless monuments for the elevation of society.

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HARTFORD, CONN.
COURANT

* * *

Mr. Goldovsky points out that "The Barber Of Seville," written three years after "Il Turco," is the only Rossini opera in the standard repertoire "because it is the only one of his plots which he can accept today. We can't take the others any more." The new version will try to keep all the charm of the Rossini music while the rejuvenated plot will permit a departure in staging. The main character, according to Mr. Goldovsky, is not the title role, but "a poet who lives in front of the curtain," virtually writes the opera as it progresses and is on equal terms with the people on both sides of the footlights.

As in the case of the opera department's two previous works, Britten's "Peter Grimes" and Mozart's "Idomeneo," "The Turk In Italy" will be performed for "Friends of the Berkshire," Music Center only. Letters of invitation for renewal of membership have gone out from Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center. Thirty or ~~more school~~ events, in addition to the opera performances, will be open to the members.

Requests for information may be sent to the office of the Center, Tanglewood, Lenox, Mass.

THE ORIGINAL
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NEW YORK, N. Y.
TIMES

[illegible] 20 1948

MAESTRO'S PROTEGES

Serge Koussevitzky has proved a good friend to the young artists who have caught his fancy, and he has gathered a number of his favorite chicks together for the forthcoming Berkshire Festival. His young conductors will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. And all but three of the eleven soloists are young people who have appeared with him before, either at the festival or in Boston.

The exceptions are Nan Merriman, mezzo-soprano, and Seymour Lipkin, pianist, who are joining the fold for the first time. Gregor Piatigorsky is an exception of a different kind. He is a veteran, having played with the Boston Symphony twenty-five times.

Others returning are the violinist, Isaac Stern, the actor, Wesley Addy (who will be the narrator in Stravinsky's "Oedipus"), and these singers: Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; David Lloyd, tenor, and James Pease, bass-baritone. Many of them are alumni of the Berkshire Music Center, where they knew Dr. Koussevitzky as a teacher, too.

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TACOMA, WASH.
TIMES

JUN 12 1948

Berkshire Festival

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HENRY
THE ORIGINAL
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NEW YORK
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WHITE PLAINS, N.Y
HERALD
6/11/48

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Cir. (D 4,483)
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KINGSTON, N. Y.
LEADER

JUN 17 1948

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FREE MUSIC is being offered to New Yor kthis sum[illegible]

[146]

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N. ADAMS, MASS.
TRANSCRIPT

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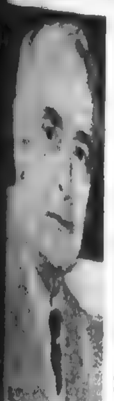
BIRMINGHAM, ALA.
NEWS
JUN 20 1948

Appearing with Koussevitzky and the Boston Symphony this Summer [illegible] Yeend, soprano, who has a large following of music lovers in Alabama where she has sung many times, and a number of warm-personal friends. She will be soloist at the Berkshire Festival for the third time this year at the invitation of Koussevitzky. Others will include James Pease, bass-baritone, and Nan Merriman, mezzo-soprano, who, like Miss Yeend, is a Victor recording artist and is one of America's outstanding young singers.

The festival unites Miss Yeend with Robert Shaw and his chorale, which will be heard in Birmingham next season. Miss Yeend, Mr. Pease, Eunice Alberts, contralto, and David Lloyd, tenor will sing solo parts with Shaw's Chorale the night of Aug. 14 when Debussy's "The Blessed Damozel" and Brahms' "Requiem" are presented with the orchestra under Koussev


SERGE KOUSSEVITZKY

THE ORIGINAL
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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 23 1948

Mrs. Coolidge Gives Berkshire Another Historic Music Event

By JAY C. ROSENFELD

Thirty years ago this coming September the inaugural concert was held in the newly built Temple of Music on South Mountain. This epoch-making event proved to be the cornerstone of a musical edifice which may well be of more lasting influence than a structure constructed of mere tangible stone, steel or cement.

Mrs. Elizabeth Sprague Coolidge, whose generosity made the buildings and the musical events possible, showed herself, as Harold Spivacke of the music department of the Library of Congress has said, to be a lady of "high ideals, indomitable purpose and tireless energy."

The record of the ensuing 29 years spreads out over the breadth of this country, of Mexico, and of most of the countries of Europe. But "what's past is prologue." This year, the 30th anniversary of the first Berkshire Festival of Chamber Music, is to be one of even greater scope than any which has preceded it. There are to be two independent observances of the event, both right on our very doorstep. One, at Tanglewood, is a continuation of a series established three years ago and will consist of four concerts devoted to the music of Franz Schubert—quartets, trios, sonatas, the song cycle "Winterreise," with several of his rarely heard and newly discovered works. These will be played in the theatre at Tanglewood and will be sponsored by the Berkshire Music Center and invitations will be issued by the Friends of the Berkshire Music Center. These will take place on Wednesday evenings, July 7, 14, 21 and 28.

Second at Museum

The second observance will be held in the Berkshire Museum and admission, also free, is available on application. It will consist of eight concerts, starting Wednesday, Aug. 11, with a program by the Berkshire Woodwind Ensemble of the Boston Symphony Orchestra, and continuing the following seven Wednesday evenings with programs by the newly reorganized Berkshire String Quartet. These concerts are presented through the courtesy of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, another source endowed by the "Lady Bountiful of Chamber Music."

The quartet concerts will adhere to a well-planned pattern in which each program will include a Mozart quartet, a contemporary quartet, and an ensemble work enlisting the services of an assisting artist. The new Berkshire Quartet made its Pittsfield debut in a concert in the museum June 5, and it will be in residence in Falls Village for the entire summer.

The original Berkshire Quartet consisted of Hugo Kortschak, first violin; Sergei Kotlarsky, second violin; Clarence Evans, viola; and Emmeran Stoeber, cello. That first festival started with a program in September on a Monday afternoon, and was followed by two programs on each of the two following days, in the morning at 11, and the afternoon at 4, ending with a huge reception at the Maplewood Hotel to which Mrs. Coolidge invited all the participating artists and the hosts of distinguished guests which included as spectators some of the most famous artists of the day. Each festival was the occasion for the first performance of a prize-winning work, selected by an eminent jury, from compositions submitted to a contest by composers from all the corners of the musical world.

The interest kindled in chamber music and the inspiration and stimulation accorded composers are incalculable. The ensembles organized or introduced to the United States under Mrs. Coolidge's auspices form a register of chamber music of this country. They include, among others, the previously mentioned Berkshire Quartet, the Elshuco Trio, the London String Quartet, the Wendling Quartet, the Festival Quartet of South Mountain, the Roth, Kolisch and Busch Quartets, the Casella Trio, the South Mountain Quartet, the Coolidge String Quartet, not to mention the innumerable individual artists as George Enesco, Myra Hess, and a long list of others equally famous and well known.

Of Great Significance

The significance of all this lavish providence of musical opportunities is possibly not completely grasped by many who have enjoyed the unique privileges, but there has not been in musical history a patron who has originated, developed and planned so well with so certain a purpose in constant view. It has been the choice of some philanthropists to make possible the erection of buildings in which institutions of great worth and merit have been given all facilities. The sum of Mrs. Coolidge's benevolences has not been computed for public information, but she has used vast sums of money for more than 30 years to provide education and enjoyment for countless music-lovers. Through her efforts and her particular desires and means, she has brought chamber music down from what was once unfamiliarly considered high-brow to its proper level for the enjoyment of a much larger public, and in so doing has established a music-consciousness which has every reason to last beyond the normal endurance of more tangible but soulless monuments for the elevation of society.

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HARTFORD, CONN.
COURANT

JUN 20 1948

* * *

Mr. Goldovsky points out that "The Barber Of Seville," written three years after "Il Turco," is the only Rossini opera in the standard repertoire "because it is the only one of his plots which he can accept today. We can't take the others any more." The new version will try to keep all the charm of the Rossini music while the rejuvenated plot will permit a departure in staging. The main character, according to Mr. Goldovsky, is not the title role, but "a poet who lives in front of the curtain," virtually writes the opera as it progresses and is on equal terms with the people on both sides of the footlights.

As in the case of the opera department's two previous works, Britten's "Peter Grimes" and Mozart's "Idomeneo," "The Turk In Italy" will be performed for "Friends of the Berkshire," Music Center only. Letters of invitation for renewal of membership have gone out from Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center. Thirty or m[illegible]ol events, in addition to the opera performances, will be open to the members.

Requests for information may be sent to the office of the Center, Tanglewood, Lenox, Mass.

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NEW YORK, N. Y.
TIMES

JUN 20 1948

MAESTRO'S PROTEGES

Serge Koussevitzky has proved a good friend to the young artists who have caught his fancy, and he has gathered a number of his favorite chicks together for the forthcoming Berkshire Festival. His young conductors will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. And all but three of the eleven soloists are young people who have appeared with him before, either at the festival or in Boston.

The exceptions are Nan Merriman, mezzo-soprano, and Seymour Lipkin, pianist, who are joining the fold for the first time. Gregor Piatigorsky is an exception of a different kind. He is a veteran, having played with the Boston Symphony twenty-five times.

Others returning are the violinist, Isaac Stern, the actor, Wesley Addy (who will be the narrator in Stravinsky's "Oedipus"), and these singers: Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; David Lloyd, tenor, and James Pease, bass-baritone. Many of them are alumni of the Berkshire Music Center, where they knew Dr. Koussevitzky as a teacher, too.

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TACOMA, WASH.
TIMES

JUN 12 1948

Berkshire Festival

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lennox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

HENRY
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WHITE PLAINS, N.Y
HERALD
6/11/48

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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KINGSTON, N. Y.
LEADER

JUN 17 1948

THE BOSTON SYMPHONY orchestra, ~~under Serge Koussevit-~~zky's direction, will open the Berkshire Festival this summer with two pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theatre-concert hall at Tanglewood, the summer home of the orchestra, near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

FREE MUSIC is being offered to New Yor kthis sum

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This Clipping From
NEW YORK, N.Y.
PM
JUN 20 1948

Music in America

Engage 8 Young Singers For Berkshire Fstival

Eight singers, all of them American born and trained, will appear as soloists at the Berkshire Festival this summer, Serge Koussevitzky, music director of the Boston Symphony, has announced. Although young artists make up the entire list, all but one of them was previously sung with the Boston Symphony.

The roster includes Ellabelle Davis, soprano; Ellen Faull, soprano; Frances Yeend, soprano; Eunice ~~Alberts, contralto~~; Carol Brice, contralto; David Lloyd, tenor, and James Pease, bass-baritone. The single newcomer to the orchestra is Nan Merriman, mezzo-soprano, who will be co-soloist with Miss Brice Sunday afternoon, Aug. 1, in Mahler's *Resurrection* Symphony, Leonard Bernstein conducting. The large chorus which the work calls for will be that of the Berkshire Music Center.

Wesley Addy, who has appeared in the Shakespearean production of Maurice Evans and with Katharine Cornell in *Antigone,* will be the narrator in Stravinsky's *Oedipus Rex,* with full orchestra, soloists and chorus under the baton of Dr. Koussevitzky, on Thursday evening, Aug. 5. The singers are Miss Brice, Mr. Lloyd and Mr. Pease.

Miss Brice, who was a Kouusevitzky discovery and was introduced at a meeting of the Friends of the Boston Symphony two years ago, will sing the passages for voice in Falla's *El Amor Brujo* on Sunday afternoon, Aug. 8, under the direction of Eleazar de Carvalho.

At the concert which Robert Shaw will conduct on Saturday evening, Aug. 14, Miss Faull and Miss Alberts will be heard in *The Blessed Damozel* of Debussy, and [illegible] Mr. Pease in the Brahms *Requiem.*

Soloists already announced for the 1948 Berkshire Festival are Isaac Stern, violinist, in the Prokofiev Concerto No. 1, on July 31; Gregor Piatigorsky, cellist, in Strauss' *Don Quixote,* on Aug. 7, and Seymour Lipkin, 20-year-old Detroit pianist, who will make his Tanglewood debut under Dr. Koussevitzky in Tchaikowsky's Concerto No. 1, in the special all-Tchaikowsky concert on Aug. 10.

The Festival begins in the Theater-Concert Hall at Tanglewood with a Bach concert on Sunday afternoon, July 18, and a Mozart concert on Tuesday evening, July 20, to be repeated, respectively, July 25 and 27—all under the direction of Dr. Koussevitzky.

For information about tickets, etc., address the Berkshire Festival office, Tanglewood, Lenox, Mass.

MUSICIANS

Varied Chamber Music Programs at Tanglewood During Month of July

Chamber music concerts at the Berkshire Music Center this Summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theatre-Concert Hall at Tanglewood and friends of the Berkshire Music Center are invited to each of the concerts.

The Schubert series will include the following works: July 7, Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreise" song cycle with Ralph Herbert, baritone; July 14, the Trios in B flat major and E flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21, String Quartet in D minor ("Death and the Maiden"), the Quartet Movement in C minor, and the String Quintet in C major by the Boston String Quartet; July 28, String Quartet in A minor, the Quintet in A major ("Trout"), and the Octet in F major by the Boston Conservatory String Quartet and assisting artists.

The pair of Bartok programs cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not, however, played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his Fourth, First and Sixth.

This Summer marks the third consecutive year the Berkshire Festival has benefitted by the generosity of Mrs. Coolidge, the guiding spirit of chamber music in this country. The past two seasons the Elizabeth Sprague Coolidge Foundation in the Library of Congress was responsible for the chamber music concerts at Tanglewood. This year the Schubert series is the personal gift of Mrs. Coolidge.

Students at the school will present programs of chamber music in the Chamber Music Hall each Sunday morning beginning July 11 and continuing through the last day of the Festival, August 15. Friends of the Berkshire Music Center are invited to all events of the school including the concerts by the student orchestras and chorus. Serge Koussevitzky, music director of the Boston Symphony Orchestra and Director of the Center, will conduct at one or more of these events.

The Berkshire Festival will open at Tanglewood in the Theatre-Concert Hall with an all Bach program on Sunday, July 18, and an all Mozart program on Tuesday evening, July 20. These programs will be repeated the following Sunday and Tuesday in reverse order. The first concert in the Music Shed by the full orchestra, Dr. Serge Koussevitzky, conductor, will be given Thursday evening, July 29. The program will consist of the Bach Suite No. 3, Hindemith's Symphony "Mathis der Maler," and the Beethoven Symphony No. 2.

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This Clipping From
EL PASO, TEXAS
TIMES

Rossini Work To Be Presented

New York. (UP)—A Rossini work, forgotten for more than 100 years, will be this Summer's operatic production at the Berkshire Festival in Massachusetts. The opera will be given in English under the title of "The Turk in Italy." The revised text is by Doris Goldovsky, head of the opera department of the music center.

The score was re-assembled from a manuscript copy found in Palermo, Italy, and from parts in the Boston public library and the Widener Library at Harvard.

This Clipping From
NEW YORK, N.Y.
TIMES
JUN 27 1948

LIFE-LONG PURPOSE

Koussevitzky's Aid to Our Composers Highlights His Career Here

By OLIN DOWNES

THE announcements of the the forthcoming Berkshire Music Festival and of the opening of Dr. Koussevitzky's Berkshire Music Center, which is scheduled for next Wednesday, have a particular significance at this stage in the conductor's career.

The announcement of his retirement as conductor of the Boston Symphony Orchestra was news in the spring. News implicit in the announcement, to which no particular attention was given, was the fact that the leader gave no indication, express or implied, of his intention to retire from the direction of the Music Centre. And indeed Dr. Koussevitzky has no such intention. The Centre is the apple of his eye. It is no accident of his career, nor is it a recent conception with him.

He has developed this school in late years, not as an incidental offshoot of other activities which have long been a dominant obligation but actually as the fulfillment of a life-long purpose which has become more than a dream. It is the school which will receive the major part of Koussevitzky's time and effort, as he plans it, in the years before him—years which, at present numbering seventy-four, will be just as active and filled with projects vividly imagined and practically executed in the past of a man whose energy feeds on activity and with whom to live is to work and plan.

Planned School

The school was in fact Koussevitzky's fundamental motivation when he accepted the invitation of Gertrude Robinson Smith, then representing the Berkshire Festival Association, to come with the Boston Symphony to Stockbridge for an annual symphonic festival. He then stated his interest in the project, which, however, he would entertain not merely as the occasion for some crack orchestral performances under conditions that would ensure the highest artistic standards, but as the place at which he would be able to establish a music school which he had envisioned far back in his Russian days, and before circumstances made such an undertaking possible. With him the idea of the school has been entertained as an integral part of his life's plan.

GUEST ARTIST

Halman

Jan Peerce, tenor, appears at Stadium Thursday.

This is not a statement advanced to give journalistic color to a newspaper article. It is cited as something which throws a light upon the quality of one of the leading musicians of this epoch, and the singular breadth of his purpose which distinguishes Koussevitzky from all his colleagues, however gifted or pre-eminent.

Contrary to the general assumption of those who only know and hear one of the most famous of the virtuoso conductors of his period when he functions on the podium, Koussevitzky has never been a one-man show. He has had the normal ambitions and the human share of delight in success and acclaim which have accrued to one of the brilliant figures in a highly competitive field. This does not in the least modify the fact that it was the grand perspective of music seen in its broadest and most humanitarian aspects that has characterized his activity in every step of his development. No musician of this century has conducted such a broadly planned offensive on all the fronts of a distinguished interpreter's career.

Own Experience

Psychoanalysts—or sentimentalists—might talk lengthily of the effect upon Koussevitzky's thinking of his own experience as a young boy; when he left, against his father's bidding, the little Russian town of Vyshny Volochek in the province of Tver, arriving with nothing much even to keep him alive, to obtain the education he knew he had to have to fulfil his ideas. He will ever remember the shock of discovering that both the leading conservatories of Moscow had completed registration for the season, and that his chances of gaining adequate instruction had largely gone glimmering. He remembers how he surprised himself by his fury on breaking into the director's room of the Music School of the Philharmonic and interrupting that gentleman's complacent performance on the piano by stamping and shouting "I came to study at this conservatory." That was his start, at the conservatory which gave him the scholarship for the instrument that the orchestra was short of—the double-bass.

Thus the need of opportunities for the musical education of the young was early impressed upon Koussevitzky. That has happened to plenty of men of genius in circumstances similar to his. The distinction remains. One of the three most famous double-bass players that the world has known, in a position where he had all the fame and fortune that a feted virtuoso might need, he threw that in the wastebasket for a conductor's career. Again not an unnatural proceeding, or one lacking in self-interest. But the conductor of the first permanently organized symphony orchestra in Russia was not in the least content to give show performances for the dilettantes and fashionables of Moscow and St. Petersburg, as it then was called.

Concerts at 10 cents a ticket were given. Young composers, young virtuosos, were given opportunities to be heard with the orchestra. Russian musicians, now famous, made first appearances there. Then came the famous tour down the Volga, the concerts given at bridgeheads, to audiences which in most cases had never heard an orchestra before.

Friend of New

The conductor established a music publishing house. The conductor-publisher became the passionate protagonist of composers with new ideas—the composer from whom all music must flow.

Precisely the same policies and attitude, if not circumstance, have characterized Koussevitzky's course from the moment he arrived in America, in 1924, as conductor of the Boston Symphony Orchestra. And this has been of immense importance to American music.

Koussevitzky began immediately an investigation of contemporaneous American music. He did this in a way which has made history, greatly advancing the position of the native composer, inaugurating the most active and fruitful period of symphonic composition that the nation has known.

He played the music of young Americans. He gave them critical counsel when he rejected a piece. We recall his invitation privately issued to a certain composer, prominent today, to conduct at a rehearsal a score that was impracticably written, and profit by the experience. He once suggested to the writer that he listen carefully to certain measures in an overture which otherwise was commonplace. "But there are seventeen measures there," he said, "which show the real talent, and where there are seventeen good measures, there is more to come."

Gave Them Courage

One need not praise unstintedly all the new American or other music Koussevitzky has presented the public. But he gave the composers the opportunity and courage to proceed. They went to work with a new energy and faith in themselves. In the twenty-four years of his symphonic regime the native sons have produced scores unprecedented in number and of sufficient quality to indicate the beginnings of a national school. When he arrived here in 1924, it would hardly have been believed that twenty years later he could devote the two New York programs of the Boston Symphony Orchestra exclusively to American works composed since he came to our shores.

It is a whole period of American musical culture which he and his work represent. Young composers and conductors, teachers and students of ensemble, gather again this year at Tanglewood to participate in the activities of the Berkshire Music Centre, and in a number of instances to take part in the ensuing symphonic festival. Meanwhile, Dr. Koussevitzky drinks a health "to the next ten years" of the continuation of his service to the future of music in America.

[147]

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This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

New Soloist Makes Bow At Berkshire

EIGHT singers, all of them American born and trained, will appear as soloists at Berkshire Festival this summer, Serge Koussevitzky, music director of Boston symphony orchestra announced.

The single newcomer to the orchestra is Nan Merriman, mezzo-soprano, who will be soloist with Ellabelle Davis August 1 in the Mahler Symphony No. 2 ("Resurrection"), Leonard Bernstein conducting. The large chorus which the work calls for will be that of the Berkshire Music Center. Miss Davis sang in the Mahler Symphony with Mr. Bernstein in Boston last February.

Wesley Addy, who has appeared in the Shakespearean productions of Maurice Evans and with Katharine Cornell in "Antigone," will be the narrator in Stravinsky's "Oedipus" with the full orchestra, soloists and chorus on August 5, Dr. Koussevitzky conducting.

Carol Brice, who was a Koussevitzky discovery, will sing the passages for voice in Falla's "El Amor Brujo" August 8, under the direction of Eleazar de Carvalho.

At the concert which Robert Shaw will conduct on August 14, Ellen Faull and Eunice Alberts will be soloists in "The Blessed Damozel" of Debussy and Frances Yeend and James Pease in the Brahms "Requiem."

On Saturday evening, July 31, Isaac Stern, violin soloist, will repeat, again under Koussevitzky's baton, the Prokofieff Concert, No. 1 which he played at his first appearance with the Orchestra in Boston last March. Gregor Piatigorsky, cellist, who has been soloist with the Boston symphony on twenty-five previous occasions, will be heard in Richard Strauss' tone poem "Don Quixote," Koussevitzky conducting.

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This Clipping From
TULSA, OKLA.
WORLD

JUN 27 1948

Bach, Mozart Music By Boston Symphony

BOSTON (U.P.) — The Boston Symphony orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this Summer with two pairs of weekend concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the Summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

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This Clipping From
DALLAS, TEX.
NEWS

THE MUSICAL DIGEST

By MARION CRUME

1 Soloists to Appear Berkshire Festival

LENOX, Mass.: Eleven soloists, [illegible]

HANOVER, PA.
SUN

JUN 26 1948

Chamber music concerts at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theater-Concert Hall at Tanglewood and Friends of the Berkshire Music Center are invited to each of the concerts.

Students at the school will present programs of chamber music in the Chamber Music Hall each Sunday morning beginning July 11 and continuing through the last day of the Festival, August 15. Friends of the Berkshire Music Center are invited to all events of the school including the concerts by the student orchestras and chorus.

This summer marks the third consecutive year the Berkshire Festival has benefitted by the generosity of Mrs. Coolidge, the guiding spirit of chamber music in this country. The past two seasons the Elizabeth Sprague Coolidge Foundation in the Library of Congress was responsible for the chamber music concerts at Tanglewood. This year the Schubert series is the personal gift of Mrs. Coolidge.

The Berkshire Festival will open at Tanglewood in the Theater-Concert Hall with an all Bach program on Sunday, July 18, and an all Mozart program on Tuesday evening, July 20. These programs will be repeated the following Sunday and Tuesday in reverse order. The first concert in the Shed by the full Orchestra, Dr. Serge Koussevitzky, Conductor, will be given Thursday evening, July 29th. The program will consist of the Bach Suite No. 3, Hindemith's Symphony "Mathis der Maler", and the Beethoven Symphony No. 5.

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This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUN 29 1948

Music Center At Tanglewood Opens July 4

Enrollment of 445 Exceeds Last Year's By 28 Students

The Berkshire Music center at Tanglewood, Lenox, Mass., will begin its sixth season at 3:30 p.m. July 4 with an enrollment of 445 students, 28 more than last year.

Forty musical events will be open, by invitation, to friends of the center during the six weeks' session. They will include symphony concerts, choral and chamber music concerts on four successive Wednesday evenings and two concerts by the Julliard string quartet.

The first of the Berkshire festival concerts of the Boston Symphony orchestra will be held Sunday afternoon, July 18, at the theater-concert hall. A Bach program will be presented. A Mozart concert will be given Tuesday night, July 20. Both of these programs will be in the theater-concert hall.

Series A of the concerts in the music shed will include programs at 8:15 p.m. July 29 and 31, and at 3:30 p.m. Aug. 1. Series B will include programs at 8:15 p.m. Aug. 5 and 7 and at 3:30 p.m. Aug. 8. There will be an extra concert, a Tschaikowsky program, at 8:15 p.m. Aug. 10. Series C will open at 8:15 p.m. Aug. 12 and will include an 8:15 concert Aug. 14 and a 3:30 concert Aug. 15.

One of the innovations on the grounds this year is the reception and exhibition room to the right of the main entrance. The music shed is getting a new roof and refreshment facilities have been enlarged considerably.

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This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

JUN 27 1948

Tanglewood Chamber Series

The Chamber Music concerts at the Berkshire Music Center this Summer will rest entirely in the works of two composers, Franz Schubert and Bela Bartok. The Schubert concerts, a contribution of Elizabeth Sprague Coolidge, will be given on the Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10th and 17th, and will be performed by the Juilliard String Quartet, a contribution of the Juilliard School of Music.

[148]

Millerton, N.Y.
News-Republican
6/24/48

Entertainment In Our Own Back Yard

This spring, as in every other spring, the News-Republican has devoted many columns of news to the reappearance and plans of the cultural and entertainment enterprises in our midst. After a snowbound and gruelling winter, it seems a great privilege to know that we, in this rural area, can take advantage of music, drama and dance performances that are among the greatest in our country. Because of our proximity to the Berkshires, which have become the great summer cultural colony of the east, we are able to see and hear artists whom others living in outlying areas must travel long distances, and go to great expense, ever to witness.

Before the founding of the Tanglewood colony, where the great Boston Symphony Orchestra takes up its summer residence, an unequalled luster was attached to the Salzburg Music Festival in Austria. Many Americans made it their summer goal, crossing the ocean and spending great sums of money to attend this outstanding European musical event. Since the founding of Tanglewood, fostered so generously by Serge Koussevitzky, there are many music lovers who claim now that the American summer music festival has eclipsed the Salzburg gatherings. It has drawn the musical great not only of America, but every country of the world. It has also introduced many new musicians, who have since become famous, and brought the works of young composers to the public for premier hearings.

Music Mountain, in Falls Village, Connecticut, has also served the public not only in enjoyable evenings, of chamber music but in bringing new works to them. In this country, where serious music is so lightly treated, many composers live out their entire life without once hearing their works performed. While "pop" songs, and tunes from Broadway shows earn their composers fame and fortune, serious music is heartbreakingly unrewarding to its authors. It's a gratifying and wonderful thing to know that the summer musical colonies feel a responsibility to the newcomers in their ranks. By presenting new works, they are giving sorely needed impetus to the dull pulse of American interest in serious music.

Although music and drama were the forerunners of the cultural movement to the Berkshires, dance has also taken its place The Jacob's Pillow Festival is becoming known for its school and performances, and its progress in new forms of the dance. Many of the dancers who take part in the summer recitals have won critical acclaim on Broadway during the winter.

There are many other groups of entertainers, notable among them the summer theatres. The Stockbridge group is as talented and competent as anything seen on Broadway, and New York state too has its theatre with the Starlight players in Pawling, and there is of course the inimitable Pitchfork Playhouse in Sharon. In the schedules announced for the coming season, they have all included tryouts of new dramas.

The criticism has often been leveled at the United States that all serious drama, and too much of our music, centers solely around Broadway and New York City. In most European countries the theatre is competently represented in every major city, and the best in drama is available for people living in the equivalents of our Cincinnati, St. Louis, Kansas City, Des Moines or San Antonio etc. There is no onus attached to playing in cities other than the nation's capitol, and well known stars willingly accept engagements in what Americans disparagingly term the "provinces". The result, of course for these countries, is a better appreciation of drama, and greater opportunities for the theatre to grow and progress than in our highly centralized "Broadway" system. They have avoided the escapist clap-trap that forms the greater part of American entertainment by taking their art to all parts of the country, instead of just one city, and educating their countrymen to appreciate the best.

One of the greatest cultural strides made in our country since the First World War has been the growth of the summer theatre and the founding of music and dance centers outside New York City. It has made possible enjoyment for many people who would otherwise never have the opportunity to view a "live" stage drama, and it has brought to light new dramatic talents, many new and great musical compositions, and provided a showcase for many plays which otherwise might never have been produced.

The continuance and growth of these enterprises of course depend on the reception of the public, but it's no one-sided philanthropic project. You're not just doing a good deed when you buy a ticket to hear great music, or see a great drama. A deeply rewarding pleasure, the kind denied most of us during the long winter months, and a new kind of artistic experience is your return.

We sometimes wonder just how many local residents take advantage of the opportunities that are literally in our "backyard" each summer. City people flock to the Berkshires filling inns, hotels and restaurants because of their desire to have the best in entertainment. But how about the local residents who need only take an hour's drive to witness some of the greatest artistic virtuosity in America's history?

INFORMATION OBSCURED

THE ORIGINAL
ROMEIKE
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220 W. 19th St., NEW YORK 11, N.Y.
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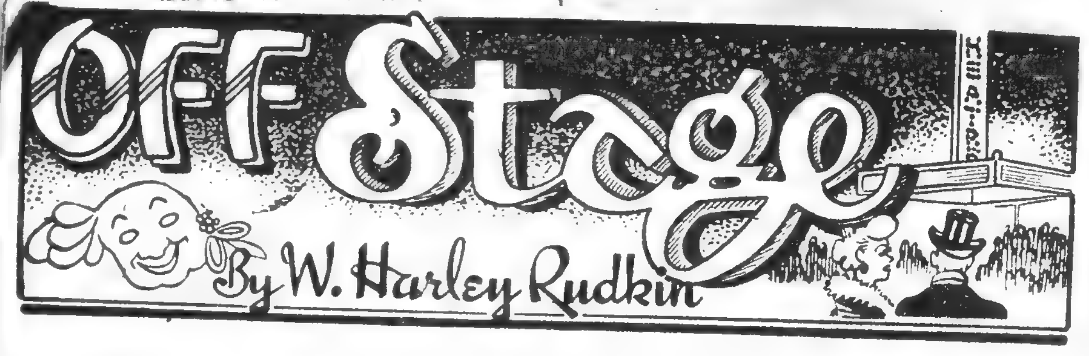
Cir. (D 49,564)

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 2 1948



Because of the close and friendly collaboration between the Boston Symphony Orchestra and the Springfield Orchestra Association, the coming events at Tanglewood this summer will move a little nearer to the musical life of Springfield and the rest of Western Massachusetts than ever before. More and more, it has become apparent that in its symphony orchestra and associated activities, the Springfield Orchestra Association is physically and artistically expanding its cultural scope, and there can be no question but that this expansion will reflect nothing but credit on this city's musical attainments.

At other times and in other columns, we have cast a doubtful eye in the direction of the coming Fall and Winter music season. By implication and by direct accusation, we have stated that this community was, in a sense, due to be exploited by outside organizations who have discovered that Springfield is a rich field for the promotion of musical interests.

* * *

The sheer quantity of music that this area will be exposed to in the coming months speaks for itself, and only the close of the 1948-49 season will tell whether or not these fears have been justified. But about the Berkshire Music Festival, there can be no doubts at all, and it is with the utmost pleasure that we contemplate the friendly relationships between our own symphonic organization and the Boston Symphony Orchestra. The fact that Dr. Koussevitzky, founder of Tanglewood, will come to Springfield with the Boston Symphony next year, the year of his retirement, is eloquent proof of our standing and growth in the musical world.

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This Clipping From
HOUSTON, TEX.
POST

27 1948

Bartok to Be 'Done' In Berkshire Festival

BOSTON, June 26.—(Sp)—Chamber music concerts at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok.

The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July.

The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theatre-Concert Hall at Tanglewood.

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This Clipping From
MIAMI, FLA.
HERALD

JUN 27 1948

Boston Symphony Orchestra Plans 14 Berkshire Concerts

THE 1948 Berkshire Festival will consist of 14 concerts by the Boston Symphony orchestra, with Serge Koussevitzky as music director.

Concerts in the Theatre-Concert Hall on July 18 and 20, July 25 and 27, will be devoted to the music of Bach and Mozart. An all-Tchaikovsky concert will be presented Aug. 10 in the Shed.

Guest conductors will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

The festival repertoire is as follows: first series, Bach's Third Suite, Hindemith's "Mathis der Maler" symphony, the Second Symphonies of Brahms and Mahler, Piston's Third and Beethoven's Fifth; second series, Beethoven's Sixth, Schostakovich's Fifth, Berlioz' Fantastic Symphony, Strauss's "Don Quixote" (with Gregor Piatigorsky as 'cello soloist), Stravinsky's "Oedipus Rex," deFalla's "El Amor Brunjo" and Villa-Lobos' "Madonna;" third series, Schumann's First, Sibelius's Second, Beethoven's Third, overture to Weber's "Freischutz," a complete performance of "Petrouchka," and a large choral work still to be announced.

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This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE

JUN 29 1948

MUSICIANS TO STUDY WITH BOSTON GROUP

Four Louisiana musicians will take a course of study at Berkshire Music Center at Tanglewood, Lenox, Mass., which starts Thursday. The course is conducted by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky. Louisianians who will attend are Ned C. Wright, Shreveport; Sidney Conger, Arcadia; Ralph Pottle, Hammond, and Marshall E. Bretz, Ruston.

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This Clipping From
SAN ANTONIO, TEXAS
NEWS

JUN

Willing to Attend Berkshire Center

Donald Willing will attend the Berkshire Music Center at Tanglewood, Lenox, Mass., for a six weeks' session beginning Sunday, July 4. The school is under the direction of Serge Koussevitzky.

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This Clipping From
LONG ISLAND CITY, N. Y.
STAR-JOURNAL

JUN 29 1948

Nine to Study Music At Berkshire Center

Nine North Queens residents will study at the Berkshire Music Center at Tanglewood, Lenox, Mass., attending the six-week session opening Thursday at the Boston Symphony Orchestra's summer school.

They are Ellen Faull of 62-63 Saunders street, Rego Park; Mary Zuckerbrod of 85-07 Abingdon road, Kew Gardens; Mr. and Mrs. Richard Gilbert of 83-00 Talbot street, Kew Gardens; Jane Delson of 14-49 162nd street, Beechhurst.

Peggy Whiting of 143-20 Franklin avenue, Flushing; Walter Botti of 33-51 60th street, Woodside; Sonia Stolin of 30-76 35th street, Astoria, and Robert Klein of 83-2 Cornish avenue, Elmhurst.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 28 1948

IMPROVEMENTS AT BERKSHIRE MUSIC CENTER

445 Students Enrolled for Sixth Season, Which Will Begin Sunday

With an enrolment of 445 students, 28 more than last year and the largest in its history, the Berkshire Music Center will begin its sixth season at exercises in the theater-concert hall at Tanglewood next Sunday at 3.30 o'clock. The students this year come from 42 states, the District of Columbia, Alaska, and 13 foreign countries. Of the 262 men students 111 are former GI's.

Koussevitzky To Speak

Speakers at the opening will be Serge Koussevitzky, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who will also represent the trustees of the Boston Symphony Orchestra. There will be the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening exercises in 1940.

The audience will be greeted with a number of striking improvements and additions to the beautiful 200-acre estate between Lenox and Stockbridge. The innovations begin at the front gate where a handsome reception and exhibition room is being erected to the right of the main entrance. Entirely plate glass front and back, the room is 15 feet high and its roof spreads over the gate, bringing the offices to the left into one harmonious unit. The new building will also house the school book and music store.

Of highly functional design, the new building is the work of Saarinen and Saarinen and Associates, Bloomfield Hills, Mich., architects of the theater-concert hall and chamber music hall at Tanglewood.

New Roof On Shed

The music shed, which accommodates 6000 persons at the festival concerts, is getting a new roof. The great wedge-shaped expanse covers nearly an acre and a half and the new roofing material weighs approximately four pounds per square foot.

Refreshment facilities have been considerably enlarged. Portable booths, making special bills of fare easily accessible, will be ready when the festival begins with the first of the Bach-Mozart concerts Sunday afternoon, July 18.

The school has a number of new studios, including three in the Red Cottage which the National Federation of Music Clubs has rebuilt on the site and in exact reproduction of the little house where Hawthorne wrote "Tanglewood Tales" and "The House of Seven Gables." The center has also leased the adjoining estate formerly owned by the Drake family and fifty men students will be housed there.

The Berkshire festival will begin Sunday afternoon, July 18, with the first of the Bach-Mozart concerts in the Theater-concert hall. The first concert in the music shed will be Thursday evening, July 29.

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Cir. (D 17,540)

This Clipping
ASHEVILLE,
TIMES

JUN 2

A Rossini work, more than 100 yea summer's operatic pr Berkshire Festival in The opera will be under the title of Italy." The revised Goldovsky, head of partment of the mu

The score wa from a manuscript Palermo, Italy, an the Boston public Widener Library a

Melvin Bartell, one of the finalis concert awards o Theater Wing, ha sing leading roles Garden Opera in

The annual fe tral City opera will see presen mer of "Cosi Fan of Hoffman" for the clouds." Th town is 9,000 fee 35 miles west o

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Cir. (D 155,523) (S 197,017)

This Clipping From
INDIANAPOLIS, IND.
STAR

JUN 27

Hoosier Pease Named Soloist At Berkshire

Bo[illegible], June 26.

JAMES PEASE, bass-baritone **formerly** [illegible]anapolis, and **seven other** singers, all American **born and** t[illegible] will comprise **the list of** [illegible]ists with the **Boston Sym**[illegible] Orchestra at **the Berksh**ire Festival this summer, **accord**[illegible] an announce**ment toda**y [illegible]ductor Serge **Kouss**evitzky. Although young artists **mak**e up the entire list, **all but** one has appeared pre**viously w**ith the Boston ensemble.

They [illegible] Ellabelle Davis, so**prano;** Ellen Faull, soprano; **Frances** Yeend, soprano; Eunice **Alberts,** contralto; Carol Brice, **contralto;** David Lloyd, tenor; **and Mr.** Pease. The single new**comer t**o the Orchestra is Nan **Merrima**n, mezzo-soprano, who **will be** soloist with Miss Davis **Sunday** afternoon, Aug. 1, in the **Mehler S**ymphony No. 2 ("Resur**rection")**, Leonard Bernstein con**ducting.** The large chorus which **the work** calls for will be that of **the Berk**shire Music Center. Miss **Davis sa**ng in the Hahler Sym**phony wi**th Mr. Bernstein in Bos**ton last** [illegible].

WESLEY ADDY, who has ap**peared in** the Shakespearean pro**ductions** [illegible] Maurice Evans and **with Ka**therine Cornell in "An**tigone,"** [illegible] be the narrator in **Stravinsk**y's "Oedipus" with the **full orche**stra, soloists and chorus **on Thurs**day evening, Aug. 5, Dr. **Koussevit**zky conducting. Singers **will be M**iss Brice, Mr. Lloyd and **Mr. Peas**e. The trio and Mr. **Addy mad**e a profound impres**sion whe**n Dr. Koussevitzky led **Stravinsky**'s version of the Greek **tragedy a**t two performances in **Symphony** Hall, Boston, last **March.**

Miss Brice, who was a Kous**sevitzky disco**very and was intro**duced at a** meeting of the **Friends of the** Boston Symphony **Orchestra two** years ago, will **sing the pa**ssages for voice in **Falla's "El A**mor Brujo" Sunday **afternoon, Aug.** 8, under the di**rection of Ele**azar de Carvalho.

At the concert which Robert **Shaw will cond**uct on Saturday **evening, Aug.** 14, Miss Faull and **Miss Alberts** will be soloists in **"The Blessed** Damozel" of De**bussy and** Miss Yeend and Mr. **Pease in the** Brahms "Requiem." **Miss Yeend,** Miss Alberts, and **Mr. Pease with** Mr. Lloyd made **up the quartet** of soloists for the **Beethoven N**inth Symphony at **last year's** Festival. Miss Faull **was the sopr**ano in the Beetho**ven Missa** Solemnis in Boston **this season.**

ALREADY announced as solo**ists for the 1948** Berkshire Festi**val are Isaac** Stern, violinist; **Gregor Piatigorsky**, 'cellist, and **Seymour Lipkin,** pianist. On Sat**urday evening,** July 31, Mr. Stern **will repeat, again** under Kousse**vitzky's baton,** the Prokofieff **Concerto, No. 1,** which he played **at his first appear**ance with the **Orchestra in Boston** last March.

Piatigorsky, who has been soloist **with the Boston** Symphony on 25 **previous occas**ions, two of them **at Tanglewood,** will be heard in **Richard Strau**ss' tone poem "Don **Quixote,"** Koussevitzky conduct**ing. This was** the work in which **the distinguish**ed 'cellist made his **most recent** appearance with the **Orchestra,** in April of this year.

Seymour Lipkin's performance **of the Piano** Concerto No. 1 **under Kousse**vitzky at the all-**Tschaikowsky** concert Tuesday **evening, Aug.** 10, will be both his Boston ~~Symphony~~ and Tanglewood debut. The 20-year old Detroit pianist is this year's winner of the Rachmaninoff Fund Award.

The Festival begins with Bach concert on Sunday afternoon, July 18, and a Mozart concert Tuesday evening, July 20, be repeated, respectively, July and July 27, all under the direction of Dr. Koussevitzky.

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PRESS
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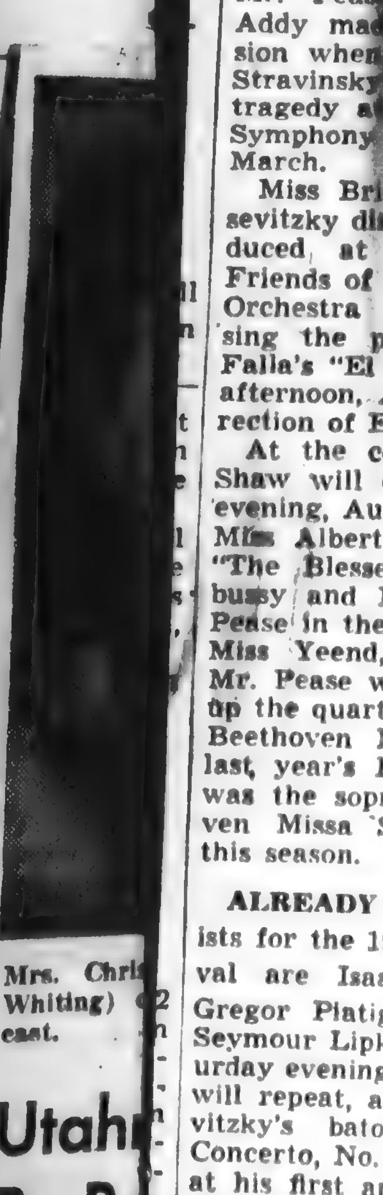

Mrs. Chri Whiting) cast.

Utah By Be

BERKSHIR are con musical cen They've had musicians c to go forth in the natio

Latest U at the Tang val is Mrs. Lee Whitin formerly of ter of Mr. Whiting of was one of for the op Berkshire out of musicians auditio a full scholarship held in Tanglewood 15, is conducted by sevitzky, music dire ton symphony orche

At present, Pe studying with Mme.

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This Clipping From
ARLINGTON, VA.
DAILY

JUN 29 1948

Beaschler To Attend Berkshire Music Center

Charles Beaschler, of 9065 Seventeenth Street, Arlington, will attend the Berkshire Music Center at Tanglewood, Massachusetts, a six-week summer school of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, beginning July 4, it was announced today.

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This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

JUN 28 1948

Berkshire Center Lists 40 Events

Forty musical events will be open, by invitation, to friends of the Berkshire Music center at Tanglewood, Lenox, Mass., during the six weeks session of the school. Starting with initial exercises Sunday afternoon, July 4, they will include symphony concerts, choral and chamber music concerts on four successive Wednesday nights, gift of Mrs. Elizabeth Sprague Coolidge, and two by the Juilliard String Quartet.

The performances, excepting the Coolidge and Juilliard concerts, will be by students admitted to the school because of outstanding musical talent. Initiated in 1940 by Serge Koussevitzky, and founded by the Boston Symphony orchestra, the center is not a school for technical musical training, "but rather a place where provision is made for the study of music on an advanced level through experience in group performance." Dr. Koussevitzky defines the purpose as "to give our students constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study and broaden their acquaintance with music."

With one or more events scheduled nearly every day, student performances will be under the direction of a faculty directed by Dr. Koussevitzky, assisted by Aaron Copland, composer. The major orchestra will be under Dr. Koussevitzky's personal direction, with Leonard Bernstein, first guest conductor at the Berkshire Festival, assisted by Eleazar deCarvalho, Brazilian conductor, and members of the Boston Symphony orchestra. An orchestra in department five will be under Frederick Fennell of the Eastman School of Music, Rochester, and in the opera department under Mr. deCarvalho.

Gregor Piatigorsky, 'cellist, will return after a season's leave to head the chamber music; Hugh Ross and Robert Shaw, choral conducting; Boris Goldovsky, opera; Mr. Copeland and Darius Milhaud of France, composition. Members of the Boston Orchestra will give sectional training and coaching. Miss Katharine Wolff, director of music at Shipley school, Bryn Mawr, Pa., student adviser and only woman faculty member, will teach solfege.

Friends of the center and their guests will be admitted to all performances within the limits of seating capacities. Last season more than 1,000 music lovers from all parts of the country, contributed to the school's support, attending as many performances as their time in the vicinity permitted. Many, too far away to attend the Festival, sent gifts because of their interest in the center.

Tel. CHelsea 3-8860
Cir. (D 22,786) (S 22,833)

This Clipping From
OGDEN, UTAH
STANDARD EXAMINER

JUN

Eight singers, all of them American-born and trained will appear as soloists at the Berkshire festival this summer, it is announced by Serge Koussevitzky, director of the Boston Symphony Orchestra. They are Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprano; David Lloyd, tenor, and James Pease, bass-baritone.

Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, 'celloist and Seymour Lipkin, winner of this year's Rachmaninoff piano award.

An interesting feature of the festival will be two series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The six Bartok quartets will be played by the Juillard string quartet on two Saturday evenings, July 10 and 17. The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of the Elizabeth Sprague Coolidge Foundation.

The Philadelphia orchestra, in a summary of its 1947-48 season, reports that it played to 562,435 persons. That includes a regular 32-week season and a trans-continental tour of five weeks.

The orchestra traveled 25,820 miles by rail and appeared in cities from Toronto to Jacksonville and from San Diego to Vancouver.

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This Clipping From
DALLAS, TEX.
TIMES HERALD

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

By the Way

A new independent film-producing team is **Myrna Loy** and her husband, producer-writer **Gene Markey**. They have just organized Charter Films, Inc.... **Bette Davis** may be cast opposite **Claude Rains** in "No Common Clay," a future Warner Brothers production.

The **Berkshire Music Center** at Tanglewood, Mass., opens its sixth season Sunday, July 4, with the greatest enrollment to date. This year students are coming from 42 states, Alaska and 13 foreign countries. Speakers will include **Serge Koussevitzky**, founder and principal sponsor of the school, and **Aaron Copland**, the famous American composer.

Adele Jergens, who went to Hollywood four years ago from New York, finally has decided to make California home. She is building a home in Brentwood, bringing her family west...The Damon recording of "My Happiness" with **Jon** and **Sondra Steele**, is fifth on the list of national best-selling discs, according to Variety. The Steeles had a record-breaking run at the Mural Room this spring.

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This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUN 30 1948

Albany Girl To Study at Tanglewood

The Berkshire Music Center at Tanglewood, Lenox, Mass., will begin its season Sunday with the largest student enrollment in its history, 445, 28 more than last year.

Among them will be one student from Albany, Miss Marie S. Gutta, 158 Hamilton St., a mezzo-soprano, who has been heard in Albany recitals and musical shows. She is a graduate of Philip Schuyler High School and the College of St. Rose.

The study season at Tanglewood will start with ceremonies in the Theater Concert Hall at 3:30 p. m. Sunday. Speakers will be Serge Koussevitzky, founder and director of the school and a prominent American conductor of the Boston Symphony Orchestra; Aaron Copland, assistant director of the schol and a prominent American composer; Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center; and representative of the trustees of the Boston Orchestra.

Many improvements instituted since last year will be seen by students and visitors, including a new roof for the shed and other construction projects planned for completion by the time the concert season starts.

The first of the Berkshire Festival Bach-Mozart concerts will be July 18 in the Concert Hall and the first of the three main series of concerts will start July 20 at 8:15 p. m. in the shed. There are 39 activity dates on the calender between the ceremonial opening and the final concert in Series C at 3:30 p. m. Aug. 15.

INFORMATION OBSCURED

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 1 - 1948

Music Center to Open Sunday To Start Tanglewood Season

Enrollment of 445 in School is Largest in History—Dr. Koussevitzky, Dr. Perry, Aaron Copland to Address Gathering—Bach-Mozart Concerts Begin Sunday, July 18—Festival Concerts in Big Music Shed Start July 29—Tanglewood Visitors Will Find Many Improvements to Property.

With an enrollment of 445 students, 28 more than last year and the largest in its history, the Berkshire Music Center will begin its sixth season at exercises in the theater-concert hall at Tanglewood, Lenox, next Sunday afternoon at 3.30 o'clock.

The students this year come from 42 states, the District of Columbia, Alaska and 13 foreign countries. Of the 262 men students 111 are former GI's.

Koussevitzky Speaks

Speakers at the opening will be Serge Koussevitzky, founder and director of the school; Aaron Copland, the assistant director, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who also will represent the trustees of the Boston Symphony orchestra. There will be the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening exercises in 1940.

The audience at this, the first event at Tanglewood this summer, will be greeted with a number of striking improvements and additions to the beautiful 200-acre estate between Lenox and Stockbridge. The innovations are immediately apparent, beginning at the front gate where a handsome reception and exhibition room is being erected to the right of the main entrance. Entirely plate glass front and back, the room is 15 feet high and its roof spreads over the gate, bringing the offices to the left into one harmonious unit. The new building also will house the school book and music store.

Functional Design

Of highly functional design, the new building is the work of Saarinen and Saarinen and Associates Bloomfield Hills, Mich., architects of the theater-concert hall and chamber music hall at Tanglewood. Use of slender supporting columns of steel gives the new construction the same lightness which makes the music shed and other buildings at Tanglewood memorable architectural achievements.

The music shed, which accommodates 6,000 persons at the Festival concerts, is getting a new roof. The great wedge-shaped expanse covers nearly an acre and a half and the new roofing material weighs approximately four pounds per square foot.

Refreshment facilities have been considerably enlarged. Portable booths, making special bills of fare easily accessible, will be ready when the festival begins with the first of the Bach-Mozart concerts Sunday afternoon, July 18.

Festival Opens 18th

The school has a number of new studios, including three in the red cottage which the National Federation of Music clubs has rebuilt on the site and in exact reproduction of the little house where Hawthorne wrote "Tanglewood Tales" and "The House of Seven Gables." The center has also leased the adjoining estate formerly owned by the Drake family and 50 men students will be housed there.

The Berkshire festival will begin Sunday afternoon, July 18, with the first of the Bach-Mozart concerts, in the theater-concert hall. The first concert in the music shed will be Thursday evening, July 29.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

Utah Girl Awarded Scholarship To Berkshire Music Center

A Utah girl, in her early twenties, formerly a member of the famous Tabernacle Choir, is announced by Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs, as winner of a federation sponsored scholarship in the opera department at the Berkshire Music Center for the summer of 1948. She is LaCretia Ferre, daughter of Mr. and Mrs. Charles E. Ferre of Salt Lake City.

The scholarship won by Miss Ferre is one of three covering 1948 tuition at the Berkshire Music Center donated by the Newport (R. I.) Music Club to the national federation. One of these, a scholarship for strings, was open [illegible] Rhode Island competitors. [illegible] Robert Allen, 21, of Providence, cellist, a student at Boston University and [illegible] of Jean Bedetti, first cellist of the Boston Symphony Orchestra.

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The scholarship won by Miss Ferre was for opera voice only, and was open to competitors from the western region, comprising the states of Wyoming, Colorado, Utah, New Mexico, Idaho, Montana, California, Arizona, Nevada, Oregon and Washington. Competitors were heard by Frank St. Leger, assistant to the general manager of the Metropolitan Opera.

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The presentation of the Berkshire Music Center scholarships, which include living expenses as well as tuition, was a project [illegible] by Mrs. Irma Goge[illegible], president of the Newport Music Club, who has recently been named [illegible] of the Rhode Island [illegible] Orchestra. They were [illegible] by [illegible] sale of possessions donated by [illegible]

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 49,564)

This Clipping From
SPRINGFIELD, MASS.
NEWS

ACCEPTED AS STUDENT

MRS. FRANCES Z. KLEINERMAN

Mrs. Frances Zirkin Kleinerman, well-known lecture-recitalist of Longmeadow, has been accepted as a student at the Berkshire Music Center at Tanglewood. ~~She will leave Sunday~~ for the opening exercises. She has appeared as pianist soloist at the Springfield [illegible] Museum and

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This Clipping From
UTICA, N. Y.
OBSERVER DISPATCH
JUL [illegible] 1948

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This Clipping From
COLUMBIA, S. C.
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Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, 'cellist, and Seymour Lipkin, winner of this year's Rachmaninoff piano award.

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This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN
JUL 2 - 1948

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All of the six concertos are things of beauty. In decorative wealth they surpass most of Handel's superb "Concerto Grosso" cycle. Perhaps the most personal, most romantic of the six Bach scores is the last one presented herewith. Although set for strings (and harpsichord) it does not employ violin, the main portion being allotted to violas (solo and grouped) surrounded by violincellos and bases.

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This Clipping From
SAN ANTONIO, TEX.
EXPRESS
JUL [illegible] 1948

Music School Student

Donald Willing, 124 W. Gramercy, will attend the Berkshire Music Center at Tanglewood, Lenox, Mass., which will open its Boston Symphony Orchestra's summer ~~school~~, directed by Serge Koussevitzky, July 4.

INFORMATION OBSCURED

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N. ADAMS, MASS.
TRANSCRIPT
JUL 1 - 1948

Music Center to Open Sunday To Start Tanglewood Season

Enrollment of 445 in School is Largest in History—Dr. Koussevitzky, Dr. Perry, Aaron Copland to Address Gathering—Bach-Mozart Concerts Begin Sunday, July 18—Festival Concerts in Big Music Shed Start July 29—Tanglewood Visitors Will Find Many Improvements to Property.

With an enrollment of 445 students, 28 more than last year and the largest in its history, the Berkshire Music Center will begin its sixth season at exercises in the theater-concert hall at Tanglewood, Lenox, next Sunday afternoon at 3.30 o'clock.

The students this year come from 42 states, the District of Columbia, Alaska and 13 foreign countries. Of the 262 men students 111 are former GI's.

Koussevitzky Speaks

Speakers at the opening will be Serge Koussevitzky, founder and director of the school; Aaron Copland, the assistant director, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who also will represent the trustees of the Boston Symphony orchestra. There will be the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening exercises in 1940.

The audience at this, the first event at Tanglewood this summer, will be greeted with a number of striking improvements and additions to the beautiful 200-acre estate between Lenox and Stockbridge. The innovations are immediately apparent, beginning at the front gate where a handsome reception and exhibition room is being erected to the right of the main entrance. Entirely plate glass front and back, the room is 15 feet high and its roof spreads over the gate, bringing the offices to the left into one harmonious unit. The new building also will house the school book and music store.

Functional Design

Of highly functional design, the new building is the work of Saarinen and Saarinen and Associates Bloomfield Hills, Mich., architects of the theater-concert hall and chamber music hall at Tanglewood. Use of slender supporting columns of steel gives the new construction the same lightness which makes the music shed and other buildings at Tanglewood memorable architectural achievements.

The music shed, which accommodates 6,000 persons at the Festival concerts, is getting a new roof. The great wedge-shaped expanse covers nearly an acre and a half and the new roofing material weighs approximately four pounds per square foot.

Refreshment facilities have been considerably enlarged. Portable booths, making special bills of fare easily accessible, will be ready when the festival begins with the first of the Bach-Mozart concerts Sunday afternoon, July 18.

Festival Opens 18th

The school has a number of new studios, including three in the red cottage which the National Federation of Music clubs has rebuilt on the site and in exact reproduction of the little house where Hawthorne wrote "Tanglewood Tales" and "The House of Seven Gables." The center has also leased the adjoining estate formerly owned by the Drake family and 50 men students will be housed there.

The Berkshire festival will begin Sunday afternoon, July 18, with the first of the Bach-Mozart concerts, in the theater-concert hall. The first concert in the music shed will be Thursday evening, July 29.

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JUL 2 - 1948

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SAN ANTONIO, TEX.
EXPRESS
JUL 1 1948

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SPRINGFIELD, MASS.
MORNING UNION

JUL 2 - 1948

A Rich Summer of Music In Store for Western Mass.

Berkshire Festival at Tanglewood Heads List; Fine Programs at Cummington and New Boston

By WILLARD M. CLARK

During the next 10 weeks people from all over the world will come to Western Massachusetts to hear great music superbly performed. Primary interest will center around the Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra and Dr. Serge Koussevitzky. Devotees of Chamber Music will turn to the Cummington School of Fine Arts which will have a resident trio and will give Sunday afternoon concerts open to the public without charge. Under the direction of Rosamond Chapin, informal musicales will be given for guests at the New Boston Inn and a series of three formal concerts is also planned.

Berkshire Festival

The Berkshire Festival, under the direction of Dr. Serge Koussevitzky, will open with two pairs of concerts devoted to the music of Bach and Mozart. These concerts will be given in the Theater-Concert Hall at Tanglewood. The opening concert will be given Sunday afternoon at 3.30 p. m. The following Bach program will be given; "Brandenburg Concerto No. 3 in G major;" "Concerto in D minor for Three Pianos and Strings;" "Cantata No. 65, 'Sie Werden aus Saba Alla Kommen" for tenor, bass and chorus, and "Suite No. 2 in B minor, for Flute and Strings."

Tuesday evening at 8.15 p. m. the first all-Mozart program will be given. The program will include "Symphony in C major, K. 338;" "Serenade for Winds, (nacht Musique); Concerto for Piano and Orchestra in G major." with Lucas Foass as soloist, and "Symphony in E-flat major, A 543."

The Mozart program will be repeated on Sunday afternoon, July 25, and the Bach program on Tuesday evening, July 27. The programs by the full Boston Symphony Orchestra in the Shed will be as follows:—

Series A

Thursday, July 29, Serge Koussevitzky, conducting.
Bach .... Suite in D major, No. 3
Hindemith (Symphony; "Mathis der Maler"
Beethoven .... Symphony in C minor, No. 5
Saturday, July 31, Serge Koussevitzky, conducting.
Piston .... Symphony No. 3
Prokofieff .... Violin Concerto No. 1
Brahms ..... Symphony in C minor, No. 1
(Soloist: Isaac Stern)
Sunday, August 1, Leonard Bernstein, conducting.
Haydn .... Symphony No. 104
Mahler ... Symphony No. 2, "Resurrection" (with Chorus & Soloists)

Series B

Thursday, August 5, Serge Koussevitzky, conducting.
Beethoven ... Symphony No. 6, "Pastoral"
Stravinsky ... "Oedipus Rex" for Orchestra (with Male Chorus and Soloists)
Saturday, August 7, Serge Koussevitzky, conducting.
Prokofieff "Romeo and Juliet" Suite No. 2
Vaughan Williams .... Symphony No. 6
(First Performance in America)
Strauss .... "Don Quixote"
(Soloist: Gregor Piatigorsky)
Sunday, August 8, Eleazar de Carvalho, conducting.
Berlioz .... Fantastic Symphony
Villa Lobos .... Ma lona
Falla .... El Amor Brujo
Siqueira .... "Nordenina"

Extra Concert

Tuesday, August 10, Serge Koussevitzky, conducting.
Tchaikovsky Program
Symphony No. 6 "Pathetique"
Piano Concerto No. 1
Overture, "1812"
(Soloist: Seymour Lipkin)

Series C

Thursday, August 12, Leonard Bernstein, conducting.
Weber .... Overture to "Der Freischutz"
Stravinsky .... "Petrouchka" (Complete)
Shostakovitch .... Symphony No. 5
Saturday, August 14, Robert Shaw, conducting.
Debussy .... The Blessed Damozel
Brahms .... Requiem
(Chorus and Soloists)
Sunday, August 15, Serge Koussevitzky conducting.
Beethoven ..... Symphony No. 3 "Eroica"
Sibelius ... Symphony in D major, No. 2

American Singers to Star

During his many years with the Boston Symphony Orchestra, Dr. Koussevitzky has given first performances of many works by American composers and introduced a large number of American-trained singers and instrumentalists. This summer no less than eight American singers will be heard. All but Nan Merriman, mezzo-soprano, have been heard before with the orchestra. These include Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; David Lloyd, tenor, and James Pease, bass-baritone.

Concerts at Cummington

The Cummington School of the Arts will provide a series of chamber music concerts each Sunday afternoon at 4 p.m. from July 11 through August 29. The resident trio will include Marion DeRonde, cellist; Nathan Gottschalk, violin, and Prescott Barrows, pianist. A number of guest artists will also appear.

The opening program, July 11, will include trios by Mozart, Shostakovitch and Beethoven. A Beethoven sonata recital will be given by George Brown, cellist, and Bruce Simond, pianist, on July 18. Nathan Gottschalk and Barrows will play Mozart for violin and piano on July 25.

On August 1, a mixed program will be given. It will include the "Sonata a Tre," by Locatelli; the "C Minor Piano Quartet," Brahms; and the String Quartet by Malipiero. The recital August 8 will be given by Miss DeRonde and Mr. Barrows and will consist of Beethoven sonatas for cello and piano. Mozart's "G Minor String Quintet" and the Franck "Piano Quintet" will be played August 15. A guest concert is scheduled for August 22 and the season will close with a final program August 29 during which the Debussy String Quartet, Schubert's "Trio in E Flat," and the Faure Piano Trio will be heard.

New Boston Music

Rosamond Chapin writes us of a new and charming concert hall being erected across the road from the New Boston Inn. She plans at least three formal concerts during the summer as well as informal musicales for the inn's guests. The formal recitals will be given July 31, August 7 and August 14. As these dates come on Friday nights they will not conflict with Tanglewood concerts. They will be given by Marlyn Crittenden, violinist; Lloyd Stoneman, pianist and the Cummington Trio.

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Cir. (D 122,373) (S 123,464)
This Clipping From
DALLAS, TEXAS
TIMES HERALD

Another of Bach's Brandenburg Concertos has been recorded by the Boston Symphony Orchestra, Serge Koussevitzky conducting. This time it's the "Concerto No. 6 in B Flat." The work is in three movements, marked "Allegro," "Andagio Ma Non Tanto" and "Allegro."

In spite of its gay subtitles, this is one of the quieter, more pensive Bach concerti. The refreshing flow of this exquisite music is given a valid, at times almost reverent, projection by the Boston orchestra.

Joseph d Pasquale and Jean M. Cauhape, violists, provide the concertino. (RCA-Victor DM 1211.)—L. D. B.

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This Clipping From
OTTAWA, CANADA
EVENING JOURNAL

JUL 2 - 1948

ACCEPTED BY KOUSSEVITZKY, Miss Sandra Coupal, young Ottawa pianist and only daughter of Dr. and Mrs. J. L. Coupal, who has left to study at the Berkshire Music Centre under the direction of Serge Koussevitzky at Tanglewood, Massachusetts.

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OTTAWA, CANADA
CITIZEN

JUL 3 - 1948

MISS SANDRA COUPAL, talented Ottawa pianist, who was one of the eight piano students on the American continent accepted at Berkshire Music Center, Tanglewood, Mass., for the six weeks summer course under Serge Koussevitzky, famous conductor of the Boston Symphony orchestra. Miss Coupal is the only daughter of Dr. and Mrs. J. L. Coupal.

—Photo by Karsh

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This Clipping From
SPRINGFIELD, MASS.
NEWS

First Festival Musical Event On Wednesday

Chamber Music Concert Will Open Special Series Theater

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This Clipping From
HOLYOKE, MASS.
NSCRIPT TELEGRAM

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Clipping From
HICAGO, ILL.
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Clipping From
YORK, N. Y.
TIMES

L 4 - 1948

OOD FETE OPENS

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This Clipping From
HARTFORD, CONN.
TIMES

948

Victor Polatschek With Quartet Sunday

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Haydn Quartet,
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on Sunday, July
11

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JUL 2 - 1948

A Rich Summer of Music In Store for Western Mass.

Berkshire Festival at Tanglewood Heads List; Fine Programs at Cummington and New Boston

By WILLARD M. CLARK

During the next 10 weeks people from all over the world will come to Western Massachusetts to hear great music superbly performed. Primary interest will center around the Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra and Dr. Serge Koussevitzky. Devotees of Chamber Music will turn to the Cummington School of Fine Arts which will have a resident trio and will give Sunday afternoon concerts open to the public without charge. Under the direction of Rosamond Chapin, informal musicales will be given for guests at the New Boston Inn and a series of three formal concerts is also planned.

Berkshire Festival

The Berkshire Festival, under the direction of Dr. Serge Koussevitzky, will open with two pairs of concerts devoted to the music of Bach and Mozart. These concerts will be given in the Theater-Concert Hall at Tanglewood. The opening concert will be given Sunday afternoon at 3.30 p. m. The following Bach program will be given; "Brandenburg Concerto No. 3 in G major;" "Concerto in D minor for Three Pianos and Strings;" "Cantata No. 65, 'Sie Werden aus Saba Alla Kommen" for tenor, bass and chorus, and "Suite No. 2 in B minor, for Flute and Strings."

Tuesday evening at 8.15 p. m. the first all-Mozart program will be given. The program will include "Symphony in C major, K. 338;" "Serenade for Winds, (nacht Musique); Concerto for Piano and Orchestra in G major," with Lucas Foass as soloist, and "Symphony in E-flat major, A 543."

The Mozart program will be repeated on Sunday afternoon, July 25, and the Bach program on Tuesday evening, July 27. The programs by the full Boston Symphony Orchestra in the Shed will be as follows:—

Series A

Thursday, July 29, Serge Koussevitzky, conducting.
Bach .... Suite in D major, No. 3
Hindemith .. Symphony, "Mathis der Maler"
Beethoven .... Symphony in C minor, No. 5
Saturday, July 31, Serge Koussevitzky, conducting.
Piston .... Symphony No. 3
Prokofieff .... Violin Concerto No. 1
Brahms ..... Symphony in C minor, No. 1
(Soloist: Isaac Stern)
Sunday, August 1, Leonard Bernstein, conducting.
Haydn .... Symphony No. 104
Mahler .... Symphony No. 2, "Resurrection"
(with Chorus & Soloists)

Series B

Thursday, August 5, Serge Koussevitzky, conducting.
Beethoven .... Symphony No. 6, "Pastoral"
Stravinsky .... "Oedipus Rex" for Orchestra
(with Male Chorus and Soloists)
Saturday, August 7, Serge Koussevitzky, conducting.
Prokofieff .. "Romeo and Juliet" Suite No. 2
Vaughan Williams .... Symphony No. 6
(First Performance in America)
Strauss .... "Don Quixote"
(Soloist: Gregor Piatigorsky)
Sunday, August 8, Eleazar de Carvalho, conducting.
Berlioz .... Fantastic Symphony
Villa Lobos .... Madona
Falla .... El Amor Brujo
Siqueira .... "Nordeстina"

Extra Concert

Tuesday, August 10, Serge Koussevitzky, conducting.
Tchaikovsky Program
Symphony No. 6, "Pathetique"
Piano Concerto No. 1
Overture, "1812"
(Soloist: Seymour Lipkin)

Series C

Thursday, August 12, Leonard Bernstein, conducting.
Weber .... Overture to "Der Freischutz"
Stravinsky ..... "Petrouchka" (Complete)
Shostakovitch .... Symphony No. 5
Saturday, August 14, Robert Shaw, conducting.
Debussy .... The Blessed Damozel
Brahms .... Requiem
(Chorus and Soloists)
Sunday, August 15, Serge Koussevitzky, conducting.
Beethoven ..... Symphony No. 3 "Eroica"
Sibelius .... Symphony in D major, No. 2

American Singers to Star

During his many years with the Boston Symphony Orchestra, Dr. Koussevitzky has given first performances of many works by American composers and introduced a large number of American-trained singers and instrumentalists. This summer no less than eight American singers will be heard. All but Nan Merriman, mezzo-soprano, have been heard before with the orchestra. These include Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; David Lloyd, tenor, and James Pease, bass-baritone.

Concerts at Cummington

The Cummington School of the Arts will provide a series of chamber music concerts each Sunday afternoon at 4 p.m. from July 11 through August 29. The resident trio will include Marion DeRonde, cellist; Nathan Gottschalk, violin, and Prescott Barrows, pianist. A number of guest artists will also appear.

The opening program, July 11, will include trios by Mozart, Shostakovitch and Beethoven. A Beethoven sonata recital will be given by George Brown, cellist, and Bruce Simond, pianist, on July 18. Nathan Gottschalk and Barrows will play Mozart for violin and piano on July 25.

On August 1, a mixed program will be given. It will include the "Sonata a Tre," by Locatelli; the "C Minor Piano Quartet," Brahms; and the String Quartet by Mapapiero. The recital August 8 will be given by Miss DeRonde and Mr. Barrows and will consist of Beethoven sonatas for cello and piano. Mozart's "G Minor String Quintet" and the Franck "Piano Quintet" will be played August 15. A guest concert is scheduled for August 22 and the season will close with a final program August 29 during which the Debussy String Quartet, Schubert's "Trio in E Flat," and the Fiure Piano Trio will be heard.

New Boston Music

Rosamond Chapin writes us of a new and charming concert hall being erected across the road from the New Boston Inn. She plans at least three formal concerts during the summer as well as informal musicales for the inn's guests. The formal recitals will be given July 31, August 7 and August 14. As these dates come on Friday nights they will not conflict with Tanglewood concerts. They will be given by Marlyn Crittenden, violinist; Lloyd Stoneman, pianist and the Cummington Trio.

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Cir. (D 122,373) (S 123,464)
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DALLAS, TEXAS
TIMES HERALD

Another of Bach's Brandenburg Concertos has been recorded by the Boston Symphony Orchestra, Serge ~~Koussevitzky~~ conducting. This time it's the "Concerto No. 6 in B Flat." The work is in three movements, marked "Allegro," "Andagio Ma Non Tanto" and "Allegro."

In spite of its gay subtitles, this is one of the quieter, more pensive Bach concerti. The refreshing flow of this exquisite music is given a valid, at times almost reverent, projection by the Boston orchestra.

Joseph d Pasquale and Jean M. Cauhape, violists, provide the concertino. (RCA-Victor DM 1211.)—L. D. B.

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OTTAWA, CANADA
EVENING JOURNAL
JUL 2 - 1948

ACCEPTED BY KOUSSEVITZKY, Miss Sandra Coupal, young Ottawa pianist and only daughter of Dr. and Mrs. J. L. Coupal, who has left to study at the Berkshire Music Centre under the direction of Serge Koussevitzky at Tanglewood, Massachusetts.

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OTTAWA, CANADA
CITIZEN
JUL 3 - 1948

MISS SANDRA COUPAL, talented Ottawa pianist, who was one of the eight piano students on the American continent accepted at Berkshire Music Center, Tanglewood, Mass., for the six weeks summer course under Serge Koussevitzky, famous conductor of the Boston Symphony orchestra. Miss Coupal is the only daughter of Dr. and Mrs. J. L. Coupal.

—Photo by Karsh

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This Clipping From
SPRINGFIELD, MASS.
NEWS

First Festival Musical Event On Wednesday

Chamber Music Concert Will Open Special Series in Theater

The first [illegible] the season [illegible] concert Wednes[illegible] the Theatre-Con[illegible] the first of four [illegible] music by Franz Schubert [illegible] Wednesday evenings [illegible] series is the [illegible] Mrs. Elizabeth Sprague Coolidge [illegible] friends of the [illegible] Music Center.

Wednesday evening's program will offer the Quartet for [illegible] Viola and Violoncello, the Sonata for Arpeggione and [illegible] cle, "Winterreise," [illegible] Herbert. [illegible] Kahn at the piano. The [illegible] will be [illegible] ist, Suzanne Bloch [illegible] tor, violist and Sidney Edwards, [illegible] list.

In the sonata the [illegible] will be played by [illegible] viola. Long [illegible] gione had [illegible] a few years. It was invented in [illegible] and was also called guitar violoncello or guitarre d'amour. It had [illegible] strings and [illegible] but was played with a [illegible]

The guitar was a very popular instrument in Schubert's day and when called upon the little Viennese master could play it. His Cantata for his Father's Name Day [illegible] piece for [illegible] in 1813 [illegible]

The Berkshire Festival begins with the Bach-Mozart series July [illegible] 25, and 27, Serge Koussevitzky conducting. The first [illegible] Music Shed [illegible] Symphony [illegible] Koussevitzky [illegible] July 25.

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HARTFORD, CONN.
TIMES
1948

Victor Polatschek With Quartet Sunday

Victor Polatschek, first clarinetist of the Boston Symphony, joins the Berkshire Quartet in a program of chamber music at Music Mountain, Falls Village, on Sunday at 4 p. m.

The event will offer an opportunity to compare two famous clarinet quintets, that of Max Reger and the other by Johannes Brahms. The Hadyn Quartet, descriptively known as "The Lark," also will be heard.

Ray Lev, pianist, will appear with the Quartet on Sunday, July 11.

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HOLYOKE, MASS.
NSCRIPT TELEGRAM
JUL 3 - 1948

he Berkshire Music Center is ading out its activities so h that pretty soon the sum won't be long enough to ac modate it. It is still called Berkshire Festival, although term is usually applied just

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551,929) (S 1,054,733)
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HICAGO, ILL.
ALD-AMERICAN

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YORK, N. Y.
TIMES
4 - 1948

OOD FETE OPENS

n of Concerts Begins ire Center Today

ire Music Center at Mass., opens his afternoon the Theatre- Koussevitzky, of the school; tant director, chairman of erkshire Mu-

enrolled for bers 462, for- st year and ool's history. lled 118 are s will join in g of Randall , composed exercises in

INFORMATION OBSCURED

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PRINGFIELD, MASS.
NEWS
JUL

t Festival Musical Event On Wednesda

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first purely musical eve
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Theatre-Concert Hall. T
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is the gift of Mrs. Eli
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and Violoncello, the Son
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at the piano. The other
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Suzanne Bloch guitar; Pa
violist; and Sidney Edwar

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Bach-Mozart series July 1
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HARTFORD, CO
TIMES
JUL 3 -

Victor Polatsch With Quartet Su

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

The Berkshire Music Center is [illegible] its activities so [illegible] pretty soon the summer [illegible] enough to ac[illegible] It is still called [illegible] Berkshire Festival, although that term is usually applied just to the Boston Symphony and other special concerts. It opens Sunday with afternoon exercises. The first big music shed concert is scheduled for July 29. Don't let the summer go by without at least one trip into the hills for what is now world-famous music.

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PIONEER opportunity
the traveler is the
season at the Berk-

Music Center and
Festival, July 4—
at Tanglewood,
Mass.

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NEW YORK, N. Y.
TIMES
JUL 4- 1948

WOOD FETE OPENS

of Concerts Begins
Center Today

Berkshire Music Center at
Lenox, Mass., opens
season this afternoon
exercises in the Theatre-
Serge Koussevitzky,
director of the school;
assistant director;
Perry, chairman of
of the Berkshire Mu-
will speak.
body enrolled for
numbers 462, fo-
than last year and
the school's history.
men enrolled 118 are
students will join in
singing of Randall
"Alleluia," composed
opening exercises in

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PASADENA, CAL.
STAR-NEWS
JUL

Jacques Thibaud will be assisted at the piano by Vincent de Sola.

EIGHT SOLOISTS FOR KOUSSEVITZKY

Eight singers, all of them American-born and trained, will appear as soloists at the Berkshire festival this summer, it is announced by Serge Koussevitzky, director of Boston Symphony Orchestra. They are Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprano; David Lloyd, tenor, and James Pease, bass-baritone. Other soloists will be I[illegible] Stern, violinist; Gregor Piatigorsky, 'cellist, and Seymour Lipkin, winner of this year's Rachmaninoff piano award.

NAN MERRIMAN
With Koussevitzky

Miss Merriman, who made one of her first appearances here as soloist with the Bach Society and who will be remembered for her fine performance as "Mignon" in Richard Lert's and George Houston's production, continues to be one of the most sought-after singers in the country. All in one season she has sung under Toscanini, Stokowski and Koussevitzky, to name only three famous conductors. Miss Merriman, by the way, was one of the most enthusiastic applauders at Dr. Lert's performance of "Elijah" here last month.

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HOUSTON, TEX.
CHRONICLE

Bach, Brandenburg Concerto No. 6 in B-flat, Victor:

KOUSSEVITZKY

The Tanglewood Festival season at Lenox, Mass., is always a focal point in the musical culture of this country and thousands of people wend their way to the world-renowned Berkshire Music Center to hear the Boston Symphony under Doctor Koussevitzky's baton. The prominent conductor will retire from the podium following next summer's stint, and such recordings as the current Victor release of the Bach-Brandenburg Concerto No. 6, recorded at Tanglewood, will be of ever-increasing value.

The Tanglewood concerts often feature all-Bach programs, and the Koussevitzky reading of the last of this set of concertos is full, vital and immensely interesting. The sixth concerto is the longest of the group, and is unique in that it features a concertino for violas which are ably played here by Joseph de Pasquale, and Jean M. Cauhape. Surfaces are good.

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OAKLAND, CAL.
TRIBUNE

BACH BRANDENBURG CONCERTO RECORDED BY KOUSSEVITZKY

Bach's Sixth Brandenburg Concerto, featuring the concertino for two violas, comes from RCA-Victor as recorded by Serge Koussevitzky and the Boston Symphony in Tanglewood last August. This most extended of the six Brandenburgs is performed in Koussevitzky's majestic style. The orchestra achieves an excellent ensemble unity. The two violists, Joseph de Pasquale and Jean M. Cauhope, do brilliant work in the concertino.

SOLOIST AND CONDUCTOR

Leonard Bernstein appears as both soloist and conductor in Ravel's piano concerto—the one for both hands—in an RCA-Victor album. The orchestra is the Philharmonia of London, an organization distinct from the Philharmonic, and which was organized since the war, for recording purposes. The concerto, with its touches of Ravel's idea of American jazz and its musical compliments to George Gershwin, is played with admirable verve, if somewhat unevenly by the pianist and with something short of consistent integration between orchestra and solo instrument. On the sixth side, Bernstein plays two of his own piano miniatures from "Seven Anniversaries" — the one "For Paul Bowles" and the one in memory of Nathalie Koussevtizky.

Richard Strauss's "Ein Heldenleben" sounds quite heroic as performed by the Pittsburgh Symphony, conducted by Fritz Reiner, in a Columbia album. Reiner's devotion and his feeling for authenticity bring out the more noble qualities of the work.—C.S.

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PROVIDENCE, R. I.
JOURNAL

Two Chamber Music Series To Open This Week at Lenox

AS CURTAIN-RAISERS for the Berkshire Music Festival which gets under way officially at Tanglewood in Lenox, Mass., Sunday, July 18, two series of chamber music concerts, one devoted to Franz Schubert and the other to the contemporary Bela Bartok, will open this week.

The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of Mrs. Elizabeth Sprague Coolidge. The six Bartok quartets will be played by the Julliard String Quartet on two Saturday evenings—next Saturday and July 17.

These events will be in the Theater-Concert Hall at Tanglewood and Friends of the Berkshire Music Center are invited to each of the concerts.

A third series of chamber music concerts will be presented by students of the school in chamber Music Hall on Sunday mornings, beginning next Sunday. They will continue through the entire period of the Festival.

The Schubert series, which opens Wednesday night, will include the following works: July 7—Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreise" song cycle with Ralph Herbert, baritone; July 14—the Trios in B flat major and E flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21—String Quartet in D minor ("Death and the Maiden"), the Quartet Movement in C minor, and the String Quintet in C major by the Boston String Quartet; July 28—String Quartet in A minor, the Quintet in A major ("Trout"), and the Octet in F major by the Boston Conservatory String Quartet and assisting artists.

The pair of Bartok programs cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his fourth, First and Sixth works in this form.

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DAYTON, O.
NEWS
JUL 1948

Music Center Enrolment At Al-Time High

LENOX, Mass., July 3.—The Berkshire Music Center begins its sixth season Sunday with a record enrollment of 445 students. Pupils this year come from 42 states, the District of Columbia, Alaska, and 13 foreign countries. Of the 262 men students, 111 are former GI's.

Speakers at the opening exercises will be Serge Koussevitzky, founder and director; Aaron Copland, assistant director; Dr. Lewis Perry, chairman of the Friends of the Boston Symphony.

A number of changes have been made on the 200-acre estate which makes up Tanglewood, between Lenox and Stockbridge. A new building will house a reception and exhibition room, school book and music store. Among new studios are three in the Red Cottage which the National Federation of Music Clubs has rebuilt on the site. The cottage is an exact reproduction of the little house where Hawthorne wrote "Tanglewood Tales" and "The House Of Seven Gables."

The Berkshire Festival will begin July 18 with the first of the Bach-Mozart concerts.

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NEW YORK, N. Y.
TIMES
JUL 4 - 1948

THE WORLD OF MUSIC: STABILITY IN ORCHESTRAS

Larger Ensembles Following Set Ways—Little Expansion Foreseen

By ROSS PARMENTER

DETAILS of repertoire have still to be settled, but most of the nation's orchestras have already made their plans for next season. Business managers have made out their prospectuses and press agents have sent out their releases. Those that have come this way all look very much like those of the year before. The same big-name soloists are rotating from city to city. The older, more firmly established orchestras are continuing in their set ways, and the newer orchestras, for the most part, seem to have reached satisfactory seasonal schedules that they are not changing. Advance reports show that the gains of last season are being held, but there is little evidence of further expansion. And there is not nearly so widespread a reshuffling of conductors.

Last year eight orchestras passed into new hands. Cincinnati, Rochester, Salt Lake City, Duluth, Vancouver and Erie are all hanging onto their new conductors. Efrem Kurtz's move to Houston, though, has meant two other changes. Hans Schwieger is going to replace him in Kansas City and Igor Buketoff has entered the picture as the conductor of a permanent orchestra by being appointed to succeed Mr. Schwieger in Fort Wayne. The Chicago and Pittsburgh Symphonies will get along with guests. Fritz Busch, Bruno Walter, Pierre Monteux, Charles Munch, Eugene Ormandy and George Szell have been announced for the former, while Leonard Bernstein, Artur Rodzinski and the Italian conductor, Victor de Sabata, will conduct in Pittsburgh.

One change to be noted with regret in New York is that there will be no season of the New York City Symphony. The orchestra may not have passed out of existence, however, for there is a promise that, after skipping a season, it will be reorganized next year by Mr. Bernstein, who has led it for the last three autumns.

TROUBLES: Eleazar de Carvalho has just returned from Brazil with news of musical difficulties in Rio de Janeiro. Members of the Brazilian Orchestra, he said, had been unpaid for so long that they finally went on strike. The municipality stepped in with a subsidy of approximately $150,000 which made it possible for concerts to be resumed. But in the meantime a new manager was brought in and Mr. Carvalho lost his position as assistant conductor. Eugen Szenkar, though, is continuing as the musical director. There has been trouble with opera too. Last summer Burle Marx managed to get an opera season going at the Theatro Municipal at the last minute. But he has since been removed as general manager, and Mr. Carvalho says there will be no opera season there this summer.

REPEAT: The Chautauqua Symphony Orchestra, which played to an aggregate audience of 144,000 last summer, will open its new season on July 17. Franco Autori will be back as the conductor for the fifth summer and he plans twenty-four concerts in the institution's 7,000-seat amphitheatre. One of the programs will be a duplicate of the first symphonic program given at Chautauqua. That was back in July 24, 1909. It was played by the New York Symphony Orchestra, under Walter Damrosch.

IMPROVEMENTS: Students who assemble today for the opening of the Berkshire Music Center will get a preview of the architectural improvements that visitors will see later at Tanglewood when they go to the Berkshire Festival. Most conspicuous will be a building of plate glass and slender steel columns to the right of the main entrance. It will be used as a combination reception room, art gallery and book and music store. Its roof will span the entrance, connect the box office building on the other side and join the two into an architectural unit. Another improvement is a new roof for the music shed. And there will be portable booths that will enlarge the refreshment facilities.

THRICE: Kurt Weill's new one-act folk-opera, "Down in the Valley," is being performed by three organizations this summer. It will have its première July 15 at the University of Indiana in Bloomington, where it is being given as part of a double bill with Hindemith's "There and Back." Ernst Hoffman will conduct, Hans Busch will be the stage manager and the leading role will be sung by Marion Bell, who left the cast of "Brigadoon" to devote herself to a concert career. The rest of the singers will be university students. The work will be given three days later by the Washington Art Center in Washington, D. C. And students of the summer school of the University of Michigan will present it at Ann Arbor Aug. 5, 6, 7 and 9.

ESTATE: Mrs. Alice R. McLean, who founded the American Women's Voluntary Services during the war, is opening her 6,000-acre estate near Stamford, N. Y., as a cultural center this summer. There will be divisions for writers, painters and musicians. Mrs. Elizabeth Major will be in charge of the music department, which is being planned as "a tryout finishing center" for young artists ready to appear before the public. She will coach the singers and Hermann Kaplan will coach the instrumentalists.

COSTA RICA: Edvard Fendler, who organized the first national conservatory for the Dominican Republic, and who subsequently led the National Symphony of Guatemala and gave orchestral training at the national conservatory in Guatemala City, is moving to another Central American country. He has been invited to conduct the concerts of the current season of the reorganized National Symphony Orchestra in San José, Costa Rica.

RESUME: The luck of the concerts at the Lewisohn Stadium has not held. It gave all its first week's concerts intact by the good fortune of having them scheduled between downpours. But in the last week three concerts were rained out. The all-Russian program with Fritz Reiner conducting and William Kapell as the soloist, drew 10,000 on its second try. Vivian Della Chiesa, soprano, and Mac Morgan, baritone, both won plaudits at Saturday's undisturbed concert. The Gershwin concert, also postponed a night, drew more than 17,000, the record for the season so far.

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NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 4 - 1948

1947 High School Graduate Joins Tanglewood Orchestra

CHARLES B. CATIN

Chosen by audition in Carnegie Hall, New York, last April, Charles B. Catin, son of Mr. and Mrs. Charles Catin of 162 Allen Street, will be a member of Dr. Serge Koussevitzky's student orchestra at the Berkshire Music Center at Tanglewood this Summer.

Catin, 20, a student this past year at the Juilliard School of Music in New York, left yesterday for Tanglewood. The six-week course of study, rehearsals and concerts there opens Monday. He has been studying percussion instruments and piano at Juilliard under Saul Goodman of the New York Philharmonic and will continue his work in percussion this Summer under Romanszulc of the Boston Symphony Orchestra.

"I wanted to be a drummer ever since I can remember," Catin commented on his choice of instruments. "My opportunity came when I was 10, and I became a member of Post 1, American Legion, Drum and Bugle Corps.

"I took lessons for about five years and as I came to know music found that what I really liked was serious music—the classics. I hope to complete the diploma course at Juilliard and qualify for teaching and membership in a good orchestra."

Graduated last year from the commercial department of New Bedford High School, Catin will study Spanish and mathematics at Columbia University this Fall in addition to his work at Juilliard, to meet initial requirements for the diploma course.

He played in the YD Drum and Bugle Corps as well as the Legion outfit, joined the State Band at 14 and played in its Sunday afternoon concerts at Lincoln Park, assisted Alipio Bartholo teach the Padanaram Mariners Band, is a former member of the State Guard Band and the New Bedford Symphony.

One of his interesting experiences at Julliard was playing in an orchestra, directed by Morton Gould, which tried out orchestrations of new compositions for music publishing houses. Other eminent conductors under whom he has played in New York are Walter Hendl, assistant conductor of the Philharmonic, and Richard Goldman.

He will play in the main orchestra as well as the training orchestra at Tanglewood.

THE ORIGINAL
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Cir. (D 17,962)

This Clipping From
TROY, N. Y.
OBSERVER & BUDGET
JUL 4 - 1948

Eight singers, all of them American-born and trained, will appear as soloists at the Berkshire festival this summer, it is announced by Serge Koussevitzky, director of the Boston Symphony Orchestra. They are Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprono; David Lloyd, tenor, and James Pease, bass-baritone.

Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, 'cellist, and Seymour Lipkin, winner of this year's Rachmaninoff pano award.

An interesting feature of the festival will be two series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The six Bartok quartets will be played by the Juillard String Quartet on two Saturday evenings July 10 and 17. The Schubert concerts, to be givn on the four Wednesday evenings of July, are a contribution of the Elizabeth Sprague Coolidge Foundation.

The Philadelphia Orchestra, in a summary of its 1947-48 season, reports that it played to 562,435 persons. That includes a regular 32-week season and a trans-continental tour of five weeks.

The orchestra traveled 25,820 miles by rail and appeared in cities from Toronto to Jacksonville and from San Dego to Vancouver.

The symphony orchestras of the smaller cities of the United States, which have been on the upsurge in recent seasons, continue to carry on. The Fort Wayne (Ind.) Philharmonic Orchestra announces the appointment of Igor Buketoff as its new permanent conductor. Buketoff, who is only 32, replaces Hans Schweiger, director since 1944. The Grand Rapids Symphony Orchestra has selected as its conductor Jose Echoniz of Rochester, Cuban-American pianist and conductor.

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This Clipping From
EL PASO, TEXAS
TIMES

Eight Singers To Be Soloists At Berkshire

New York, [illegible] all of [illegible] American born and trained, [illegible] the Be[illegible] it is announ[illegible] Serge Koussevitzky, [illegible] Boston Symphony Orc[illegible] They are Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprano; David Lloyd, tenor, and James Pease, bass-baritone.

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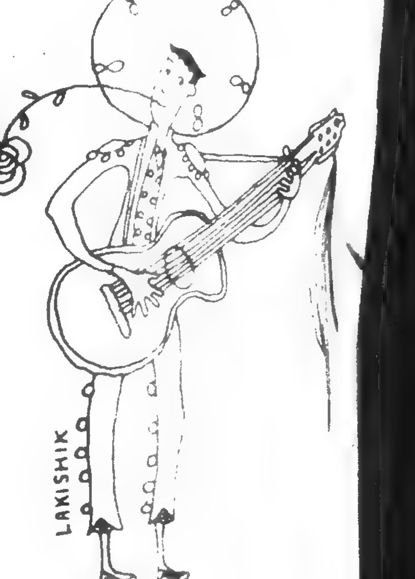
19th St., NEW
Tel. CHelsea 3-8860
Cir. (D 606,664) (S 1,116,208)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

RAVEL'S *Rhapsodie Espagnole*, as served forth in the new recording by Koussevitzky and the Boston Symphony for RCA Victor, is a fine account of one of the most subtly, yet eloquently colorful scores of the late composer.

It tempts one to quote that old bromide about the best Spanish music being written by Frenchmen—a saw that happens to be particularly applicable to Ravel, who was born not far from the Spanish border and was of Basque descent.

You may have heard more exciting readings of the *Rhapsodie* than Dr. Koussevitzky's, but Ravel's music even in its most abandoned moments, retains a certain patrician quality that should protect it from musical storm troopers.



Koussevitzky & Co. avoid excess and come through in about the right blending of Castilian swagger and semi-Oriental languor that constitute the true Iberian flavor.

The recording on the whole is good. But the color-complexities and balances of a score like this are not easy to recapture on wax, and a few of the surfaces, in this reviewer's copy, were a bit noisy. ($3.50)

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INFORMATION OBSCURED

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This Clipping From
EL PASO, TEXAS
TIMES

JUL 4 1948

...ht Singers ...Be Soloists ...Berkshire

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PHILADELPHIA
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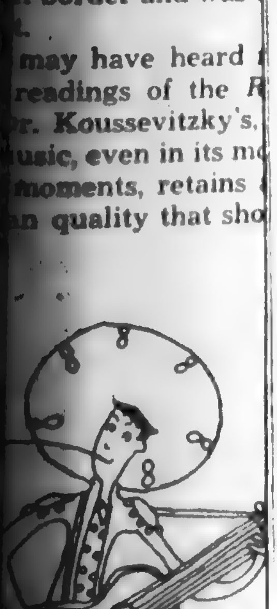

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This Clipping From
SPARTANSBURG, S. C.
HERALD

FRITZ BUSCH, musical director of the Cincinnati May Festival, has been engaged to conduct the festival again next year. It is one of the high spots in Cincinnati's musical life, which is by no means restricted to the spring or winter. The Cincinnati summer opera will open on June 27 with a performance of Strauss' "Rosenkavalier." Mary Henderson, Metropolitan

Texas composer, Don Gillis, t only in his native habitat

Opera soprano, will sing the role of Sophie.

THE BOSTON Symphony Orchestra, under Serge Koussevitzky's direction, will open the Berkshire Festival this summer with 2 pairs of week-end concerts devoted to the music of Bach and Mozart. The concerts will be given at the theater-concert hall at Tanglewood, the summer home of the orchestra near Lenox, Mass. The Bach program will be given July 18 and the Mozart on July 20.

32-week season and a trans-continental tour of five weeks.

The orchestra traveled 25,820 miles by rail and appeared in cities from Toronto to Jacksonville and from San Diego to Vancouver.

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SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 4 - 1948

Note Largest Enrollment in Berkshire School History; Tanglewood Exercises

WITH AN enrollment of 445 students, 28 more than last year and the largest in its history, the Berkshire Music Center will begin its sixth season at exercises in the Theater-Concert Hall at Tanglewood this afternoon at 3:30 o'clock. The students this year come from 42 states, the District of Columbia, Alaska, and 13 foreign countries. Of the 262 men students 111 are former GIs. Speakers at the opening will be Dr. Serge Koussevitzky, founder and director of the school; Aaron Copland, assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music center, who will also represent the trustees of the Boston Symphony Orchestra. There will be the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening exercises in 1940.

Dr. Koussevitsky

THE AUDIENCE AT this, the first event at Tanglewood this summer, will be greeted with a number of striking improvements and additions to the 200-acre estate between Lenox and Stockbridge. The innovations are immediately apparent, beginning at the front gate where a handsome reception and exhibition room is being erected to the right of the main entrance. Entirely plate glass front and back, the room is 15 feet high and its roof spreads over the gate, bringing the offices to the left into one harmonious unit. The new building will also house the school book and music store.

THE MUSIC SHED, which accommodates 6,000 persons at the Festival concerts, is getting a new roof. The great wedge-shaped expanse covers nearly an acre and a half and the new roofing material weighs, approximately four pounds per square foot. Refreshment facilities have been considerably enlarged. Portable booths, making special bills of fare easily accessible, will be ready when the Festival begins with the first of the Bach-Mozart concerts Sunday afternoon, July 18. The school has a number of new studios, including three in the Red Cottage which the National Federation of Music Clubs has rebuilt on the site and in exact reproduction of the little house where Hawthorne wrote "Tanglewood Tales" and "The House of Seven Gables." The Center has also leased the adjoining estate formerly owned by the Drake family and 50 men students will be housed there. The Berkshire Festival will begin Sunday afternoon, July 18, with the first of the Bach-Mozart concerts in the Theater-Concert Hall. The first concert in the Music Shed will be Thursday

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This Clipping From
COLUMBUS, OHIO
DISPATCH

JUL 4 - 1948

Columbus Students Enroll For Berkshire Course

Three Columbus music students will be among the 30 from Ohio who will attend the Berkshire Music Center at Tanglewood, Lenox, Mass., for six weeks, beginning July 4.

Those who will study at the Boston Symphony Orchestra's summer school, directed by Serge Koussevitzky, are: Miss Gertrude Kuehefuhs, 159 E. Lane Av; David Hite, 2413 Indiana Av, and Harry Schmidt, 284 Olentangy St.

[illegible] Jul 1

Tanglewood Belongs to World, Koussevitzky Tells Committee

LENOX — Tanglewood belongs to the world and the Berkshire Festival is "the greatest musical event in the world today," Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, said yesterday at the annual luncheon meeting of the Tanglewood advisory committee and staff at the Curtis Hotel.

"If we ask objectively to whom Tanglewood belongs," Dr. Koussevitzky told the 56 guests, "we must answer, 'To the world.' Morally, you will excuse me, it belongs to me. By destiny it belongs to the Boston Symphony Orchestra."

Picking up one of the calendars of the season from the table, he said: "Every day there is something. If you will look at Salzburg and the other festivals, you will not find anything like this."

Other speakers were Miss Irene Poirier, librarian of the Lenox Library; Paul W. Foster, public relations director of the Berkshire Hills Conference; Stuart C. Henry, curator of the Berkshire Museum; and George W. Edman, former managing editor of The Berkshire Evening Eagle and now first secretary of the U.S. embassy in Athens.

Edman Praised

George E. Judd, manager of the Boston Symphony Orchestra, presided; he paid tribute to Mr. Edman's contribution to the Berkshire Festival. Mr. Edman turned the compliment to Dr. Koussevitzky. "[illegible] people worked at Tanglewood and [illegible] responsible for it," he said, "but they needed the inspiration of the great maestro."

Miss Poirier invited students and staff to use the facilities of the Lenox Library where the Monday night student forums were held last summer, and she called attention to the outdoor reading park open this summer.

Rooms Secured for 800.

The Berkshire Hills Conference has secured housing accommodations thus far for 800 music lovers who will attend the festival this season, reported Mr. Foster. "You say you are grateful to the Conference," he said; "we are grateful to the festival."

Mr. Henry called attention to the exhibits at the Berkshire Museum, particularly that of the works of Ivan Mestrovich, scheduled for later this summer. The sculptor will teach there as a member of the summer faculty of the Boston Museum of Fine Arts.

"Actually, it is only a part of our staff we have here today," Mr. Judd said. "There isn't a member of the Boston Symphony Orchestra here yet. Our students don't start coming in until registration begins tomorrow. And I don't think we should forget the public. They work for us."

Members of the Tanglewood advisory committee in addition to Mr. Edman and Mr. Judd who attended the luncheon were Alan J. Blau of Pittsfield, Henry W. Dwight of Stockbridge, Lawrence K. Miller of Pittsfield, James T. Owens of Lee, Lester Roberts of Lenox and Robert K. Wheeler of Great Barrington.

...NTS THE NEW YORK TIMES

EXPORT OF CULTURE PLEA OF CONDUCTOR

Dr. Koussevitzky at Berkshire Center Asks That Europe Get More Than Dollars

Special to THE NEW YORK TIMES.

LENOX, Mass., July 4—Dr. Serge Koussevitzky urged the United States today to supplement its material aid to Europe with evidence of its cultural achievements so that Europeans would cease feeling that this country had nothing to export but "the power and value of the dollar."

He made the plea at the hour-long exercises here opening the annual summer session of the Berkshire Music Center. His speech was heard by 462 students and more than 600 friends of the center who came to Tanglewood for the opening ceremonies, which also included tea in the grounds of the estate.

"To the morally hungry and mentally destitute peoples of Europe," the conductor said, "America is still the dollar-making country, the country of mass-production and material welfare, void of cultural foundation and interest. This misconception of America, and of American cultural life and her artistic achievements must be corrected."

Dr. Koussevitzky suggested no actual steps, but he repeated the plea he made two years ago "for the support of the Fine Arts by our Government." He also made a reference that many listeners took as criticism of Russia for its attempts to discipline Shostakovich, Prokofieff and other composers.

"We have witnessed an act of moral injustice," he said, "committed against the creative freedom and genius in our own artistic realm. Shall we remain silent when art is attacked at its very roots and when abnormal pressure is allowed to take the place of truth? Art cannot be dominated by external influences and crushed under the thumb of the mass."

The exercises were opened with "The Star Spangled Banner" and closed with the singing of Randall Thompson's "Alleluia" by the student body. The other speakers were Aaron Copland, assistant director of the center, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center.

Music

By Edgar S.
Van Olinda

TED SHAWN, after a year's sabbatical of dancing in Australia, has returned to direct the Jacob's Pillow Dance festival this year. The initial step in re-establishing the University of the Dance to its former prestige was the inclusion on its teaching staff of the leading members of the Ballet Russe de Monte Carlo, seen at the Palace theatre last winter.

Among the Ballet Russe personnel who are now in residence at Jacob's Pillow are Alexandria Danilova, Frederic Franklin, Natalie Krassovska, Ruthanna Boris, Leon Daniel, Nikita Talin and choreographer Ruth Page. A series of 10 Monday night lectures will be inaugurated tomorrow night, when John Lindquist will give a pictorial history of Jacob's Pillow with projected kodakchrome slides. The following week, Walter Terry, dance critic, will be presented.

The first public performance in the rustic dance shed will take place, Friday afternoon, July 9, at 4 p. m., when Mr. Shawn will present Alexandra Danilova, Frederic Franklin, Myra Kinch and Juana, the latter a member of La Meri company in a group of Hindu dances. The same program will be repeated the following afternoon at 4 p. m. and again at 9 p. m. Reservations may be made by calling Lee 257-W-1. The studios are located about nine miles east of Lee, Mass., U. S. Route 20.

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THE TRUSTEES of the Boston Symphony orchestra, Serge Koussevitsky, musical director, have issued invitations to its members and their friends for the opening exercises of the sixth season of the Berkshire Music Center, this afternoon in the theatre-concert hall, beginning at 3:30 p. m. Tea will be served in the garden following the exercises.

With one or more events scheduled nearly every day, student performances will be under the direction of a distinguished faculty, directed by Dr. Koussevitsky, assisted by Aaron Copland, composer. The major orchestra will be under Dr. Kroussevitsky's personal direction, with Leonard Bernstein, first guest conductor, at the Berkshire Festival, assisted by Eleazar deCarvhalo, Brazilian conductor, and members of the Boston Symphony orchestra. An orchestra in department V will be under Frederick Fennell of the Eastman School of Music, Rochester, N. Y., and in the opera department under Mr. deCarvalho.

Miss Marie S. Gutta of 158 Hamilton street, a mezzo-soprano, will attend the Music Center as an auditor in the opera department. A graduate of Philip Schuyler High school and the College of St. Rose, she has studied voice and piano, and is at present engaged in radio and concert work and as a principal in the Municipal Opera company.

ALBANY, N. Y., SUNDAY TIMES-UNION
PICTORIAL REVIEW—JULY 4, 1948 3

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This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 4 - 1948

Summer Musical Events Offer Fine Programs

Variety Of Excellent Attractions Available At Tanglewood, Music Mountain, Fairfield —Clinton Features Metropolitan Star

By **GORDON E. ARMSTRONG**

While New Haven offers little of interest to music lovers during summer months, with the single exception of our "Pops," yet a variety of excellent musical diversion is available within "commuting" distance of this city.

This year we are more fortunate than ever in regard to nearby music activities. In addition to the symphonic programs at Tanglewood and the chamber music concerts at Music Mountain, two other series are available this Summer. The Connecticut Symphony Orchestra is presenting an excellent series of "Pop" concerts on the field of Fairfield University, in Fairfield, on Friday evenings of the same week as the New Haven series. Three veterans are sponsoring a fine series of concerts, opera and ballet in nearby Clinton.

In other words, music lovers may combine "pleasure with pleasure" this Summer. This paraphrase of an old expression is merely by way of saying that the usual enjoyment of an evening or Sunday afternoon ride may have its culmination in a fine musical program.

The Tanglewood concerts, not to be confused with the Berkshire Music Center events, though both are part of the same enterprise, the Berkshire Festival, are the symphonic programs by the Boston Symphony open to the general public. The first of these, some dozen altogether, will be presented on Sunday afternoon, July 18, with an all Bach program to be repeated on Tuesday evening, July 27, at 8:15.

The other events at the Music Center, comprising both chamber music by professional groups and student concerts, are open only to Friends of the Berkshire Music Center. Any music lover may become a member of the latter group by making a contribution to the work carried on by the Center. Chamber music concerts this season will be devoted to the works of two widely divergent masters, Franz Shubert and Bela Bartok. The Shubert works will be played by various chamber groups, the Bartok quartets by the String Quartet from the Juilliard School of Music.

Students at the school will also present chamber music programs in the Chamber Music Hall each Sunday morning, beginning July 11 and continuing through the last day of the Festival, August 15.

The second in the regular Festival series will provide an all Mozart program on Tuesday evening, July 20, to be repeated the following Sunday afternoon, July 25. The first concert in the Shed by the full orchestra (the third in the series) will be given Thursday evening, July 29, with a program consisting of the Bach Suite No. 3, Hindemith's "Mather der Maler", and Beethoven's 5th Symphony.

CLINTON PROGRAMS

As mentioned here last Sunday, a new ser[illegible] of programs, both musi- … are to be presented … Playhouse, Andrews … Summer. … after-

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Boston Herald July 5

Music Center Opens Season At Tanglewood

LENOX, July 4—The Berkshire Music Center opened its sixth season in the Theatre Concert hall, at Tanglewood, today with 445 students, the largest enrollment in its history.

Speakers were Dr. Serge Koussevitzky, founder and director of the school; Aaron Copland, assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who also represented the trustees of the Boston Symphony Orchestra.

The entire student body joined in the singing of Randall Thompson's "Alleluia," composed for the center's first opening exercises, in 1940.

Students came from 42 states, Washington, D. C., Alaska, and 13 foreign countries. A total of 111 of the 262 male students are former servicemen.

Many Contribute to Fund for Esplanade Concerts

Jul 5

By **MARJORIE W. SHERMAN**

Boston's famous Esplanade concerts are 20 years old this year and tribute will come from the thousands who gather at the Hatch Memorial Shell at the foot of Mt. Vernon st. nightly from Tuesday on to hear Arthur Fiedler and the Boston Symphony musicians as well as from a number of public-spirited contributors.

The unusual opportunity of being able to offer the best music at no charge to a quarter of a million music lovers a year unable to leave the hot city is made possible through the generosity of individual contributors long interested in Mr. Fiedler's project.

Among those who have already made donations to the Esplanade Concerts 20th Anniversary Fund are Mrs. Frederick S. Moseley, Mrs. R. T. Needham, Otto Oldenberg, Mrs. F. H. Palmer, Mrs. C. I. Porter, Lispenard B. Phister, Charles O. Richardson, H. M. Russell, Mrs. Daniel Sargent, Miss Helen E. Wyeth, Mrs. H. B. Stearns, Mrs. Frank S. White, Miss Annie R. Townsend, Walter Tebbetts and Robert H. Montgomery.

Also among the early donors to the fund are: Miss Marion T. Abbot, Miss Hildegard Allen, Mrs. George Gray Ballard Jr., Mrs. Stanley Bolster, Charles M. Barlow, Allston Burr, Miss Nina Carter, Thomas N. Codman, Stephen P. Cabot and John Cosgriff.

Mrs. W. M. Currier, Mrs. Arthur S. Dewing, Mrs. G. Tappan Francis, Mrs. Malcolm Donald, Miss Mabel E. Emerson, Mrs. Louis H. Fitch, Miss Helen C. Gilbert, Dr. and Mrs.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL [illegible] 1948

MUSIC CENTER OPENED

Koussevitzky Proposes Support of Fine Arts by Government

Lenox, Mass., July 4.—(AP)—The 1948 season at the Berkshire Music Center was opened today by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with formal exercises in the concert hall at Tanglewood.

Dr. Koussevitzky, founder and director of the Music Center, asked in an address before 1000 persons that the government support a program of fine arts.

Dr. Koussevitzky, who has announced his retirement at the conclusion of the 1948-49 season, paid tribute to Mrs. Guy P. Gannett of Portland, Me., former president of the National Federation of Music Clubs.

Mrs. Gannett is chairman of the committee in charge of restoring Nathaniel Hawthorne's "Little Red Cottage" at Tanglewood. The building will be dedicated July 24.

This Clipping From
LANSING, MICH.
STATE JOURNAL

JUL 6 1948

Local Musician Plans To Attend Music Center

John Iuele, 209 Seymour avenue, has left for Lenox, Mass., where he will attend the six weeks session of the Berkshire Music center at Tanglewood. This is the summer festival spot of the Boston Symphony orchestra and provides instruction to superior musicians.

Mr. Iuele is well-known in this community as a graduate of Michigan State college where he became a specialist in brass instruments. He was in New York for a number of years and was assistant orchestra leader to Leonard Bernstein and first cornetist in the off-stage instrumental units for the Metroplitan opera.

This Clipping From
HARLINGEN, TEXAS
VALLEY STAR

JUL 5 - 1948

A Rossini work, forgotten for more than 100 years, will be this summer's operatic production at the Berkshire Festival in Massachusetts. The opera will be given in English under the title of "The Turk in Italy." The revised text is by Boris Goldovsky, head of the opera department of the music center.

The score was re-assembled from a manuscript copy found in Palermo, Italy, and from parts in the Boston public library and the Widener Library at Harvard.

THE BOSTON SUNDAY GLOBE—JULY 4, 1948

MUSICIANS

Berkshire Music Center Opens Season Today With Enrollment of 445

With an enrollment of 445 students, 28 more than last year and the largest in its history, the Berkshire Music Center will begin its sixth season at exercises in the theatre-concert hall at Tanglewood this afternoon at 3:30. The students this year come from 42 states, the District of Columbia, Alaska, and 13 foreign countries. Of the 262 men students 111 are former G.I.'s.

Speakers at the opening will be Serge Koussevitzky, founder and director of the school; Aaron Copland, the assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who will also represent the trustees of the Boston Symphony Orchestra. There will be the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening exercises in 1940.

The audience at this, the first event at Tanglewood this Summer, will be greeted with a number of striking improvements and additions to the beautiful 200-acre estate between Lenox and Stockbridge. The innovations are immediately apparent, beginning at the front gate where a handsome reception and exhibition room is being erected to the right of the main entrance. Entirely plate glass front and back, the room is 15 feet high and its roof spreads over the gate. The new building will also house the school book and music store.

The Music Shed, which accommodates 6000 persons, is getting a new roof. The great wedge-shaped expanse covers nearly an acre and a half.

Refreshments facilities have been considerably enlarged. Portable booths, making special bills of fare easily accessible, will be ready when the festival begins with the first of the Bach-Mozart concerts Sunday afternoon, July 18.

The school has a number of new studios, including three in the Red Cottage which the National Federation of Music Clubs has built on the site and in exact reproduction of the little house where Hawthorne wrote "Tanglewood Tales" and "The House of Seven Gables." The Center has also leased the adjoining estate formerly owned by the Drake family and 50 men students will be housed there.

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Syracuse

Note Largest Enrollment in Berkshire School History; Tanglewood Exercises

Dr. Koussevitzky

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* * *

This Clipping From
HARTFORD, CONN.
TIMES

JUL 6 - 1948

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This Clipping From
PORTLAND, ME.
PRESS HERALD

JUL 5 - 1948

Maine Men Study Music At Tanglewood

(Special Dispatch)

Lenox, Mass., July 4—With a record enrollment of 445 students the Berkshire Music Center at Tanglewood today began its sixth season with exercises in the Theater-Concert Hall and a list of speakers headed by Serge [redacted] founder and director.

Two Maine men are among the students who come this year from 42 states, Alaska, the District of Columbia and 13 foreign countries. They are Carleton Greeley, 503 Woodford Street, and Wilke Renwick of 23 Cromwell Street, Kittery.

This Clipping From
HARTFORD, CONN.
COURANT

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This Clipping From
NEW YORK, N. Y.
TIMES

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"To the morally hungry and mentally destitute peoples of Europe," the conductor said, "America is still the dollar-making country, the country of mass-production and material welfare, void of cultural foundation and interest. This misconception of America, and of American cultural life and her artistic achievements must be corrected."

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"We have witnessed an act of moral injustice," he said, "committed against the creative freedom and genius in our own artistic realm. Shall we remain silent when art is attacked at its very roots and when abnormal pressure is allowed to take the place of truth? Art cannot be dominated by external influences and crushed under the thumb of the mass."

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SPRINGFIELD, MASS.
MORNING UNION

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SCHENECTADY, N. Y.
GAZETTE

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 6 - 1948

Open Music Center For Sixth Season

Dr. Koussevitzky Renews Plea for Government Support of Arts—First Concert Tomorrow.

Opening the Berkshire Music Center at Tanglewood for its sixth season, Dr. Serge Koussevitzky suggested Sunday afternoon that the United States export the fine arts along with the material aid it is sending to Europe, to help relieve the spiritual vacuum and cultural hunger of a sick mankind.

The conductor of the Boston Symphony orchestra and director of the Music center told the audience of students and guests that this would disabuse Europeans of the belief that America has nothing but "the power and value of the dollar" to export.

Dr. Koussevitzky proposed also to the gathering of 1,200 that governments support the arts to help "release men from the grip of mental misery and blank fear."

He recalled that two years ago he had urged the need "of spiritual food to a hungry and still bleeding world," and had urged governmental support of the fine arts because of their importance in "fortifying and completing the structure of the state. The intervening months, he said, have strengthened his faith that government should increase the comfort of their people by giving support to the arts, and, he said, have singled out the place of the musician in the world.

Other speakers at the exercises, which opened the gates of Tanglewood for the 1948 activities, were Aaron Copland, noted composer and assistant director of the Music Center, and Dr. Lewis Perry, chairman of the Friends of the Music Center. Tea was served in the garden after the 462 students in the music center, representing 42 states and 15 foreign countries, had sung the traditional "Alleluia," composed by Randall Thompson for the first opening exercises in 1940.

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This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 6 - 1948

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In the sonata, the arpeggione, now an obsolete instrument that looks like a guitar is bowed instead of plucked, will be represented by the viola played by Paul Doktor. Other artists are to be Carleton Sprague Smith, flutist, Suzanne Bloch, guitarist, and Sidney Edwards, cellist.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 7 - 1948

Two Concerts at Tanglewood To Cover Bartok Quartet Cycle

Juilliard String Quartet Will Give First in Series On Saturday; Second, the 17th

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Together the two concerts will include the modern Hungarian master's entire output in the string quartet form coverning 32 years from 1907 to 1939. The works, however, will be played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring Nos. 4, 1, and 6.

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The Quartet

The four members of the quartet are on the ensemble faculty at Juilliard and each has an enviable record in his chosen field. Two of them are former students of the Berkshire Music Center. The personnel is as follows:

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NEW YORK, N. Y.
HERALD TRIBUNE

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This Clipping From
SPRINGFIELD, OHIO
SUN

JUL 6 - 1948

Boston Symphony To Inaugurate Summer Series Tuesday Night

NEW YORK, July 5.—Continuing its summer series, the Boston symphony will stage the first broadcast of its annual Esplanade concerts on ABC Tuesday at 9:30 p. m. It will be commemorative of the 20th anniversary of the series. The Esplanade programs succeed the pops concerts and also are being conducted by Arthur Fiedler.

America's Town meeting on ABC at 8:30 p. m., stopping at Las Vegas, Nev., will ask, "What is Americanism?" And as a participant there will be Mike Kivatisky, 12-year-old New York boy who declined a two-week vacation in the country because he said it was better to stay in New York. Among other speakers will be Representative Karl E. Mundt of South Dakota.

Claude Rains will do the principal acting for the CBS Studio One at 10 p. m. He will do an adaptation of the comedy "Topaze."

For the second of its Lyman Bryson series on You and Politics at 6:15 p. m. CBS has listed Joseph D. McGoldrick, former comptroller of New York City, as guest. The annouced topic is "The Political Machine."

The weekly ABC features, formerly Let Freedom Ring at 10:30 p. m. and It's In the Family at 10:45 p. m. are continuing under the titles of It's Your Business and Labor USA. The former is under auspices of N.A.M. and the latter AFL.

A belated sponsor announcement says that Mel Torme, singer, is heading the summer replacement for Dinah Shore starting on NBC at 8 p. m.

[159]

HARTFORD TIMES

IMES, TUESDAY, JUI

Mrs. F. S. Murphy Renamed to Group Of Music Sponsors

Mrs. Francis S. Murphy has been renamed to a national sponsoring committee of 61 for the Society of Friends of the Berkshire Music Center at Tanglewood, Lenox, Mass., by Dr. Lewis Perry, chairman.

Also reappointed to the committee for the current season is Mrs. William Mathew Lewis of Colebrook.

Announcing the appointments, Dr. Perry reports a membership of 1,500 persons from all parts of the country, an increase of 50 per cent over the list at this date last year. Members are invited to attend not only concerts by the students of the Boston Symphony Orchestra's summer school, headed by Serge Koussevitzky, but chamber music recitals that will be the gifts of Mrs. Elizabeth Sprague Coolidge and the Juilliard School of Music. A contribution sent to the Berkshire Music Center constitutes membership in the society.

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 6 - 1948

Open Music Center For Sixth Season

Dr. Koussevitzky Renews Plea for Government Support of Arts—First Concert Tomorrow.

Opening the Berkshire Music Center at Tanglewood for its sixth season, Dr. Serge Koussevitzky suggested Sunday afternoon that the United States export the fine arts along with the material aid it is sending to Europe, to help relieve the spiritual vacuum and cultural hunger of a sick mankind.

The conductor of the Boston Symphony orchestra and director of the Music center told the audience of students and guests that this would disabuse Europeans of the belief that America has nothing but "the power and value of the dollar" to export.

Dr. Koussevitzky proposed also to the gathering of 1,200 that governments support the arts to help "release men from the grip of mental misery and blank fear."

He recalled that two years ago he had urged the need "of spiritual food to a hungry and still bleeding world," and had urged governmental support of the fine arts because of their importance in "fortifying and completing the structure of the state. The intervening months, he said, have strengthened his faith that government should increase the comfort of their people by giving support to the arts, and, he said, have singled out the place of the musician in the world.

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NEWS
JUL 7 - 1948

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MUSIC CENTER OPENS: Dr. Serge Koussevitzky, director of the Berkshire Music Center, in white linen suit, and Mrs. Koussevitzky, right, greeted Darius Milhaud, in wheelchair, Mrs. Henriette Hirschmann, left, and Mrs. Milhaud, third from left, at the formal opening of the center at Tanglewood yesterday afternoon. Mrs. Hirschmann and Mr. Milhaud recently arrived from France to teach composition at the Music Center this summer.

Music Center At Tanglewood Opens Season

Dr. Koussevitzky Addresses 800 at Exercises in Lenox

TANGLEWOOD—Declaring that the giving of material aid to suffering people is not enough, Serge Koussevitzky welcomed to the Berkshire Music Center Sunday afternoon 462 students from 42 states and 15 foreign countries.

Dr. Koussevitzky, founder and director of the Boston Symphony Orchestra's summer school, told the audience of 800 students, their families and Friends of the Berkshire Music Center that are can release man "from the grip of mental misery and blank fear." He recalled that in 1946 at the reopening of the school, following V-E Day, he had urged the need of spiritual food to a hungry and still bleeding world, urging support of the fine arts by our government and pointing to the importance of art as fortifying and completing the structure of the state.

"The years since," Dr. Koussevitzky continued, "have strengthened the faith and singled out the significant place of the musician in our world. We are now entering a period when outer perfection does not suffice. I am speaking of music not in a limited or strictly professional sense, but in a universal aspect which is in line with the concept of our Music Center. Let the artist be on guard against the dangers of his own inner lack of moral fortitude. The student," he moral fortitude. "The student," he said, "when deciding to become a musician, should first take counsel with himself. Does he possess the true qualifications that give him the right to step upon the stage, where thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring? He should be clean inside and out."

Tribute was paid to Mrs. Andrew Hepburn, donor of Tanglewood to the Boston Orchestra, who died recently. Dr. Koussevitzki introduced Mrs. Guy P. Gannett, former president of the National Federation of Music Clubs and chairman of the organization's committee for the restoration of the cottage where Nathaniel Hawthorne lived in 1850 and 1851 and wrote "The House of the Seven Gables," and members of the school faculty.

Dr. Lewis Perry, trustee of the orchestra and chairman of the Friends Society, who presided, invited support of the school by contributions to the organization. After an announcement by Aaron Copland, assistant director, and the singing by the students, conducted by Hugh Ross, of "Alleluia," composed for the ope[illegible]g of the school in 1940 by [illegible]dall Thompson, a reception was held in the garden.

This Clipping From
VARIETY
NEW YORK, N. Y.
JUL 7 - 1948

Milhaud Teaching

In Europe since last October, composer Darius Milhaud returned to New York last week aboard the Mauretania to teach at the Berkshire Music Festival at Tanglewood, near Lenox, Mass.

While abroad he said he had written a symphony for the French government to coincide with the centennial celebration of the 1848 revolution.

This Clipping From
WORCESTER, MASS.
GAZETTE
JUL 6 - 1948

Plan Concerts At Tanglewood

LENOX, July 6—The first purely musical event of the season at Tanglewood will be the concert tomorrow at 8.15 p. m. in the Theater-Concert Hall. This is the first of four concerts of chamber music by Franz Schubert on the four Wednesday evenings of July. The series is the gift of Mrs. Elizabeth friends of the Berkshire Music Center.

Wednesday evening's program will offer the quartet for flute, guitar, viola and violoncello, the Sonata for Arpeggione and the entire song cycle, "Winterreise," sung by Ralph Herbert, baritone, with Erich Itor Kahn at the piano. The other artists will be Carleton Sprague Smith, flutist; Suzanne Bloch, guitar; Paul Doktor, violist; and Sidney Edwards, 'cellist.

In the sonata the arpeggione part will played by Mr. Doktor on the viola. Long since extinct, the arpeggione had a vogue which lasted only a few years. It was invented in 1823 and was also called guitar violoncello or guitarre d'amour. It had six strings and a body like a guitar's but was played with a bow.

The guitar was a very popular instrument in Schubert's day and when called upon the little Viennese master could play it. His "Cantata for his Father's Name Day," obviously a piece for a family occasion, composed in 1813, contained a part for guitar.

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This Clipping From
LAWRENCE, MASS.
EAGLE
JUL 7 - 1948

Weather Forces Concert Indoors

BOSTON, July 6 (AP)—For the first time in the 20-year history of the outdoor Esplanade concerts, Arthur Fiedler's Boston Symphony musicians were forced to shift their opening program to Symphony Hall tonight because of threatening weather.

The switch was made three hours before concert time—only a few minutes before an electrical storm drenched the city.

Officials arranged to carry out the same program—including a 20th anniversary talk by Governor Robert F. Bradford—under cover at Symphony Hall. They were fearful of a traffic tangle, however, if the thousands who normally attend the outdoor concerts try to jam into the 2600-capacity hall.

An official said doors would be opened at 7:30 p. m., and closed when the hall is filled.

Veteran concert-goers recalled that audiences occasionally have refused to take shelter before a summer storm and have sat drenched while the orchestra played in in its acoustic shell. In a few instances the musicians have been unable to start because of rain but never previously has the program been transferred.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 6 - 1948

Concert Tomorrow To Open Events At Tanglewood

The first musical event of the season at Tanglewood will be a concert tomorrow evening at 8.15 in the theatre. The first of four concerts of chamber music by Franz Schubert on the four Wednesday evenings of July, it will be open to Friends of the Berkshire Music Center. The series is the gift of Mrs. Elizabeth Sprague Coolidge, who will be in the audience.

The program will offer the Quartet for Flute, Guitar, Viola and Violoncello, the Sonata for Arpeggione and the entire song cycle, "Winterreise," sung by Ralph Herbert, baritone, with Erich Itor Kahn at the piano. The quartet will be Carlton Sprague Smith, flutist; Suzanne Bloch, guitar; Paul Doktor, violist; and Sidney Edwards, cellist.

Friday evening at 8.15 in the Shed the orchestra of Department 2 will give its first concert and Saturday evening at the same hour, in the theatre, the Juilliard String Quartet will play Bartok's third, second and fifth string quartets, the first of a series of two chamber music concerts on Saturday evenings.

All events will be open to the Friends Society.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 7 - 1948

Festival Music Store Opens in Lenox

LENOX — The Festival Music Store, summer shop of the Music House in Northampton, has opened for the Tanglewood music season again this year at its mid-town location next to the Hagyard drug store.

Miss Frances L. O'Shea, who has operated the store for the past several years, will again conduct the business. She runs the Smith College campus shop of the Music House in Northampton during the winter.

The summer shop will retail records and scores, including all Boston Symphony recordings. The shop will [illegible] a Festival souvenir record album and will publish a Festival program listing all available recordings of the music to be played at Tanglewood this summer.

Miss O'Shea is a graduate of the University of Massachusetts and the Northampton School for Girls. She will live at the home of Mr. and Mrs. Walter G. Schnee, Cliffwood Terrace.

William Clifford, son of Mr. and Mrs. W. Hewitt Clifford of this town, a student at Tufts University, will assist in running the shop. Hours will be 9.30 to 5.30, and 7 to 9 in the evening.

July 10

8—The Berkshire Evening Eagle

Tanglewood

Tonight at 8.15

For the first time anywhere the six string quartets of Bela Bartok, Hungarian composer, will be heard as a cycle at Tanglewood tonight and next Saturday. The Juilliard String Quartet will play the third, second and fifth this evening and the fourth, first and sixth on July 17.

Six pupils of Francis Judd Cook of the New England Conservatory of Music, with their teacher, will come from Boston to hear the concert, returning after the performance.

Bartok, who was born in Hungary in 1881 and died in New York in 1946, spent most of his life in Budapest, coming to America during the war with nearly all of the manuscripts of folk music that he had spent his life in collecting. They are now at Columbia University. He was a pioneer student of the songs and dances of the peasants of South Central Europe, especially the Slavic countries. He wrote music for the piano, opera and voice. As a pianist he won the Rubinstein prize.

The concert at 8.15 in the theatre will be open to Friends of the Berkshire Music Center.

Schedule for Next Week

Tuesday at 4.30 in the Chamber Music Hall: Department 5 small choir.

Wednesday at 4.30 in the theatre: Department 5 orchestra; 8.15 in the theatre: Second Schubert concert by Alberneri Trio, gift of

Saturday at 8.15 in the Shed: Final program of Bartok string quartets by Juilliard String Quartet.

All events are open to Friends of the Berkshire Music Center.

Tomorrow Morning at 10.30

Students of the Berkshire Music Center will play their first concert of chamber music in the chamber music hall under the direction of Gregor Piatigorsky, who has returned to head the department after a season's leave of absence.

The program will be:

Trio for violin, violoncello and piano in B flat .... Beethoven
String Quartet No. 2 .... Prokofieff
Wind instruments and piano in E flat, Mozart

Coached by Mr. Piatigorsky, the trio will include Gottfried Wilfinger, violin; Erling Bengtsson, cello; Noel Lee, piano.

The Prokofieff, directed by Alfred Kripps, will be played by Zoi Zeitlin and Norman Carr, violins; Beatrice Brown, viola; Carl Fasshauer, cello. The Mozart, coached by Louis Speyer, will be played by Burton Hewitt, oboe; Harry Schmidt, clarinet; William Skelton, bassoon; Andre Speyer, horn; Lillian Koller, piano. The horn player is a son of the coach. Mr. Kripps and Mr. Speyer are members of the Boston Symphony Orchestra and the faculty of the school.

Mrs. Elizabeth Sprague Coolidge.

Friday at 8.15 in the Shed: Department 2 orchestra.

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES

JUL 8-1948

Conductors Make Chin Music in East

Victor Alessandro, left, conductor of the Oklahoma State Symphony orchestra, and Serge Koussevitzky, the Boston symphony's conductor, met this week at the opening of the Berkshire Music center, Tanglewood, Lenox, Mass., which Koussevitzky founded and directs. Alessandro is in the east auditioning musicians and lining up music for next season.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

JUL 8 - 1948

Berkshire Festival Will Open Sunday

The 1948 Berkshire Festival gets underway next Sunday afternoon, when Serge Koussevitsky, music director of the Boston Symphony Orchestra, conducts the first four Bach-Mozart concerts in the Theatre-Concert Hall at Tanglewood, between Stockbridge and Lenox.

The first concert, devoted to Bach, will offer the Brandenburg Concerto No. 3 in G major for Strings; the Cantata No. 65 "Sie werden aus Saba Alle kommen" with tenor, bass, and chorus conducted by Hugh Ross; the Concertos in D minor and C major for three pianos and strings with Lukas Foss, Ralph Berkowitz, and Bernard Zighera, pianists; and the Suite No. 2 in B minor for Flute and Strings with Georges Laurent, flutist. This program will be repeated as the last of the Bach-Mozart series on Tuesday evening, July 27.

The Mozart concert on Tuesday evening, July 20, will be repeated the following Sunday afternoon, July 25, and will include: Symphony in C major K. 338; Serenade "Nacht Musique" for Winds K. 386; the Piano Concerto in G major K. 453, with Lukas Foss as soloist, and the Symphony in E-flat major K. 543.

FULL SYMPHONY

With the Bach-Mozart series Dr. Koussevitzky continues an agreeable custom which arose from necessity when he began, during the war, to perform music of these masters requiring an orchestra of only chamber proportions. This season's first concert by the full Boston Symphony Orchestra in the Music Shed will be Thursday evening, July 29, at 8:15 P. M. The program will include the Bach Suite in D major No. 3, Hindemith's "Mathis der Maler," and the Beethoven Symphony in C minor, No. 5.

The programs of this season's festival will offer 36 works wide and inclusive in scope, and coming down right to our own day with the first performance in America on August 7 of Vaughan Williams' new Sixth Symphony. Other contemporary composers, as well as the classic and early romantic composers, are well represented. Those with more than one work programmed are Bach, Mozart, Beethoven, Brahms, Tchaikovsky, Stravinsky, and Prokofieff.

Eagle July 8

Tanglewood

Leonard Bernstein To Conduct Tomorrow

Three students at the Berkshire Music Center and Leonard Bernstein will conduct the first program by the advanced orchestra of the Berkshire Music Center in the Tanglewood Shed tomorrow night at 8.15. The concert will be open to Friends of the Center.

The program follows:

Overture to Manfred .... Schumann
Conductor, Howard Shanet.
Sinfonia Concertante in E flat for violin, viola and orchestra .... Mozart
Violin: Gordon Staples.
Viola: Robert Karol.
Conductor: Seymour Lipkin.
Alborada del Gracioso .... Ravel
Conductor, Irwin Hoffman.
Suite from the Ballet, The Firebird, Stravinsky
Conductor, Leonard Bernstein.

Mr. Shanet is from New York and Mr. Hoffman is a former student at the Juilliard School of Music. Mr. Lipkin, who studied conducting under Serge Koussevitzky at Tanglewood in the summer of 1947, in the past year has been assistant to George Szell, conductor of the Cleveland Symphony Orchestra and winner of the Rachmaninoff prize. Mr. Staples and Mr. Karol are from Philadelphia.

A former student of Dr. Koussevitzky, Mr. Bernstein has for the past two seasons conducted the New York City Symphony Orchestra and has been guest conductor of major orchestras abroad. He is assisting Dr. Koussevitzky in teaching conducting at Tanglewood and in directing the orchestra of Department 2.

Juilliard String Quartet Plans Two Concerts

As a gift of the Juilliard School of Music the Juilliard String Quartet will play two concerts of the works of Bela Bartok in the theatre at Tanglewood Saturday evening and July 17. The events will be open to Friends of the Berkshire Music Center.

All of the composer's works in string quartet form will be played, though not in chronical order. The third, second and fifth quartets will be presented in the first concerts and the fourth, first and sixth the following Saturday.

Organized on a non-commercial basis to be sponsored only by the school, the quartet is intended "to stimulate in America the development of chamber music in keeping with the highest ideals and the noblest traditions."

Two members of the quartet, on the ensemble faculty at the Juilliard School, have studied at the Berkshire Music Center. Robert Mann, violinist, a native of Portland, Ore., graduated from Juilliard in 1943, won the Naumburg Foundation award in 1941 and made his formal debut at Town Hall, New York, in 1941. Robert Koff, violinist, born in Los Angeles, graduated from Oberlin Conservatory of Music and later studied at Juilliard. He has appeared in many concerts.

Raphael Hillyer, violist, a native of Ithaca, N.Y., attended Curtis Institute of Music, Philadelphia, graduated from Dartmouth College and received an M.A. degree from Harvard in 1938. After studying at Tanglewood he was a member of the Boston Symphony Orchestra until 1946, when he joined the quartet.

Arthur Winograd, cellist, a native New Yorker, studied at the New England Conservatory of Music, Boston, at the Berkshire Music Center and at Curtis Institute. He is cellist of the Galimir Quartet and the NBC Symphony Orchestra.

Sistare To Direct Corps of Volunteers

A corps of 250 volunteers is being organized to seat the audience for the Berkshire Music Festival at Tanglewood. They will work under the supervision of Willard M. Sistare, who has directed ushers' aides and ticket takers since the first festival in 1934, and under Miss Martha Hick, in charge of the distribution of programs.

As assignments will be made at an early date, those who worked in previous years and who wish to continue are requested to make written application to Mr. Sistare or Miss Hick, if they have not already done so.

More than 100 applications have been received from young men in 24 colleges as far away as the University of California and nearly an equal number of women desiring to give their services as ushers or program girls in return for admission to the concerts. As in the past, priority will be given to residents of Berkshire County and those who have worked in previous Festivals. Many who have applied have served since the beginning.

Ushers will be expected to work through the 10 concerts. Program girls will be assigned to one series only. The force will function on a small scale for the four Bach-Mozart programs.

This Clipping From
BINGHAMTON, N. Y.
SUN

JUL 8 - 1948

Koussevitzky Conducts Concert In Hall at Tanglewood Sunday

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The first concert of the festival is devoted to the works of Bach and will offer the Brandenburg Concerto No. 3 in G major for strings; the Cantata No. 65 "Sie werden aus Saba Alle kommen" with tenor, bass, and chorus conducted by Hugh Ross; the Concertos in D minor and C major for three pianos and strings with Lukas Foss, Ralph Berkowitz, and Bernard Zighera, pianists; and the Suite No. 2 in B minor for flute and strings with Georges Laurent, flutist. The program will be repeated as the last of the Bach-Mozart series on Tuesday evening, July 27.

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* * *

Visits Home

Miss Dorothy Krantz, music instructor in Endicott schools, has returned to her home in W. Warwick, RI, for a visit.

6—The Berkshire Evening Eagle, Thursday, July 8, 1948 ★ ★

Music

Chamber Music Series Opens At Tanglewood

By JAY C. ROSENFELD

Last night's program of the chamber music of Franz Schubert in the theatre-concert hall at Tanglewood was the first of the four programs being presented by the Berkshire Music Center through the generous co-operation of Mrs. Elizabeth Sprague Coolidge. It also marked the first formal concert of the season in the famous Mecca of summer music.

A program of two very rarely heard works and of the "Winter Journey" was heard. Carleton Sprague Smith, flute; Suzanne Bloch, guitar; Paul Doktor, viola; and Sidney Edwards, cello, did a recently recovered quartet for that combination of instruments. Mr. Doktor and Erich Itor Kahn played the sonata in A minor which Schubert had originally written for piano and arpeggione, a six-stringed cello-sized instrument now extinct, but which had a very short existence during Schubert's lifetime. Mr. Kahn accompanied Ralph Herbert in the "Winterreise."

Mr. Herbert gave the famous cycle of 24 songs a memorable interpretation. Ranging from stentorian robustness to mesmeric charm, he gave the sort of performance which comes from long and skillful brewing. Such a reading is not a matter of memory alone, or of voice, or this detail or that, but a combination of experience and tradition, soaked in a thoroughly musical nature. The songs are essentially sad, but the sadness of love's obstructions. Mr. Herbert, abetted with complete sympathy by Mr. Kahn, expressed the character of the individual songs but gave the whole an artistic unity quite beyond compare. The tenderness and simplicity of his expression, or, on occasion, the bursting fervor, such as in the unforgetable "Wasserfluth" (the Torrent) were impressive. Stopping only at appropriate reposeful divisions, he sang the entire cycle without leaving the stage.

Mr. Herbert, by a nobly artistic conception, used his voice as an instrument in a chamber music work. He avoided purely vocal exhibitions per se. Often, by the remarkable control of his voice, he sustained soft tones and phrases to express a power which even outbursts of vocal volume would not have achieved. He eschewed all the opportunities for glamorous feats to keep it in the spirit of profound dignity and character proper to it, and yet, when he chose, he could release his full voice with a tense majesty. Mr. Kahn's piano was always an integral part of the performance and was equally as necessary to the voice as was the voice to it.

The Arpeggione sonata was diametrically opposite Schubert—light, tuneful, graceful and superficial. Mr. Doktor played with a beautiful, if small, tone and an easy sense of natural elegance. The two artists gave the performance style and conveyed a complete graps of its operatic-type cateegory. The main interest in the opening instrumental quartet was in its novelty.

At the conclusion of the song cycle and after many recalls, Mr. Herbert and Mr. Kahn stepped to the front of the stage to take the hand of the patron of the evening's concert, and Mrs. Coolidge was obliged to stand and acknowledge the energetic applause of the audience, of which the student body of the Berkshire Music Center was a substantial segment.

Public Events

Tonight

8.30—Opening of City Observatory. Springside Park.
8.45—Berkshire Playhouse production of "Coming Thro' the Rye."

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Music

Student Orchestra Exciting In First of Center Concerts

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The entire front half of the Shed at Tanglewood was filled last night by an audience of the Friends of the Berkshire Music Center who had come to hear the first public concert by the orchestra of Department 2, an audience considerably larger than for last year's early concerts. There was a program of four numbers, each one conducted by a different leader: Howard Shanet did the Schumann overture to "Manfred"; Seymour Lipkin, the Mozart "Symphonie Concertante" in which Gordon Staples played the violin solo and Robert Karel the viola; Irwin Hoffman did the Ravel "Alborada del Gracioso" and, to conclude, Leonard Bernstein did a section of Stravinsky's "The Firebird."

Enthusiasm ran high both in the audience and on the stage. Indeed, concerts by such groups of young and eager, and, at the same time, exceptionably capable students always result in performances which have a vitality and a vibrancy which more mature groups can have outgrown. Thus the spark of alertness on the stage is conveyed to the cordial audience and the resultant responsiveness, now working in both directions, makes for a tumultuous reception, usually without discrimination.

The members of the orchestra, for the most part, are advanced students at the principal conservatories of the country, and include some professional musicians. Thus what they achieved last night after only four rehearsals is the sequel, in many cases the goal, of their previous training. The conductors, it will be recognized, include some "arrived" men of the young generation and a representation of the more advanced aspirants.

The performances are thrilling. Errors of judgment and execution occur, as they can and do to the most experienced, but the spirit carries both the players and their leaders sometimes to heights of ecstasy, especially in those sections where the indications call for "vivace," "maestoso," "con amore" or their equivalents. In these places the contagious enthusiasm and the driving rhythms overcome the first tell-tale evidence of the immature and push down the hesitant insecurity which the slower and more sustained passages more often reveal.

High Standards

The standards at these student concerts, as at those of the professional programs on the same stage, are on a superior plane. Many enjoy them and prefer their spontaneity to the more premeditated and planned readings at the concerts by the established orchestra. They find here an exhilaration and an understandable sympathy with youth that outweighs the pleasures of the more developed performances.

If the conductor is not yet master of himself nor his men, it may well occur that he is carried along as by an overpowering current, not necessarily over craggy rapids, but through passages where the craft may be hurled by the onrush of nature rather than by a controlling rudder, to land with welcome safety in the calmer areas where the Helmsman regains the power of guidance. With such a group the more capable conductor may find his indications for the most refined effects not fully realized.

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Mr. Fennell won the 1948 citation of the Henry Hadley Memorial award for his management of the Music Festivals in Houston, Texas, and is assistant conductor of the Eastman School of Music in Rochester, N. Y., as well as guest conductor in the Tanglewood Music Center during the season. He is known as one of America's outstanding Mozartists.

Irys Vorel is planning a Sunday brunch on the terrace of her home in honor of Mr. Fennell, for a few of her intimate friends.

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The program of this season's festival will offer 36 works wide and inclusive in scope and coming down to the present day with the first performance in America on Aug. 7 of Vaughan Williams' new Sixth symphony. Other contemporary composers as well as the classic and early romantic composers are well represented. Those with more than one work programmed are Bach, Mozart, Beethoven, Brahms, Tchaikovsky, Stravinsky and Prokofieff.

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With the Bach-Mozart series Dr. Koussevitzky continues an agreeable ucstom which arose from necessity when he began, during the war, to perform music of these masters requiring an orchestra of only chamber proportions. This season's first concert by the full Boston Symphony Orchestra in the Music Shed will be Thursday evening, July 29. The program will include the Bach Suite in D. major No. 3, Hindemith's "Mathis der Maler," and the Beethoven Symphony in C minor, No. 5.

The programs of this season's Festival will offer thirty-six works wide and inclusive in scope and coming down right to our own day with the first performance in America on August 7 of Vaughan Williams' new Sixth Symphony. Other contemporary composers as well as the classic and early romantic composers are well represented. Those with more than one work programed are Bach, Mozart, Beethoven, Brahms, Tchaikovsky, Stravinsky, and Prokofieff.

This Clipping From
OTTAWA, CANADA
CITIZEN
JUL 10 1948

Music And Drama

Edited By Lauretta Thistle

Many Canadians will be making the pilgrimage to Lenox, Massachusetts, this month or next to attend the Berkshire Festival, the favorite project of Serge Koussevitsky and his Boston Symphony Orchestra. Special programs of Bach and Mozart music (July 18, 20, 25, 27) will precede the three regular series of concerts, which begin on July 29. The first American performance of the new Vaughan Williams symphony will be a feature of the regular programs. Among the many chamber concerts which will be interspersed among the major events are four concerts of Schubert's music, including the Winterreise song cycle and the quartet for flute, guitar, viola and cello.

Three 'Firsts' Feature Music Festival in U.S.

Three first performances will be given during the six-week Berkshire Music Festival at Tanglewood, Massachusetts, this month and next. "First" presentations are in line with the tradition of the festival which each year is sponsored by the Boston Symphony Orchestra which also maintains the Berkshire Music Centre for advanced study in instrumental and vocal music.

The Vaughn Williams' "Symphony No. 6" will have its first performance in America August 7 when Dr. Serge Koussevitzky conducts the Boston Symphony in one of 10 orchestral concerts of the summer.

Operatic production will be featured in "The Turk in Italy," a Rossini work virtually lost for a century. Its libretto has been revised to be suitable for first presentation of the opera in English. Goldovsky is responsible for the revised text. The opera had become literally distributed in parts and was found after much search. The manuscript copy was discovered in a collection of scores bought by the founder of the Boston Symphony from the Palermo Opera House and stored in the attic of Symphony Hall, in Boston. The orchestral score was found in the public library and piano scores in the Widener Library of the Harvard Musical Association. "Turk in Italy" was written three years before "Barber of Seville" and was Rossini's 13th opera. Only known performance of it on this continent was in 1826 by the Garcias.

Sonata For 'Cello

The third "first" will be presentation of a new Hindemith sonata for 'cello, to be played by Piatigorsky, 'cellist, and Berkowitz, pianist. It is scheduled for August 14 at the concert given by members of the school faculty.

The Berkshire Music Centre was established in 1940 by Dr. Koussevitzky and the Boston Symphony to provide an opportunity for music study in connection with the already popular festival concerts. It is designed to give technically good students provision for study on an advanced level through experience in group performance.

Rowland Pack, of this city, is one of several Canadians attending the music centre this summer. He is concentrating on 'cello study with Piatigorsky.

This Clipping From
NEW YORK, N. Y.
SUN
JUL 10 1948

PRO and CON

Should We Export American Music?

TO THE EDITOR—*Sir:* The veteran conductor of the Boston Symphony Orchestra, the indefatigable Serge Koussevitzky, would have us export American culture as a part of our foreign aid program.

When one considers the large number of first-rate symphonic organizations our country now possesses, it seems particularly regrettable that their visits to foreign lands are such rare events. Some can still recall the acclaim that greeted the extensive spring tour of the New York Philharmonic-Symphony, under Arturo Toscanini's baton, almost a score of years ago. The Latin-American visit of the All-American Youth Orchestra, led by Leopold Stokowski, was also an eye-opening experience.

Our Congress has never been particularly noted for its sympathy with artistic endeavors. Any likelihood that monetary allotments will be forthcoming can, therefore, be dismissed. Although the fairly recent creation of American libraries in European cities is now regarded as a valid part of our effort to spread our story abroad, considerable education will be needed before our legislators condescend to contemplate musical or dramatic projects in a comparably generous light. Unless we are content to permit recitalists to be our sole artistic representatives on foreign shores, the individual patron, as heretofore, will have to gather those of like mind and foot the bill.

THOMAS G. MORGANSEN.
Jackson Heights.

TO THE EDITOR—*Sir:* Somebody prominent in the world of music has suggested that we send some of our symphony orchestras and other musical organizations abroad, supposedly for their psychological effect. A fine idea, if it would work. But Europe has so thoroughly impressed upon the United States over a century and a half the notion of European superiority in the arts that the effects there or here of exporting American musical proficiency would be negligible.

As a matter of fact, the flow has always been in the other direction. European musicians, whether directors or performers or what not, have always captured the American audience with ease, whereas native-born musicians have usually had to have European training, and sometimes have had to adopt European names, to get a hearing here at home.

It would be even more difficult for American-born or American-trained musicians to make themselves heard in Europe now, for artistic accomplishment is one of the commodities that Europe can profitably develop for export. One of the first European revivals should be of artistic and cultural organizations.

Money has allowed us to win the services of some fine European musicians whose talents would be recognized anywhere. But are we to send Toscanini, say, abroad as an example of American musical progress? No; the idea is not very mature or well thought out.

SECOND FIDDLE.
New York.

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN
JUL 11 1948

The Berkshire Music Center has begun its sixth season at anglewood, Mass., with a record enrollment of 445 students. The district of Columbia, Alaska and 13 foreign countries.

The Berkshire Festival will begin on July 18 at the center with the first of a group of the Bach-Mozart concerts arranged by Dr. Serge Koussevitsky.

Music E. Jul

Student Orchestra Exc In First of Center Con

By JAY C. ROSENFELD

The entire front half of the Shed at Tanglewood was filled last night by an audience of the Friends of the Berkshire Music Center who had come to hear the first public concert by the orchestra of Department 2, an audience considerably larger than for last year's early concerts. There was a program of four numbers, each one conducted by a different leader: Howard Shanet did the Schumann overture to "Manfred"; Seymour Lipkin, the Mozart "Symphonie Concertante" in which Gordon Staples played the violin solo and Robert Karel the viola; Irwin Hoffman did the Ravel "Alborada del Gracioso" and, to conclude, Leonard Bernstein did a section of Stravinsky's "The Firebird."

Enthusiasm ran high both in the audience and on the stage. Indeed, concerts by such groups of young and eager, and, at the same time, exceptionably capable students always result in performances which have a vitality and a vibrancy which more mature groups can have outgrown. Thus the spark of alertness on the stage is conveyed to the cordial audience and the resultant responsiveness, now working in both directions, makes for a tumultuous reception, usually without discrimination.

The members of the orchestra, for the most part, are advanced students at the principal conservatories of the country, and include some professional musicians. Thus what they achieved last night after only four rehearsals is the sequel, in many cases the goal, of their previous training. The conductors, it will be recognized, include some "arrived" men of the young generation and a representation of the more advanced aspirants.

The performances are thrilling. Errors of judgment and execution occur, as they can and do to the most experienced, but the spirit carries both the players and their leaders sometimes to heights of ecstasy, especially in those sections where the indications call for "vivace," "maestoso," "con amore" or their equivalents. In these places the contagious enthusiasm and the driving rhythms overcome the first tell-tale evidence of the immature and push down the hesitant insecurity which the slower and more sustained passages more often reveal.

High Standards

The standards at these student concerts, as at those of the professional programs on the same stage, are on a superior plane. Many enjoy them and prefer their spontaneity to the more premeditated and planned readings at the concerts by the established orchestra. They find here an exhilaration and an understandable sympathy with youth that outweighs the pleasures of the more developed performances.

If the conductor is not yet master of himself nor his men, it may well occur that he is carried along as by an overpowering current, not necessarily over craggy rapids, but through passages where the craft may be hurled by the onrush of nature rather than by a controlling rudder, to land with welcome safety in the calmer areas where the Helmsman regains the power of guidance. With such a group the more capable conductor may find his indications for the most refined effects not fully realized.

Podium manner and behavior receive undue importance. Comparisons are inevitably made, and decisions are too often arrived at by the vigor of the conductor and the incisive volume produced by the orchestra than by any other criteria. But there is nothing quite so fascinating going on in music in all of America as is taking place in these student concerts for these next five weeks or so at Tanglewood.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 11 1948

Tanglewood's Schedule Offers Chamber Music

The Albeneri Trio will play in the second concert of the Schubert series presented by Mrs. Elizabeth Sprague Coolidge next Wednesday night at 8:15 in the Theater-Concert Hall at Tanglewood, Lexon, Mass. The program includes the trios in B flat and E flat and the violin sonata in A major. The Juilliard String Quartet will give the second concert of its Bartok series next Saturday night at 8:15, playing the fourth, first and sixth quartets. Admisson is by invitation to Friends of the Berkshire Music Center.

Other events announced by the Center for this week, open to the Friends, are:

Today and next Sunday, 10:30 a. m., Department II Chamber Music; Tuesday, 4:30, Department V Small Choir; Wednesday, 4:30, Department V Orchestra; Friday, 8:15, Department II Orchestra.

Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in a Berkshire Festival Bach program next Sunday afternoon at 3:30 and a Mozart program on Tuesday night, July 20, at 8:15. These will be repeated, respectively, on Tuesday night, July 27, and Sunday afternoon, July 25.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 11 1948

Tanglewood Has Concert Opener

The 1948 Berkshire Festival gets under way this afternoon when Serge Koussevitsky, music director of the Boston Symphony Orchestra, conducts the first of four Bach-Mozart concerts in the Theatre-Concert Hall at Tanglewood, Mass.

The programs of this season's Festival will offer thirty-six works, coming to our own day with the first performance in America on Aug. 7 of Vaughan Williams' new Sixth Symphony.

Other contemporary composers as well as the classic and early romantic composers are well represented. Those with more than one work programmed are Bach, Mozart, Beethoven, Brahms, Tchaikovsky, Stravinsky, and Prokofieff.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER
JUL 11 1948

. . . . Fabien Sevitsky will conduct two performances of "Carmen" as the concluding events of the Indianapolis symphony summer season. . . .

This Clipping From
TULSA, OKLA.
WORLD
JUL 11 1948

Soloists Named By Koussevitzky

Eight singers, all of them American-born and trained, will appear as soloists at the Berkshire festival this Summer, it is announced by Serge Koussevitzky, director of the Boston Symphony orchestra. They are Ellabelle Davis, Ellen Faull and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprano; David Lloyd, tenor, and James Pease, bass-baritone.

Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, 'cellist, and Seymour Lipkin, winner of this year's Rachmaninoff piano award.

An interesting feature of the festival will be two series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The six Bartok quartets will be played by the Juillard String Quartet on two Saturday evenings, July 10 and 17. The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of the Elizabeth Sprague Collidge Foundation.

This Clipping From
TULSA, OKLA.
WORLD
JUL 11 1948

Forgotten Rossini Opera to Be Given

NEW YORK (U.P.)—A Rossini work, forgotten for more than 100 years, will be this Summer's operatic production at the Berkshire Festival in Massachusetts. The opera will be given in English under the title of "The Turk in Italy." The revised text is by Boris Goldovsky, head of the opera department of the music center.

The score was re-assembled from a manuscript copy found in Palermo, Italy, and from parts in the Boston public library and the Widener Library at Harvard.

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This Clipping From

DAVENPORT, IOWA DEMOCRAT & LEADER

JUL 11 1948

EIGHT singers, all of the American born and trained, will appear at the Berkshire musical festival of Boston Symphony orchestra at Tanglewood, Mass., this summer, according to Sergei Koussevitsky, music director. Altho young artists make up the entire list, all but one of them has sung previously with the Boston symphony. The single newcomer to the Berkshire festival is Nan Merriman, mezzo soprano, who will be soloist on Sunday afternoon August 1st, in the Mahler Symphony No. 2, "Resurrection" with Leonard Bernstein conducting. This is of interest in Davenport for Miss Merriman will be one of the soloists with the Tri-City symphony in the coming season and being selected by Mr. Koussevitsky is a tribute to her artistic ability. Ellabelle Davis, soprano, who sang in the Mahler symphony in Boston last February will also appear at Tanglewood. The large chorus, which the work calls for, will be that of the Berkshire music center.

This Clipping From
PORTLAND, ORE.
JOURNAL

JUL 11 1948

Berkshire Music Festival Starts Today in East

The 1948 Berkshire festival starts today at Tanglewood, Lenox, Mass., and is of particular interest to musicians and students of the entire country. As the opening eventSerge Koussevitzky will conduct the Boston Symphony in the first of four Bach-Mozart concerts in the theatre-concert hall.

* * *

A NUMBER of Portland and Oregon musicians have attended the famous festival in recent years and a young Oregon soprano, Frances Yeend, sang there last season in an operatic production.

This season's programs will offer 36 works inclusive in scope and coming down to our own day with the first American performance August 7 of Vaughan Williams' new Sixth symphony.

This Clipping From
PHILADELPHIA, PA.
BULLETIN

JUL 11 1948

Recognition for Three at the Berkshire Music Center

WORD comes from Tanglewood, Mass., home of the Berkshire Music Center, that three women from suburban Philadelphia have been appointed to the national committee of 61 sponsors of the Society of Friends of the Center. They are Mrs. Clarence A. Warden, of "Faraway Farm," Haverford, hostess at the annual garden opera presented by students from the Academy of Vocal Arts, Miss Gertrude Sumner Ely and Mrs. Walter C. Janney, both of Bryn Mawr. All are active in Philadelphia's music circles.

Eight hundred invited guests and friends of Berkshire joined the students, faculty and staff at tea in the gardens, after the sixth opening of the Center. At the opening, Dr. Serge Koussevitzky, founder and director, spoke of the artist who must guard against dangers of "his own inner lack of moral fortitude." He described his ideal as "the artist-man" who would "not submit to circumstances or to passing whims of society, but who would conquer circumstances and guide society, not with self-satisfaction but with self-confidence born of a full consciousness and acceptance of his mission and task."

Dr. Lewis Perry, chairman of the Friends of the Center, who represented the trustees of the Boston Symphony Orchestra, and Aaron Copland, assistant director of the school, were also speakers at the opening day.

This Clipping From
ROANOKE, VA.
TIMES

JUL 11 1948

EIGHT SINGERS, all of them American-born and trained, will appear as soloists at the Berkshire festival this summer, it is announced by Serge Koussevitsky, director of the Boston Symphony Orchestra. They are Ellabelle Davis, Ellen Faull and Francis Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprano; David Lloyd, tenor, and James Pease, bass baritone.

Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, 'cellist, and Seymour Lipkin, winner of this year's Rachmaninoff piano award.

An interesting feature of the festival will be two series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The six Bartok quartets will be played by the Juilliard String Quartet on two Saturday evenings, July 10 and 17. The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of the Elizabeth Sprague Coolidge Foundation.

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ing in preparation for full-time Christian occupations.

The group of 31 singers, under the direction of Rev. H. E. K. Whitney, has been honored by three Presidents of the United States. The young men have sung at two world's fairs, national conventions, and in some of the largest churches in the United States and Canada.

Dick will return to Worcester on Aug. 15 and will resume his studies as a sophomore at St. Peter's High School. His soprano voice is well-known here. He has been heard many times at civic and club functions and has made several appearances on WTAG's Happiness Unlimited program during the past four years.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER

JUL 11 1948

OTHER SOLOISTS

. . . who will appear at the Berkshire festival include Frances Yeend, Ellen Faull, sopranos, Eunice Alberts and Carol Brice, contraltos, David Lloyd, tenor and James Pease, bass baritone. Miss Brice, Mr. Lloyd and Mr. Pease will sing in Stravinsky's "Pedipus" with full orchestra and chorus and Wesley Addy, narrator on Thursday evening August 5th.

Springfield Repub.

Three Major Works Presented In First of Schubert Series

By VICTOR PRAHL

With three concerts at Tanglewood during the past week, the opening dance program at Jacob's Pillow, and the concert at the Cummington School of the Arts this afternoon, the summer concert season is again upon us.

Tanglewood has never looked more beautiful than it did in the late afternoon sunlight last Wednesday, with the lawns, gardens and hedges lush from the rain, and freshly cut. Clearing up the entrance is a spacious new modern shelter and waiting room made entirely of glass with the exception of the floor and roof, with an adjoining building housing the new music shop. So the stage is set afresh for another season.

First of Series

The opening concert on Wednesday night was the first in a series of four, devoted to the works of Franz Schubert, presented to the school under the patronage of Elizabeth Sprague Coolidge. The program consisted of three major works, and the performers were Carleton Sprague Smith, flute; Suzanne Bloch, guitar; Paul Doktor, viola; Sidney Edwards, cello; Ralph Herbert, baritone, and Erich Itor Kahn, piano.

Schubert's quartet for flute, guitar, viola and cella is a musical curiosity with a strang histoy. It was discovered, yellowed with age, in an attic 30 years ago, and was not published until 1926, nearly 100 years after the composer's death. In five movements, it is full of sweetness and charm. There is a quaint "Zingara," and the master's hand was evident in the final "Temo con Variazoni." It was a finished performance on the part of all four players, and if the balance was a little uneven it was due to the instruments rather than the performers.

The melodic content, for the most part, fell to the flute and Mr. Smith delivered it with a fine musicality and a robust tone. This was probably the debut of the lowly guitar in this dignified setting but under Miss Bloch's skillful fingers it became worthy and legitimate, the solo bits tinkling through audibly clear. But at times it was overpowered by the full healthy tone of the flute in spite of the guitar being hitched to a loud speaker. The work had its moments of enchantment and proved to be a worthwhile novelty.

More rewarding musically, however, was the sonata in A minor for piano and arpeggione played by Mr. Kahn and Mr. Doktor. A program note stated that the arpeggione was a six-stringed instrument about the size of a cello, but with a guitar-like body and played with a bow. The work seemed to lend itself perfectly to the viola, for in spite of a few arpeggiated passages it was essentially lyrical in character. Written when the composer was 27 its three movements are full of Schubertian charm, a free flowing melodic continuity, and gentle rhythmical contrast all admirably adapted to the sonata form. It was a sensitive, musicianly performance and both players were recalled enthusiastically several times.

24 Schubert Songs

Singing the 24 songs comprising Schubert's "Winterreise" song cycle is a large order for any singer, particularly an American. Ralph Herbert, baritone, brought a thorough preparation and sincerity of purpose to this task. Without the aid of a wordbook, he sang the songs in understandable German, authoritatively and convincingly. His soft covered tones were expressive in the more intimate phrases and the voice was adequately stentorian in the dramatic passages. But unfortunately there was little between these two extremes of production. There was lack of an even, steady, normal singing tone essential to songs of a sustained lyric character such as "Der Lindenbaum," "Wasserfluth" and "Auf dem Flusse." Mr. Kahn's accompaniments too, neat and efficient as they were, seemed hard and external at times, lacking the requisite warmth.

The three remaining concerts devoted to the works of Franz Schubert on successive Wednesday will be given by the Albeneri Trio, the Boston String Quartet and the Boston Conservatory String Quartet.

KEITH MEMORIAL

Jul 11

MUSICIANS

Boston Globe

Bach, Mozart Programs Begin Berkshire Festival Next Week at Tanglewood

The 1948 Berkshire Festival gets underway next Sunday afternoon, July 18, when Serge Koussevitzky, music director of the Boston Symphony Orchestra, conducts the first of four Bach-Mozart concerts in the Theatre-Concert Hall at Tanglewood between Stockbridge and Lenox.

The first concert is devoted to Bach and will offer the Brandenburg Concerto No. 3 in G major; the Cantata No. 65, "Sie werden aus Saba Alle kommen" with tenor, bass, and chorus prepared by Hugh Ross; the Concertos in D minor and C major for three pianos and strings with Lukas Foss, Ralph Berkowitz, and Bernard Zighera, pianists; and the Suite No. 2 in B minor for Flute and Strings with Georges Laurent as flutist. This program will be repeated Tuesday evening, July 27.

The Mozart concert, Tuesday evening, July 20, will be repeated the following Sunday afternoon, July 25, and will include Symphony in C major (K. 338); Serenade, "Nacht Musique" for Winds (K. 388); the Piano Concerto in G major (K. 453), with Lukas Foss as soloist, and the Symphony in E-flat major (K. 543.)

This season's first concert by the full Boston Symphony Orchestra in the Music Shed will be Thursday evening, July 29, at 8:15. The program will include the Bach Suite in D major No. 3, Hindemith's "Mathis der Maler," and the Beethoven Symphony in C minor, No. 5.

The programs of this season's Festival will offer 36 works, coming down to our own day with the first performance in America, on Aug. 7, of Vaughan Williams' new Sixth Symphony. Other contemporary composers as well as the classic and early romantic composers are well represented.

This Clipping From
LOS ANGELES, CAL.
TIMES
JUL 11 1948

Rudolf Firkusny will give the premiere of a new piano concerto by Howard Hanson with the Boston Symphony Orchestra next season.

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 11 1948

Music

TANGLEWOOD SOLOISTS NAMED

By RAYMOND MORIN

Eight singers, all of them American born and trained, will appear as soloists at the Berkshire Festival this Summer, Serge Koussevitzky, music director of the Boston Symphony Orchestra, has announced.

Although young artists make up the entire list, all but one of them has sung before with the Boston Symphony and all but two have sung in Worcester.

Newcomer to the orchestra is Nan Merriman, mezzo-soprano, who will sing Sunday afternoon, Aug. 1, in the Mahler "Symphony No. 2 ("Resurrection"), Leonard Bernstein. Miss Merriman was heard here with the Boston "Pops" Orchestra under Arthur Fiedler in a Norton Co. concert.

Addy to Narrate

Those who still have to sing to Worcester audiences are Ellen Faull, soprano, and Carol Brice, contralto. Others, listing some of their Worcester engagements, are: Ellabelle Davis, soprano (Woman's Club concert); Frances Yeend, soprano ("The Messiah"); Eunice Alberts, contralto ("The Marriage of Figaro"—Fine Arts Course); David Lloyd, tenor (Norton Co. concert); and James Pease, bass-baritone (Worcester Festival and Norton Co. concert).

Wesley Addy, who has appeared in the Shakespearean productions of Maurice Evans and with Katharine Cornell in "Antigone," will be the narrator in Stravinsky's "Oedipus" with the full orchestra, soloists and chorus on Thursday evening, Aug. 5, Dr. Koussevitzky conducting.

The singers are Miss Brice, Mr. Lloyd, and Mr. Pease. The trio and Mr. Addy made a profound impression when Dr. Koussevitzky led Stravinsky's version of the Greek tragedy at two performances in Symphony Hall, last March.

Instrumental Soloists

Instrumental soloists for the Festival are Isaac Stern, violinist; Gregor Piatigorsky, 'cellist (both have appeared in our Civic Music series); and Seymour Lipkin, pianist.

On Saturday evening, July 31, Mr. Stern will repeat, again under Koussevitzky's baton, the Prokofieff "Concerto No. 1," which he played at his first appearance with the orchestra last March. Piatigorsky, who has been soloist with the Boston Symphony on 25 previous occasions, will be heard in Richard Strauss' tone poem "Don Quixote," on Aug. 7, Koussevitzky conducting.

Seymour Lipkin's performance of the "Piano Concerto No. 1" under Koussevitzky at the all-Tchaikovsky concert Tuesday evening, Aug. 10, will be both his Boston Symphony and Tanglewood debuts. The 20-year-old Detroit pianist is this year's winner of the Rachmaninoff Fund Award.

Mrs. Chandler Bullock, 41 Sever street, has been re-ap-

DICK BUTLER

of 61 sponsors for the Society of Friends of the Berkshire Music Center at Tanglewood.

Announcing a membership of 1500, Dr. Lewis Perry, chairman, invited others to join the Friends by contributing to the support of the Boston Symphony Orchestra's Summer school. Enrollment entitles a member to attend not only concerts by the students, but the chamber music recitals that will be the gifts of Mrs. Elizabeth Sprague Coolidge and the Juilliard School of Music.

A Worcester boy soprano is making good in a two-months tour of the Pacific Coast. Dick Butler, 14-year-old son of Mr. and Mrs. J. George Butler, 591 Cambridge street, is appearing as soloist with the Whitney Boy Singers of California.

An article in the Los Angeles press describes the choir as having been in continuous existence for 32 years with a changing membership that has included altogether more than 20,000 boys. The two soloists are Dick Butler and Jack Crawford, trumpet soloist with the All-Southern California High School Orchestra.

The proceeds from this tour will be contributed to a Scholarship Fund to be used for worthy students who are study-

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This Clipping From
MILWAUKEE, WIS.
JOURNAL
JUL [illegible] 1948

The "Little Red House," Nathaniel Hawthorne's home at Lenox, Mass., which was destroyed by fire in 1890, has been reconstructed authentically by the National Federation of Music Clubs. It will be a practice studio for the Berkshire music center of the Boston Symphony orchestra, which holds the annual Tanglewood music festival there. The dedication will be July 24.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 11 1948

Berkshire Festival Opens July 18; First of Bach-Mozart Programs

THE 1948 BERKSHIRE FESTIVAL will get under way Sunday afternoon, July 18, when Serge Koussevitsky, music director of the Boston Symphony Orchestra, conducts the first of four Bach-Mozart concerts in the Theater-Concert Hall in Tanglewood between Stockbridge and Lenox, Mass. The first concert of the festival is devoted to the works of Bach and will offer the Brandenburg Concerto No. 3 in G major for Strings; the Cantata No. 65 "Sie werden aus Saba Alle knommen" with tenor, bass and chorus conducted by Hugh Ross; the Concertos in D minor and C major for three pianos and strings with Lukas Foss, Ralph Berkowitz and Bernard Zighera, pianists, and the Suite No. 2 in B minor for flute and strings with Georges Laurent, flutist. This program will be repeated as the last of the Bach-Mozart series on Tuesday night, July 27.

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This Clipping From
NEW YORK, N. Y.
TIMES
JUL 11 1948

THE WORLD OF MUSIC: REVIVA

Metropolitan Also Considering Boccanegra' for Leonard Warre

By ROSS PARMENTER

NEGOTIATIONS between the Metropolitan Opera and the unions of its employes are not yet completed, but plans are being made for next season nevertheless. One is a revival of Verdi's "Falstaff," which was last heard during the 1943-44 season in an English version conducted by Sir Thomas Beecham. The scenery is being refurbished at the opera house during the summer and it is expected that Leonard Warren will have the title role. In recent years Lawrence Tibbett has been the Metropolitan's Falstaff, for the opera was revived for him in 1938 and he sang most of the performances under Sir Thomas, though Mr. Warren did assume the role once during that season.

Another famous Tibbett part, the title role of Verdi's "Simon Boccanegra," is being considered for Mr. Warren. He has not been heard in it here, for when the opera has been given at the Metropolitan he has had the subsidiary baritone role of Paolo Albiani. This opera, composed in 1857, was not so much revived for Mr. Tibbett as dug up. It had never been performed in this country before he first appeared in it in 1932. It proved far from dead, though, and received fourteen performances in five seasons. It was last given in 1940.

SEASHORE: "Let it never be said that all good music goes to the mountains for the summer." With this flourish, Nathan Hoffman, president of the Ventnor City League, announced a series of five chamber music concerts had been arranged in August to be given 600 feet out in the ocean on the end of the Ventnor Pier on the New Jersey coast. It is Ventnor's first venture of the sort and business and professional men are sponsoring it. It gives the seashore two up in the current batch of releases about summer music, for the Musical Arts Society of La Jolla, Calif., has also sent in the programs of its seventh season. It includes a concert each by the Roth and American Art Quartets and three concerts by a chamber orchestra conducted by Nikolai Sokoloff. The sole fresh news of mountain music of the week is a series of four Asheville Summer Pop Concerts, opening tomorrow night, under the direction of James Christian Pfohl in the "mountain metropolis" of Asheville, N. C.

INDUCEMENT: As part of the deal to drum up trade for 5:30 Sunday afternoon concerts at Carnegie Hall, recitalists are being offered broadcasts of the first half hour of their programs. The plan has been worked out by Kenneth Klein, who is interested in getting customers, and the radio station, WQXR, which is interested in getting the recitals as a program feature.

The broadcast angle offers artists a chance to be heard by more than those seated in the hall. The title, Carnegie Hall Twilight Concerts, has been chosen, and there will be an effort to confine them to recitalists who have shown their quality, but have not yet climbed into the big-time.

VISIT: Ellabelle Davis, American soprano, visited Joseph Marx while she was singing in Vienna. She reports she found the 66-year-old composer still active. His apartment, she said, was crowded with musical memorabilia of a bygone day, but he has continued writing Lieder. She spent several hours with him going over songs that have not yet been heard in this country.

She also reports that the Bishop of Odense in Denmark gave permission for a concert in the cathedral there when it was found the concert hall was too small for those who wanted to hear her. He insisted on a completely religious program, though, with no applause. She sang arias by Bach and Handel, Negro spirituals and Lukas Foss's "Song of Songs," all to organ accompaniment. The audience abided by the order not to clap, but it gave the singer an ovation afterward in the square.

FIGURES: Last year's annual report of the Philadelphia Orchestra made two claims: that it had beaten all other orchestras in the sale of gramophone records with a total of 3,000,000; and that its 1945-46 season had set a record for paying customers with a total of 416,885. Then in September the Boston Symphony countered with the claim that 800,000 had attended its concerts the previous year. Now the Philadelphia Orchestra comes forward again. It hasn't passed the Boston attendance mark, but it has beaten both its own previous marks. The report claims 4,000,000 records sold and an attendance of 562,435 at 174 concerts at home and on

But this still doesn't meet expenses. The report lists a deficit of $89,000.

HOME: The Utah Symphony Orchestra has been offered a "campus home" by the University of Utah in Salt Lake City. The arrangement is expected to benefit both the college and the musicians, for the university will provide rehearsal facilities, and orchestra members, in turn, will be available to give instruction to students. It is hoped, too, that an artists-in-residence plan can be worked out. Dr. A. Ray Olpin, president of the university, said he was moved to make the offer by the success of other orchestra-university arrangements, such as the one at the University of Minnesota. Maurice Abravanel, the conductor, favors the plan and the symphony's board of directors is expected to approve it next month.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
12 1948

6—The Berkshire Evening Eagle

Music July 12

Wild Acclaim Given Quartet At Tanglewood

By JAY C. ROSENFELD

The Juilliard String Quartet played three quartets of Bela Bartok Saturday evening in the theatre-concert hall at Tanglewood through the generosity of the Juilliard School. They will play the remaining three next Saturday evening.

The four young men who comprise the quartet are Robert Mann, first violin, who, incidentally, was a student on South Mountain in the summer of 1939; Robert Koff, second violin; Raphael Hillyer, viola; and Arthur Winograd, cello. They play with a unanimity of spirit and understanding, quite apart from their precision, and a matching of tone quality which is truly exceptional.

The whole evening was remarkable. First of all, the program arrangement was of masterly astuteness. Of Bartok's six quartets, they chose the third, second and fifth, in that order. Anyone missing any part of the evening could not have enjoyed it so much as those who were present from beginning to end. Coming in late or leaving early would have deprived one of an essential part of the picture. Poor Bartok suffers, strange to say, when a single choice of his takes its place in an ordinary program chosen from all the literature. He must there seem like a musical heathen whereas, if one hears nothing but his music all evening, it takes shape, and, in such uniquely capable hands, becomes deeply absorbing.

It was extremely wise to have played the third to open the concert. This was the weirdest of all the evening. It is dated 1927. Bartok was 46 then, and had begun to write with complete disregard for anything but his own whims and inclinations. His second quartet, which followed, and which is dated a decade earlier, still shows links with the advanced musical thought of that day. There are chords, particularly, and progressions which are derivative and even orthodox, and when he broke rules, we at least recognized which

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Tanglewood

Tomorrow at 4.30

Concert by small choir in chamber music hall.

350 at Concert

The first chamber music concert of the season by students of the Berkshire Music Center was heard yesterday morning in the chamber music hall and on the lawn surrounding it by an audience of 350.

Copland Leads Discussion

Students of composition played their own works last evening. A discussion, led by Aaron Copland, composer and assistant director of the center, followed the recital.

This Clipping From
NEW YORK, N. Y.
STAR
JUL 11 1948

Berkshire Festival to Open With Bach-Mozart Concerts

The 1948 Berkshire Festival gets under way next Sunday afternoon, July 18, when Serge Koussevitzky, music director of the Boston Symphony Orchestra, conducts the first of four Bach-Mozart concerts in the Theater-Concert Hall at Tanglewood, Lenox, Mass.

The first concert of the Festival is devoted to the music of Bach and consists of the Brandenburg Concerto No. 3 in G major; the Cantata No. 65, *Sie werden aus Saba Alle kommen,* with tenor, bass and chorus conducted by Hugh Ross; the Concertos in D minor and C major for Three Pianos and Strings, with Lukas Foss, Ralph Berkowitz and Bernard Zighera, pianists; and the Suite No. 2 in B minor for Flute and Strings, with Georges Laurent, flutist. This program will be repeated as the last of the Bach-Mozart series on Tuesday evening, July 27.

The all-Mozart concert on Tuesday evening, July 20, to be repeated the following Sunday afternoon, July 25, will include the Symphony in C major, K. 338; the Serenade for Winds (*Nacht Musique*), K. 388; the Piano Concerto in G major, K. 453, with Lukas Foss as soloist, and the Symphony in E-flat major, K. 543.

With the Bach-Mozart series Dr. Koussevitzky continues an agreeable custom which arose from necessity when he began, during the war, to perform music of these masters requiring an orchestra of only chamber proportions.

This Summer's first concert by the full Boston Symphony in the Music Shed at Tanglewood will take place on Thursday evening, July 29, at 8:15. The program will include the Bach Suite in D major No. 3, Hindemith's *Mathis der Maler* and Beethoven's Fifth Symphony. The series will continue through Aug. 15, with the first performance in America of Vaughan Williams' new Sixth Symphony scheduled for Saturday evening, Aug. 7. Other contemporary composers as well as the classic and early romantic composers are well represented on the other Festival programs.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 12 1948

COTTAGE WILL BE DEDICATED AT TANGLEWOOD

Elaborate Two-Day Program To Mark Restoration of Hawthorne House

With an elaborate two-day program, including a concert by Serge Koussevitzky and the student orchestra at the Berkshire Music Center, the National Federation of Music Clubs will dedicate the Hawthorne Cottage, which it has restored at Tanglewood between Stockbridge and Lenox, Friday and Saturday, July 23 and 24.

Program Arranged

Manning Hawthorne, oldest grandson of the novelist to bear the name, and Henry Wadsworth Longfellow Dana, great-grandson of the poet, will speak at the dedication ceremonies on Saturday at 2 p. m. Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs, and chairman of the committee for restoration of the house where Nathaniel Hawthorne lived in 1850 and 1851, will formally present the cottage to the Berkshire Music Center. Dr. Koussevitzky, director of the school, will accept. Mrs. Royden J. Keith of Chicago, national president of the Federation, will speak.

Rose Hawthorne was born in the little red house as were two of the author's "brain children," "The Wonder Book" and "The House of the Seven Gables." Herman Melville was a frequent visitor as was the fabulous Fanny Kemble. The cottage now houses three studios including Dr. Koussevitzky's class in advanced orchestral conducting.

The first day's program will begin with a meeting of the New England district of the National Federation of Music Clubs, Mrs. Russell Taylor Hatch of Melrose, presiding. Robert Shaw, who heads the chorus faculty at Berkshire Music Center and will be guest conductor of the Festival concert on Aug. 14, will speak at the luncheon at Curtis Hotel, Lenox. David Laurent, baritone, first winner of the Anne M. Gannett Fund Scholarship, will sing. At a youth forum in the afternoon Gay Tapley of Portland, Me., American delegate to the International Congress of Jeunesses Musicales in Luxembourg in May, will speak.

Miss Addison To Sing

The student concert, which Dr. Koussevitzky will conduct Friday evening in the Music Shed, will have as soloist Adele Addison, soprano, of Springfield, a student at the Center for the past two summers and New England district winner of the 1947 Paul Lavalle scholarship.

Before the dedication proper there will be a picnic luncheon on the grounds and immediately following the ceremony a concert of chamber music in the Chamber Music Hall. Soloists will be LuCretia Ferre, soprano; Martha Dutler, contralto; and Robert Allen, 'cellist, winners of Federation scholarships to Tanglewood. Saturday evening at the Lenox Library Paula Lenchner, dramatic soprano, Metropolitan Opera Association, and winner of the Federation's 1945 young artist contest, will appear in recital. Joan Brainerd, lyric soprano, the 1947 winner, will be soloist Sunday morning at 10.30 at a recital in the Chamber Music Hall.

Most of the visitors for the dedication will stay for the Mozart concert, which Dr. Koussevitzky will conduct Sunday afternoon in the Theater-Concert Hall. The first concert by the full Boston Symphony in the Music Shed will be Thursday evening, July 29.

This Clipping From
CLAREMONT, N. H.
EAGLE

Gigantic Benefit Aug. 3 To Help Needy European Musicians

Cornelia Skinner, Maurice Evans in Tanglewood Event

To help needy musicians in Europe, the Boston Symphony Orchestra and the Berkshire Music Center will stage a mammoth four-hour benefit, including a concert conducted by Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner. Tanglewood will be "on parade" for the first time since 1941 on Tuesday evening, Aug. 3.

Beginning at 6, there will be simultaneous performances in their various buildings by all departments of the school, including orchestra, chorus, opera and chamber music. A "manifestation," Dr. Koussevitzky's title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 in the Music Shed. Miss Skinner and Mr. Evans will appear in Shakespearean excerpts and two speakers, to be announced, will make the plea "inaugurating nation-wide assistance from the New World to the creative artists of the Old World."

The program of the grand concert at 9.15, in which Dr. Koussevitzky will conduct the full Boston Symphony Orchestra, will include Beethoven's "Leonore" Overture, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group to show the history of the waltz — "Voices of Spring," by Johann Strauss; "Valse Triste," by Sibelius; and ending with "La Valse", of Ravel.

To carry out the "Tanglewood on Parade" idea there will be a procession of the 462 students of the Berkshire Music Center, with banners for each department. The hour from 7 to 8 will be for supper, with patrons invited to bring picnic baskets and to use the buffet and new refreshment booths on the Tanglewood grounds.

Reserved seat holders will be invited to the added attraction of a performance of Menotti's "The Telephone" and scenes from other operas at 4 in the garden.

A local committee includes Mrs. Koussevitzky; Albert Spalding, Great Barrington; Mrs. Zay Jeffries, Mrs. George W. Edman and Alan J. Blau, all of Pittsfield; Mrs. C. D. Jackson, Miss Kathleen Channing and Frederic J. DeVeau, Lenox; Mrs. James S. Deely, Stockbridge; Mrs. Bruce Crane, Dalton; Mrs. Charles E. Fox, West Stockbridge; and Mrs. Maurice Firuski, Salisbury, Conn.

Tickets for reserved seats and general admission will be on sale within a few days at Tanglewood and Wood Brothers.

Albert Spalding, Frederic J. DeVeau, Alan J. Blau, Mrs. Maurice Firuski, Mrs. James S. Deely, Miss Kathleen Channing, Mrs. Bruce Crane, Mrs. George W. Edman, Mrs. Charles E. Fox and Mrs. Serge Koussevitzky, who comprise the Berkshire committee on the Tanglewood benefit Aug. 3, talk things over at the group's first meeting.

Eagle Jul 13

FESTIVAL SOLOIST: James Pease, bass-baritone, will be appearing at the Berkshire Festival for the fourth consecutive season at the Bach concert by members of the Boston Symphony Orchestra in the Theatre-Concert Hall at Tanglewood Sunday afternoon. He will be heard in the cantata "Sie Werden aus Saba Alle kommen." The program will be repeated Tuesday evening, July 27. Mr. Pease will also be soloist in Stravinsky's "Oedipus Rex" Thursday evening, Aug. 5, and the Brahms "Requiem" Saturday evening, Aug. 14.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 12 1948

Concert to Benefit European Musicians

For the help of needy musicians n Europe, the Boston Symphony Orchestra and the Berkshire Music Center will stage a mammoth our-hour benefit, including a concert by the orchestra under Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday evening, Aug. 3, at Tanglewood, Lenox, Mass.

Under the general designation of "Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music -Center—orchestral, choral, operatic and chamber music.

* * *

THE MANIFESTATION, Dr. Koussevitzky's significant title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 p. m. in the Music Shed. Miss Skinner and Mr. Evans will each appear in Shakespearean excerpts.

Two speakers yet to be announced will make the plea "inaugurating nationwide assistance from the New World to the creative artists of the Old World."

The concert in which Dr. Koussevitzky will conduct will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group to show the history of the waltz—"Voices of Spring" by Johann Strauss, "Valse Trieste" by Sibelius, and ending with "La Valse" of Ravel.

* * *

FESTIVITIES WILL begin at 6 p. m. To carry out the "Tanglewood on Parade" idea there will literally be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, the hour from 7 to 8 p. m. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood.

Tickets admitting to all events beginning at 6 p. m. are priced at $2.50. Patrons subscribing for reserved seats at $4 and box seats at $5 will be invited to a special added attraction, a performance at 4 p. m. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 12 1948

Benefit at Tanglewood To Aid Needy Musicians

The Boston Symphony Orchestra and the Berkshire Music Center have announced a four-hour benefit program to be held at Tanglewood, Lenox, Mass., on Tuesday, Aug. 3, for the aid of needy musicians in Europe.

The principal event, at 8 p. m. in the Tanglewood Music Shed, will include Shakespearian excerpts presented by Cornelia Otis Skinner and Maurice Evans, and a concert by the Boston Symphony under Serge Koussevitzky's direction. The program for the concert includes Beethoven's third "Leonore" overture, Serge Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator; Johann Strauss's waltz, "Voices of Spring"; Sibelius's "Valse Triste" and Ravel's "La Valse." Two speakers on the purpose of the benefit will be announced later.

The first part of the benefit, "Tanglewood on Parade," will begin at 6 p. m. with a procession of the Berkshire Music Center's 462 students; demonstrations of the activities of the center's various departments will follow. The hour between 7 and 8 o'clock will be devoted to supper; patrons may bring picnic baskets or use the buffet and refreshment booths on the grounds. There will also be a performance of Gian-Carlo Menotti's "The Telephone" and scenes from other operas at 4 o'clock in the gardens, open to the purchasers of reserved or box seats for this benefit.

Gigantic Benefit Aug. 3 To Help Needy European Musicians

Cornelia Skinner, Maurice Evans in Tanglewood Event

To help needy musicians in Europe, the Boston Symphony Orchestra and the Berkshire Music Center will stage a mammoth four-hour benefit, including a concert conducted by Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner. Tanglewood will be "on parade" for the first time since 1941 on Tuesday evening, Aug. 3.

Beginning at 6, there will be simultaneous performances in their various buildings by all departments of the school, including orchestra, chorus, opera and chamber music. A "manifestation," Dr. Koussevitzky's title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 in the Music Shed. Miss Skinner and Mr. Evans will appear in Shakespearean excerpts and two speakers, to be announced, will make the plea "inaugurating nation-wide assistance from the New World to the creative artists of the Old World."

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Tickets for reserved seats and general admission will be on sale within a few days at Tanglewood and Wood Brothers.

Albert Spalding, Frederic J. DeVeau, Alan J. Blau, Mrs. Maurice Firuski, Mrs. James S. Deely, Miss Kathleen Channing, Mrs. Bruce Crane, Mrs. George W. Edman, Mrs. Charles E. Fox and Mrs. Serge Koussevitzky, who comprise the Berkshire committee on the Tanglewood benefit Aug. 3, talk things over at the group's first meeting.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 13 1948

Public Events

Tonight

8.45—Berkshire Playhouse production of Booth Tarkington's comedy, "The Intimate Stranger."

Tomorrow

11 AM-5 PM—Free television of Democratic National Convention. Berkshire Museum.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 13 1948

Summer Means Music To 2 Mooney Children

KATHRYN LENORE MOONEY

Kathryn Lenore Mooney, daughter of Mr. and Mrs. John M. Mooney, 281 Manning Blvd., is one of 15 soprano students at the Berkshire Music Center, Tanglewood, to be chosen for the "little chorus," which is under direction of Robert Shaw.

Miss Mooney was graduated from Albany High School in 1942, the Crane School of Music, Potsdam, in 1945, and is now supervisor of music at Red Creek, Wayne County.

At Tanglewood, which Miss Mooney describes as "the music center of the nation," she is one of a class of 460 from 42 states and 15 countries. She also is studying violin with the orchestra.

"As far as the outside world goes, it might as well not exist," she says, "for we read, talk, breathe and sleep music."

She describes the opening day convocation as one of the great thrills of her life, when she met Milhaud, Copland, Bernstein, Berger, Fennell, Ross, Shaw, Piatigorsky and other famous faculty members and heard Dr. Serge Koussevitzky give an inspiring talk.

Miss Mooney is not the only member of her family engaged in intensive summer musical studies. Her brother, Robert Daniel Mooney, a junior at Albany High School, where he has created something of a stir as a drummer with the orchestra, is at the State Music Center at Otter Lake, majoring in piano but not forgetting his tympani. He has appeared in piano recital, but in another week or so he will be called up for that legendary recital that really happens, a tympani solo.

Lenore and Dan are daughter and son of the chief of the Gannett News Service and legislative correspondent of The Knickerbocker News.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 13 1948

Tanglewood Lists Schubert Program By Albeneri Trio

The Albeneri Trio will give a program of chamber music by Franz Schubert in the Theater-Concert Hall at Tanglewood Wednesday evening at 8:15.

The recital is the second in the Schubert cycle of chamber music given by Mrs. Elizabeth Sprague Coolidge on the four Wednesday evenings of July.

The program will include the Trios in B-flat major and E-flat major, Op. 99 and 100, and the Sonata in A major for violin and piano, Op. 162. The artists of the Albeneri Trio are Erich Itor Kahn, pianist; Giorgio Ciompi, violinist, and Benar Heifetz, 'cellist.

The Berkshire Festival proper begins next Sunday afternoon with the first of the Bach-Mozart series conducted by Serge Koussevitzky in the Theater-Concert Hall. The first concert in the Music Shed by the full Boston Symphony Orchestra under Dr. Koussevitzky will be on Thursday evening, July 29.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 12 1948

'Tanglewood On Parade' To Be Mammoth Benefit

Maurice Evans, Cornelia Otis Skinner to Appear On Widely Varied Program August 3 to Help Needy Musicians in Europe

For the help of needy musicians in Europe, the Boston Symphony Orchestra and the Berkshire Music Center will stage a mamoth four-hour benefit, including a concert by the orchestra under Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday evening, August 3, at Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestral, choral, operatic and chamber music.

The manifestation, Dr. Koussevitzky's significant title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 p.m. in the Music Shed. Miss Skinner and Mr. Evans will each appear in Shakespearean excerpts. The actress has just completed two seasons, including a nation-wide tour, in "Lady Windermere's Fan". Mr. Evans is producer and star of "Man and Superman", which ran all last season in New York, the longest run yet achieved by a Shaw play, and soon will embark on a transcontinental tour with the comedy which will continue throughout this season. Two speakers yet to be announced will make the plea "inaugurating nation-wide assistance from the New World to the creative artists of the Old World".

Musical Program

The grand concert in which Dr. Koussevitzky will conduct the full Boston Symphony Orchestra will be in the gala spirit of the occasion and will have an especially attractive program. It will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf", with Wesley Addy as narrator, and a group to show the history of the watlz—"Voices of Spring" by Johann Strauss, "Valse Triste" by Sibelius, and ending with "La Valse" of Ravel.

Festivities will begin at 6 p.m. To carry out the "Tanglewood on Parade" idea there will literally be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, the hour from 7 to 8 p.m. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood.

MAURICE EVANS

Tickets admitting to all events beginning at 6 p.m. are priced at $2.50. Patrons subscribing for reserved seats at $4 and box seats at $5 will be invited to a special added attraction, a performance at 4 p.m. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 13 1948

Tanglewood Triumphant

If your enjoyment of music extends beyond enthusiasm for the most famous and familiar compositions, don't fail to look at the marvelous outlay of musical offerings at Tanglewood this summer. The Berkshire Festival opened last week, although the big Boston Symphony concerts in the music shed don't start until July 29. The Festival includes much more than the major concerts, and connoisseurs of music think some of the other recitals and concerts are much more interesting.

For lovers of chamber music there are a flock of concerts, some by students at the Festival school and others by well-known groups sponsored by Mrs. Coolidge. The programs offer music that is not readily available at any other time in this area, either through radio or concert stage.

There are choir concerts and productions of operatic scenes for those who enjoy good singing. These are given by students. In this case, we remind you, the word student does not mean the kind of musician you were when you took piano lessons. Berkshire Music Center students have to have better than average talent to get in, and most of them are either already professionals or on the brink of musical careers.

You can see and hear a student symphony orchestra in the big music shed, conducted by students and their noted teachers, on Friday nights. This is considered one of the biggest musical treats at Tanglewood. Another rare opportunity is that of attending a rehearsal of the Boston Symphony Orchestra on Saturday mornings.

Great music indeed fills the music shed when the Boston Symphony under Koussevitzky or Bernstein or some noted guest conductor plays for the crowds at the big concerts. To most of us these performances are too thrilling to be rivaled by anything else, and the more limited our musical knowledge, the more our devotion to them, because the atmosphere provides as much pleasure as the music. But if we are musical epicures, the side dishes at Tanglewood will hold particular appeal. You can hear the Boston Symphony somewhere else, and you will hear Beethoven and Brahms again and again. The other concerts offer artists and music that you may not have another chance to hear.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

JUL 13 1948

Chinese Pianist to Perform With Boston Symphony

Miss Tung Kwong-Kwong, 21-year-old Chinese pianist from Shanghai, who is living with her family at 50 Hyde street Newton Highlands, will be guest soloist with the Boston Symphony Orchestra for the second time on Wednesday evening in a concert on the Esplanade in Boston.

Miss Tung will play the Grieg Concerto. She played the same selection with the orchestra at the Pops on June 23. Immediately following that concert, Arthur Fiedler, the conductor, engaged her for Wednesday's performance.

The young pianist came to America in March, 1947. She is now studying piano with Artur Schnabel in the winter months, going to New York every two weeks for her lessons. She started styuding at the age of four, under the direction of her mother, Mrs. J. C. Tung, who is herself an accomplished pianist, a graduate of the New England Conservatory of Music, and head of a children's conservatory in Shanghai. Miss Tung then studied with Mario Paci, an Italian artist, and a pupil of Sgambati, who had studied under Listz.

Mrs. Tung and young Kwong-Kwong, with another sister, Ming-Ming, violinist, and two brothers, Shao-Yuen, 'cellist, and Shao-Ling, violinist, make up a musical family. The two sisters and two brothers have appeared in many concerts together around Boston and vicinity. The father, J. C. Tung, principal of the Shanghai Teachers' College plans to join his family in this country shortly.

Kwong-Kwong appeared several times with the Shanghai Philharmonic Orchestra and performed before the China National Assembly just prior to leaving the country for America.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUL 13 1948

Benefit Show Planned Aug. 3 At Tanglewood

Boston Symphony To Join Berkshire Students for Program

TANGLEWOOD, Lenox, Mass., July 13—To aid needy musicians in Europe, the Boston Symphony orchestra and the Berkshire music center will stage a four-hour benefit Tuesday night, Aug. 3, at Tanglewood.

The program will include a concert by the orchestra under Serge Koussevitsky and appearances by Maurice Evans and Cornelia Otis Skinner.

Under the general designation, "Tanglewood on Parade," there will be simultaneous performances in their various buildings by the orchestra, choral, operatic and chamber music departments of the Berkshire music center. At 8 p. m. in the music shed Miss Skinner and Evans will each appear in Shakespearean excerpts. The grand concert will include a group to show the history of the waltz, Prokofiev's "Peter and the Wolf" and Beethoven's "Lenore" Overture No. 3. Festivities will start at 6 with a procession by the 462 students of the music center.

The hour from 7 to 8 will be given over to supper, and patrons have been invited to bring picnic baskets.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 14 1948

Tanglewood Parade Set For Aug. 3

"Tanglewood on Parade," a big four-hour benefit program through which music patrons and musicians of the New World will extend aid to the needy creative artists of the Old World, will be featured at the Berkshire Music Center Tuesday, Aug. 3.

At 4 p. m. in Tanglewood Gardens there will be a special performance of Menotti's "The Telephone" and scenes from other operas. At 6 p. m. the general "parade" program will begin and something of a four-ring musical circus it will be, for there will be simultaneous performances in various buildings by all departments, orchestral, choral, operatic and chamber music. There will be a real parade too, for 462 students of the center will be in the procession with identifying banners.

All who attend are invited by the center to bring along box or basket suppers and the hour from 7 to 8 p. m. will be given over to this purpose. The buffet and refreshment booths will be made available to the basketeers.

At 8 p. m. the "manifestation," as Dr. Serge Koussevitsky, center director, calls it, will begin in the Music Shed. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Internationally known figures in the world of the arts will be present, and two speakers will inaugurate the "assistance plan."

Then Dr. Koussevitsky will conduct the full Boston Symphony Orchestra in Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group of numbers tracing the history of the waltz.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 13 1948

Summer Means Music To 2 Mooney Children

KATHRYN LENORE MOONEY

Kathryn Lenore Mooney, daughter of Mr. and Mrs. John M. Mooney, 281 Manning Blvd., is one of 15 soprano students at the Berkshire Music Center, Tanglewood, to be chosen for the "little chorus," which is under direction of Robert Shaw.

Miss Mooney was graduated from Albany High School in 1942, the Crane School of Music, Potsdam, in 1945, and is now supervisor of music at Red Creek, Wayne County.

At Tanglewood, which Miss Mooney describes as "the music center of the nation," she is one of a class of 460 from 42 states and 15 countries. She also is studying violin with the orchestra.

"As far as the outside world goes, it might as well not exist," she says, "for we read, talk, breathe and sleep music."

She describes the opening day convocation as one of the great thrills of her life, when she met Milhaud, Copland, Bernstein, Berger, Fennell, Ross, Shaw, Piatigorsky and other famous faculty members and heard Dr. Serge Koussevitzky give an inspiring talk.

Miss Mooney is not the only member of her family engaged in intensive summer musical studies. Her brother, Robert Daniel Mooney, a junior at Albany High School, where he has created something of a stir as a drummer with the orchestra, is at the State Music Center at Otter Lake, majoring in piano but not forgetting his tympani. He has appeared in piano recital, but in another week or so he will be called up for that legendary recital that really happens, a tympani solo.

Lenore and Dan are daughter and son of the chief of the Gannett News Service and legislative correspondent of The Knickerbocker News.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 13 1948

Tanglewood Lists Schubert Program By Albeneri Trio

The Albeneri Trio will give a program of chamber music by Franz Schubert in the Theater-Concert Hall at Tanglewood Wednesday evening at 8:15.

The recital is the second in the Schubert cycle of chamber music given by Mrs. Elizabeth Sprague Coolidge on the four Wednesday evenings of July.

The program will include the Trios in B-flat major and E-flat major, Op. 99 and 100, and the Sonata in A major for violin and piano, Op. 162. The artists of the Albeneri Trio are Erich Itor Kahn, pianist; Giorgio Ciompi, violinist, and Benar Heifetz, 'cellist.

The Berkshire Festival proper begins next Sunday afternoon with the first of the Bach-Mozart series conducted by Serge Koussevitzky in the Theater-Concert Hall. The first concert in the Music Shed by the full Boston Symphony Orchestra under Dr. Koussevitzky will be on Thursday evening, July 29.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 12 1948

'Tanglewood On Parade' To Be Mammoth Benefit

Maurice Evans, Cornelia Otis Skinner to Appear On Widely Varied Program August 3 to Help Needy Musicians in Europe

For the help of needy musicians in Europe, the Boston Symphony Orchestra and the Berkshire Music Center will stage a mamoth four-hour benefit, including a concert by the orchestra under Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday evening, August 3, at Tanglewood. "Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestral, choral, operatic and chamber music.

The manifestation, Dr. Koussevitzky's significant title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 p.m. in the Music Shed. Miss Skinner and Mr. Evans will each appear in Shakespearean excerpts. The actress has just completed two seasons, including a nation-wide tour, in "Lady Windermere's Fan". Mr. Evans is producer and star of "Man and Superman", which ran all last season in New York, the longest run yet achieved by a Shaw play, and soon will embark on a transcontinental tour with the comedy which will continue throughout this season. Two speakers yet to be announced will make the plea "inaugurating nation-wide assistance from the New World to the creative artists of the Old World".

Musical Program

The grand concert in which Dr. Koussevitzky will conduct the full Boston Symphony Orchestra will be in the gala spirit of the occasion and will have an especially attractive program. It will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf", with Wesley Addy as narrator, and a group to show the history of the watlz—"Voices of Spring" by Johann Strauss, "Valse Triste" by Sibelius, and ending with "La Valse" of Ravel.

Festivities will begin at 6 p.m. To carry out the "Tanglewood on Parade" idea there will literally be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, the hour from 7 to 8 p.m. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood.

MAURICE EVANS

Tickets admitting to all events beginning at 6 p.m. are priced at $2.50. Patrons subscribing for reserved seats at $4 and box seats at $5 will be invited to a special added attraction, a performance at 4 p.m. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

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TRANSCRIPT TELEGRAM
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For lovers of chamber music there are a flock of concerts, some by students at the Festival school and others by well-known groups sponsored by Mrs. Coolidge. The programs offer music that is not readily available at any other time in this area, either through radio or concert stage.

There are choir concerts and productions of operatic scenes for those who enjoy good singing. These are given by students. In this case, we remind you, the word student does not mean the kind of musician you were when you took piano lessons. Berkshire Music Center students have to have better than average talent to get in, and most of them are either already professionals or on the brink of musical careers.

You can see and hear a student symphony orchestra in the big music shed, conducted by students and their noted teachers, on Friday nights. This is considered one of the biggest musical treats at Tanglewood. Another rare opportunity is that of attending a rehearsal of the Boston Symphony Orchestra on Saturday mornings.

Great music indeed fills the music shed when the Boston Symphony under Koussevitzky or Bernstein or some noted guest conductor plays for the crowds at the big concerts. To most of us these performances are too thrilling to be rivaled by anything else, and the more limited our musical knowledge, the more our devotion to them, because the atmosphere provides as much pleasure as the music. But if we are musical epicures, the side dishes at Tanglewood will hold particular appeal. You can hear the Boston Symphony somewhere else, and you will hear Beethoven and Brahms again and again. The other concerts offer artists and music that you may not have another chance to hear.

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WALTHAM, MASS.
NEWS TRIBUNE
JUL 13 1948

Chinese Pianist to Perform With Boston Symphony

Miss Tung Kwong-Kwong, 21-year-old Chinese pianist from Shanghai, who is living with her family at 50 Hyde street Newton Highlands, will be guest soloist with the Boston Symphony Orchestra for the second time on Wednesday evening in a concert on the Esplanade in Boston.

Miss Tung will play the Grieg Concerto. She played the same selection with the orchestra at the Pops on June 23. Immediately following that concert, Arthur Fiedler, the conductor, engaged her for Wednesday's performance.

The young pianist came to America in March, 1947. She is now studying piano with Artur Schnabel in the winter months, going to New York every two weeks for her lessons. She started styuding at the age of four, under the direction of her mother, Mrs. J. C. Tung, who is herself an accomplished pianist, a graduate of the New England Conservatory of Music, and head of a children's conservatory in Shanghai. Miss Tung then studied with Mario Paci, an Italian artist, and a pupil of Sgambati, who had studied under Listz.

Mrs. Tung and young Kwong-Kwong, with another sister, Ming-Ming, violinist, and two brothers, Shao-Yuen, 'cellist, and Shao-Ling, violinist, make up a musical family. The two sisters and two brothers have appeared in many concerts together around Boston and vicinity. The father, J. C. Tung, principal of the Shanghai Teachers' College plans to join his family in this country shortly.

Kwong-Kwong appeared several times with the Shanghai Philharmonic Orchestra and performed before the China National Assembly just prior to leaving the country for America.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
JUL 13 1948

Benefit Show Planned Aug. 3 At Tanglewood

Boston Symphony To Join Berkshire Students for Program

TANGLEWOOD, Lenox, Mass., July 13—To aid needy musicians in Europe, the Boston Symphony orchestra and the Berkshire music center will stage a four-hour benefit Tuesday night, Aug. 3, at Tanglewood.

The program will include a concert by the orchestra under Serge Koussevitsky and appearances by Maurice Evans and Cornelia Otis Skinner.

Under the general designation, "Tanglewood on Parade," there will be simultaneous performances in their various buildings by the orchestra, choral, operatic and chamber music departments of the Berkshire music center. At 8 p. m. in the music shed Miss Skinner and Evans will each appear in Shakespearean excerpts. The grand concert will include a group to show the history of the waltz, Prokofiev's "Peter and the Wolf" and Beethoven's "Lenore" Overture No. 3. Festivities will start at 6 with a procession by the 462 students of the music center.

The hour from 7 to 8 will be given over to supper, and patrons have been invited to bring picnic baskets.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 14 1948

Tanglewood Parade Set For Aug. 3

"Tanglewood on Parade," a big four-hour benefit program through which music patrons and musicians of the New World will extend aid to the needy creative artists of the Old World, will be featured at the Berkshire Music Center Tuesday, Aug. 3.

At 4 p. m. in Tanglewood Gardens there will be a special performance of Menotti's "The Telephone" and scenes from other operas. At 4 p. m. the general "parade" [illegible] will begin, and something of a four-ring musical circus it [illegible] for there will be simultaneous performances in various buildings by all departments, orchestral, choral, operatic and chamber music. There will be a real [illegible] for 462 students of the center [illegible] be in the procession with identifying banners.

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At 8 p. m. the "manifestation," as Dr. Serge Koussevitsky, center director, calls it, will begin in the Music Shed. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Internationally known figures in the world of the arts will be present, and two speakers will inaugurate the "assistance plan."

Then Dr. Koussevitsky will conduct the full Boston Symphony Orchestra in Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group of numbers tracing the history of the waltz.

Jul. 14

Hawthorne's Cottage To Be Dedicated July 23-24

Novelist's Grandson To Attend Two-Day Program in Lenox

Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center, stands in the front yard of Hawthorne's Little Red House at Tanglewood to inspect the complete restoration of the author's home on the spot where it was located during Hawthorne's stay of one and one-half years in Lenox from 1850 to 1851.

TANGLEWOOD [illegible] Felton of Lenox [illegible]

Dana To Speak

Manning [illegible] oldest grandson of [illegible] Wadsworth Longfellow [illegible] grandson of the poet [illegible] dedication [illegible] at 2. Mrs. Guy [illegible] of Portland [illegible] president of the National Fed[illegible] of Music Clubs, and chairman of the committee for restoration of the house where Hawthorne lived in 1850 and 1851, will formally present the cottage to the Berkshire Music Center. Dr. Koussevitzky, director of the school, will accept. Mrs. Royden J. Keith of Chicago, national president of the federation will speak.

Rose Hawthorne was born in the Little Red House as were two of the author's "brain children," "The Wonder Book" and "The House of the Seven Gables." Herman Melville was a frequent visitor as was Fanny Kemble.

First Day's Program

The first day's program begins with a meeting of the New England District of the National Federation of Music Clubs with Mrs. Russell Taylor Hatch of Melrose, presiding. Robert Shaw, who heads the chorus faculty at Berkshire Music Center and will be guest conductor of the Festival concert on Aug. 14, will speak at the luncheon at the Curtis Hotel in Lenox. David Laurent, baritone, first winner of the Anne M. Gannett fund scholarship, will sing. At a youth forum in the afternoon Gay Tapley of Portland, Me., American delegate to the International Congress of Jeunesses Musicales in Luxembourg in May of this year, will speak.

The student concert which Dr. Koussevitzky will conduct Friday evening in the Music Shed will have as soloist Adelle Addison, soprano, a student at the center for the past two summers and New England district winner of the 1947 Paul Lavalle scholarship.

Before the dedication proper there will be a picnic luncheon on the grounds and immediately following the ceremony a concert of chamber music in the Chamber Music Hall. Soloists will be Lucretia Ferre, soprano; Martha Butler, contralto; and Robert Allen, cellist, winners of federation scholarships to Tanglewood. Saturday evening at the Lenox Library, Paula Lenchner, dramatic soprano, Metropolitan Opera Association, and winner of the federation's 1945 young artist contest, will appear in recital. Joan Brainerd, lyric soprano, the 1947 winner, will be soloist Sunday morning at 10.30 at a recital in the Chamber Music Hall.

Most of the visitors for the dedication will stay for the Mozart concert, which Dr. Koussevitzky will conduct Sunday afternoon in the Theatre-Concert Hall. The first concert by the full Boston Symphony in the Music Shed will be Thursday evening, July 29.

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Here students may come to work with one of the greatest musical organizations that ever existed, the Boston Symphony, and study under some of the gratest masters living—not for technical training alone, but for work on an advanced level through group performance. Here also, from the ends of the earth, may come music lovers to hear the acme of performance of their day.

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TRANSCRIPT TELEGRAM

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For lovers of chamber music there are a flock of concerts, some by students at the Festival school and others by well-known groups sponsored by Mrs. Coolidge. The programs offer music that is not readily available at any other time in this area, either through radio or concert stage.

There are choir concerts and productions of operatic scenes for those who enjoy good singing. These are given by students. In this case, we remind you, the word student does not mean the kind of musician you were when you took piano lessons. Berkshire Music Center students have to have better than average talent to get in, and most of them are either already professionals or on the brink of musical careers.

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This Clipping From
NEW YORK, N. Y.
TIMES

JUL 13 1948

TANGLEWOOD LISTS 4-HOUR FESTIVAL

Benefit Program on Aug. 3 to Include Shakespearean Excerpts and Concert

"Tanglewood on Parade," a large-scale, four-hour benefit program, will be staged by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug 3, it was announced yesterday. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts and Serge Koussevitzky will conduct.

Aimed at "inaugurating nation-wide assistance from the New World to the creative artists of the Old World," the festivities will include simultaneous performances in their various buildings by the orchestral, choral, operatic and chamber music departments of the Center. Miss Skinner and Mr. Evans will be part of the grand concert by the Boston Symphony in the Music Shed at 8 P. M.

The entire student body will parade at 6 P. M. and a picnic supper will take place from 7 to 8. Tickets admitting to all events are $2.50, reserved seats $4 and box seats $5. Purchasers of the last two are invited to attend the 4 P. M. performance of Menotti's "The Telephone" and scenes from other operas.

The orchestral program will include Beethoven's Leonore Overture No. 3, Prokofieff's "Peter and the Wolf" with Wesley Addy narrating, and a group to show the history of the waltz — Strauss' "Voices of Spring," Sibelius' "Valse Triste" and Ravel's "La Valse." The hour from 9:30-10:30 will be broadcast by the American Broadcasting Company.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 13 1948

Albeneri Trio Will Be Heard At Tanglewood

To Give Schubert Program in Festival Series Tomorrow

The Albeneri Trio will give a program of chamber music by Franz Schubert in the Theatre-Concert Hall at Tanglewood tomorrow evening at 8.15. This recital is the second in the Schubert cycle of chamber music given by Mrs. Elizabeth Sprague Coolidge on the four Wednesday evenings of July.

The program will include the Trios in B-flat major and E-flat major, Op. 99 and 100, and the Sonata in A major for violin and piano, Op. 162. The artists of the Albeneri Trio are Erich Itor Kahn, pianist; Giorgio Ciompi, violinist; and Benar Heifetz, cellist.

The trios are chamber music in the truest sense of the term. Composed in 1827, both had their first performance at houses of Schubert's friends. Robert Schumann has held the two trios up for contrast by labelling the first as "passive, feminine, and lyrical," the second as "active, masculine, dramatic."

The Berkshire Festival proper begins Sunday afternoon, with the first of the Bach-Mozart series conducted by Serge Koussevitzky in the Theater-Concert [illegible] concert in the Music Shed by the full Boston Symphony Orchestra under Dr. Koussevitzky will be on Thursday evening the 29th.

5—16

This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE

JUL 14 1948

BSO License Is Approved

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Mrs. Alfred Harper was granted a guest house license.

[168]

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TANGLEWOOD — An elaborate two-day program, including a concert by Dr. Serge Koussevitzky and the Berkshire Music Center's student orchestra, is being arranged by the National Federation of Music Clubs for the dedication here of Nathaniel Hawthorne's Little Red House, on Friday and Saturday, July 23 and 24. The cottage has been restored to its original appearance and now houses three studios, including Dr. Koussevitzky's class in advanced orchestral conducting. Harold Felton of Lenox was the contractor.

Dana To Speak

Manning Hawthorne, oldest grandson of the novelist to bear the name, and Henry Wadsworth Longfellow Dana, great-grandson of the poet, will speak at the dedication ceremonies Saturday at 2. Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs, and chairman of the committee for restoration of the house where Hawthorne lived in 1850 and 1851, will formally present the cottage to the Berkshire Music Center. Dr. Koussevitzky, director of the school, will accept. Mrs. Royden J. Keith of Chicago, national president of the federation will speak.

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUL 13 1948

Tanglewood Triumphant

If your enjoyment of music extends beyond enthusiasm for the most famous and familiar compositions, don't fail to look at the marvelous outlay of musical offerings at Tanglewood this summer. The Berkshire Festival opened last week, although the big Boston Symphony concerts in the music shed don't start until July 29. The Festival includes much more than the major concerts, and connoisseurs of music think some of the other recitals and concerts are much more interesting.

For lovers of chamber music there are a flock of concerts, some by students at the Festival school and others by well-known groups sponsored by Mrs. Coolidge. The programs offer music that is not readily available at any other time in this area, either through radio or concert stage.

There are choir concerts and productions of operatic scenes for those who enjoy good singing. These are given by students. In this case, we remind you, the word student does not mean the kind of musician you were when you took piano lessons. Berkshire Music Center students have to have better than average talent to get in, and most of them are either already professionals or on the brink of musical careers.

You can see and hear a student symphony orchestra in the big music shed, conducted by students and their noted teachers, on Friday nights. This is considered one of the biggest musical treats at Tanglewood. Another rare opportunity is that of attending a rehearsal of the Boston Symphony Orchestra on Saturday mornings.

Great music indeed fills the music shed when the Boston Symphony under Koussevitzky or Bernstein or some noted guest conductor plays for the crowds at the big concerts. To most of us these performances are too thrilling to be rivaled by anything else, and the more limited our musical knowledge, the more our devotion to them, because the atmosphere provides as much pleasure as the music. But if we are musical epicures, the side dishes at Tanglewood will hold particular appeal. You can hear the Boston Symphony somewhere else, and you will hear Beethoven and Brahms again and again. The other concerts offer artists and music that you may not have another chance to hear.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 13 1948

TANGLEWOOD LISTS 4-HOUR FESTIVAL

Benefit Program on Aug. 3 to Include Shakespearean Excerpts and Concert

"Tanglewood on Parade," a large-scale, four-hour benefit program, will be staged by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug 3, it was announced yesterday. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts and Serge Koussevitzky will conduct.

Aimed at "inaugurating nation-wide assistance from the New World to the creative artists of the Old World," the festivities will include simultaneous performances in their various buildings by the orchestral, choral, operatic and chamber music departments of the Center. Miss Skinner and Mr. Evans will be part of the grand concert by the Boston Symphony in the Music Shed at 8 P. M.

The entire student body will parade at 6 P. M. and a picnic supper will take place from 7 to 8. Tickets admitting to all events are $2.50. reserved seats $4 and box seats $5. Purchasers of the last two are invited to attend the 4 P. M. performance of Menotti's "The Telephone" and scenes from other operas.

The orchestral program will include Beethoven's Leonore Overture No. 3, Prokofieff's "Peter and the Wolf" with Wesley Addy narrating, and a group to show the history of the waltz — Strauss' "Voices of Spring," Sibelius' "Valse Triste" and Ravel's "La Valse." The hour from 9:30-10:30 will be broadcast by the American Broadcasting Company.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 13 1948

Albeneri Trio Will Be Heard At Tanglewood

To Give Schubert Program in Festival Series Tomorrow

The Albeneri Trio will give a program of chamber music by Franz Schubert in the Theater-Concert Hall at Tanglewood tomorrow evening, at 8.15. Tthe recital is the second in the Schubert cycle of chamber music given by Mrs. Elizabeth Sprague Coolidge on the four Wednesday evenings of July.

The program will include the Trios in B-flat major and E-flat major, Op. 99 and 100, and the Sonata in A major for violin and piano, Op. 162. The artists of the Albeneri Trio are Erich Itor Kahn, pianist; Giorgio Ciompi, violinist; and Benar Heifetz, 'cellist.

The trios are chamber music in the truest sense of the term. Composed in 1827, both had their first performance at houses of Schubert's friends. Robert Schumann has held the two trios up for contrast by labelling the first as "passive, feminie, and lyrical," the second as "active, masculine, dramatic."

The Berkshire Festival proper begins Sunday afternoon, with the first of the Bach-Mozart series conducted by Serge Koussevitzky in the Theater-C[illegible] concert in the Music Shed by the full Boston Symphony Orchestra under Dr. Koussevitzky will be on Thursday evening the 29th.

15-16

[168]

4—The Berkshire Evening Eagle, Thursday, July 15, 1948

Music

Albeneri Trio Brings Climax To Tanglewood Chamber Series

By JAY C. ROSENFELD

The second concert in the Schubert series being given at the Berkshire Music Center through the generosity of Mrs. Elizabeth Sprague Coolidge was the sonata for violin and piano, Opus 162, and the two trios, played by the Albeneri Trio, of which Giorgi Ciompi is violinist, Benar Heifetz, cellist, and Erich Itor Kahn, pianist.

The trios, numbers 99 and 100, date from the year preceding Schubert's last. Schumann's comments on them have generally been accepted as the most easily distinguishing. He described the B flat as "feminine and lyrical" and the E flat as "masculine and dramatic." This is rather an over-simplification, for neither one is always in character. However, it serves to portray their general style.

The Albeneris have been granted a reputation for authority in their particular niche in the field of chamber music, and the reason for it was easily evident last night in their performance, even though there was a new occupant of the violin chair. Mr. Ciompi, a recent arrival in this country from Italy, has replaced Alexander Schneider, who was a member of the trio when it played here last summer.

It would be difficult to conceive of a program where wider opportunities were on tap for making beautiful sounds on the respective instruments. The realization of them made for many moments of exquisite tonal beauty. The lovely tenderness of Schubert found expression in the graceful contour given many of the most notable phrases. In the decorative figures with which the developments abound, the brilliant technical abilities of the artists were used with smooth refinement.

Beneath these surface manifestitations, however, lies the reason for the trio's reputation. An artistic stability, maintained last night for the most part, gave authority to their utterances, and a consciousness of tonal balance, which, again with few deviations, was a source of great and deep gratification to the large and enthusiastic audience. The individual artists have submerged their personal bids for attention for the greater glory of the ensemble. Mr. Giorgi rightly allowed his brilliance to be heard in the early sentences of the sonata, but otherwise it was blended to the mature grace of the dominant style of the evening.

The sonata in A is not quite on the level of the trios in musical substance. It dates from Schubert's 20th year, but the trios are unsurpassed in pure and lovely melodic originality. The dynamic adjustments necessary for playing Schubert trios are of a peculiar nature, and it would be unfair to pass over the pianist's great intuition for string tone. Mr. Kahn gave his piano a texture of extraordinary softness, molding it to the beauty of the strings.

The trio graciously included Mrs. Coolidge, who had been seated in the front row, in acknowledging the acclaim they were accorded.

This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE
JUL 16 1948

anglewood

Tonight at 8.15

Symphony concert in the Shed by advanced student orchestra, three students and Richard Burgin conducting.

Tomorrow Night at 8.15

The Juilliard String Quartet will play Bartok's fourth, first and sixth string quartets in the theatre-concert hall.

Music Center Faculty Now Numbers 45

The addition of six new members makes the faculty of the Berkshire Music Center here the largest in the school's history, increasing it to 45. Gregory Piatigorsky, cellist, who was on leave of absence last season, has returned to again head the chamber music department.

Darius Milhaud, eminent French composer, whose second symphony will be played during the Festival, has recently returned from France to teach composition. On the faculty of Mills College and the Paris Conservatory, with Mme. Milhaud, a noted diseuse, he is staying at the Downs Cottage in Lenox.

Frederick Fennell, former conducting student of Serge Koussevitzky, returns this summer to conduct the orchestra of Department 5. He came from Texas, where he conducted the Houston Symphony Orchestra in the Texas Creative Arts Festival. Mrs. Fennell, also a pupil at the center in 1942, will join him Aug. 1 with their year-old daughter. In the winter season he is conductor at the Eastman School of Music, Rochester, N.Y.

Mrs. Barbara Lawthers of Stoneham is in charge of scenic design in the opera department. Her husband will arrive later to be technical director for the Rossini opera, "The Turk in Italy," to be produced by the school Aug. 9 and 11. Mrs. Lawthers is on the staff of the New England Opera Theatre.

Nassan Abishalroun, who arrived 18 months ago from Cairo, Egypt, is in charge of stage design for the opera.

Miss Sara Caldwell, a student of the center last season, of the staff of the New England Opera Theatre and the Longy School, Cambridge, is assisting Boris Goldovsky with stage direction.

Jan Meyerowitz, a teacher and composer of New York City, is an assistant to Mr. Goldovsky. He has conducted in Europe and the United States, and has written an opera entitled, "Mulatto."

With Mr. Piatigorsky is his wife, daughter of the international financier, Baron Rothschild, and their two children, [illegible] occupy the Carter house [illegible]. In addition to his performances as a concert cellist, he is head of the cello department of the Curtis Institute of Music, Philadelphia.

Tanglewood

Music Students Elect Council

Elections have been held by the students of the Berkshire Music Center for their council. For the first time the Monday evening forums in Sedgwick Hall, Lenox, will be conducted by students, instead of by the faculty as in the past. Aaron Copland, assistant director of the school, will be adviser.

Members of the council from the conducting department are Irwin Hoffman and Howard Shanet of New York City, elected at large; Miss Lillian Kallir of New York and Robert Karol of Philadelphia, from the orchestra of Department 2; Robert Nagel of Pittsburgh from the composers; Mrs. Philip Curtin of Cambridge and Herbert Grossman of New York from the opera department; and Miss Cynthia Sweeney of New Bedford and Gerson [illegible] of Roxbury from the chorus and orchestra of Department 2.

This Clipping From
INDIANAPOLIS, IND.
NEWS
JUL 16 1948

IT'S ALWAYS A HIT

Sibelius Symphony Is Handled Deftly

By HERBERT P. KENNEY, Jr., The News Staff Writer

Few works in the symphonic repertoire may lay claim to such year-in and year-out favor with concert audiences as the Symphony No. 2 in D Major of Sibelius. Composed in 1902 during a vacation trip to Italy and introduced in America two years later, the symphony's popularity has, if anything, increased rather than abated during the years.

This fact was again brought to light in the experience of the Philadelphia Orchestra on this year's spring tour, during which it was found that the Sibelius symphony was the work most often requested by audiences. And hence it is not exactly a surprise that the Philadelphia players, conducted by Eugene Ormandy, present the symphony in a new recording released by Columbia.

The reasons for the work's perennial popularity are not hard to explain. The simple, attractive melodies of the opening movement and the "rich romantic fruitiness" of the finale practically guarantee it a "sure-fire" classification. The last movement, in fact, with its triumphant measures, is a ringing paean that carries all before it.

It is precisely in this section that the playing of the orchestra is most typical, for Mr. Ormandy obviously has striven for, and obtained, a richness of tonal effect that may not be entirely to the liking of those who know the older recorded interpretation of the same work by the Boston Symphony and ~~Serge Koussevitzky~~. There is a brilliance to the new recording which shows off, in dazzling fashion, the opulence of tone possessed by the Philadelphia Orchestra. The famous string section, for instance, plays with such sheer beauty of tone in some passages that the listener may want to play them over again immediately. That, of course, is one of the definite advantages of the phonograph.

The five-disk recording is technically well done, save for a lapse on the fourth side, and this could be due to a faulty copy received by this interviewer. The surface noise is quite low.

There are, in addition, two singles from Columbia. On a 10-inch disk Carol Brice, a contralto with a rather high range, sings two spirituals, "On My Journey" (Boatner) and "My Good Lord Done Been Here" (Johnson). The accompaniments are played by her brother, Jonathan Brice, pianist.

Music of a slighter sort is contained on a 12-inch disk. On one side Charles Williams and his Concert Orchestra play the "Skyscraper Fantasy" of Donald Phillips, an English composer. It sounds like most movie music. The other side of the record, by the same orchestra, features a spirited version of "March of the Bowmen," from Frederic Curzon's "Robin Hood Suite."

Those who have already invested in the album and those who have yet to do so, will be interested to know that the Victor album of Tchaikovsky's "The Sleeping Beauty," superbly recorded by Leopold Stokowski and his symphony orchestra, has been selected by a special panel of retail record dealers as the classical album award winner for June. The award cited the recording's "highly accomplished and dramatic performance . . . and for presenting the music in a clear, high fidelity production."

A Victor album in which Lotte Lehmann, erstwhere opera star and more lately a concert artist, sings such a disparate program as "Lullaby" (Brahms), "Traumerei" (Schumann); "The Kerry Dance" (Malloy), and—hold on to your hats, little ones—"God Bless America" (Berlin), could only have originated in one place in all the world.

The songs Mme. Lehmann sings are, of course, the ones she sings in a movie titled "Big City," also the title of the album of two 10-inch records. She sings them as the artist she is dictates they should be sung.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 15 1948

Replica of Hawthorne's House To Be Dedicated at Tanglewood

The "Little Red House," a replica of the house in which Hawthorne lived a century ago at Tanglewood, will be dedicated July 23 to 25 as a gift of the National Federation of Music Clubs to the Berkshire Music Center.

Mrs. Warren Knox, Albany, president of the New York State Federation of Music Clubs, accompanied by her daughter, Miss Elinor Knox, will be at the dedication as official representative of the state organization.

The "Little Red House" contains practice studios for music center students and was designed to provide surroundings conducive to good work.

In a letter to Mrs. Knox Dr. Serge Koussevitzky, director of the Berkshire Music Center, spoke of the house as a "shrine" and thanked the Albany woman for her "generous cooperation" in carrying the project to completion. He said the "arts are always responsive to their environment" and the "Little Red House" would not only help to solve a very real physical problem of housing, but would "furnish an inspiring place in which to work."

Hartford Courant 1948

Studerts to Conduct at Tanglewood

Programs have been announced for the concerts to be given this week-end at the Berkshire Music Center, Tanglewood, Lenox, Mass.

At 8:15 Friday evening, in the shed, the three pupils in conducting of Serge Koussevitzky, with Richard Burgin, associate conductor of the Boston Symphony Orchestra, will lead the advanced school orchestra in the following program:

Handel, Concerto Grosso No. 10 in D minor, Howard Shanet conducting; Beethoven, Piano Concerto in C-major, Irwin Hoffman conducting; William Schuman, second part of Symphony No. 3, Seymour Lipkin conducting, and Gustav Mahler, last two movements of Symphony No. 3, Richard Burgin, conducting.

Saturday evennig the Juliard String Quartet will play the Second, Third and Fifth String Quartets of Bela Bartok.

Sunday morning at 10:30, students of chamber music will play the Suite for brass septet by Berezowsky, Suite after Corrette for oboe, clarinet and bassoon by Darius Milhaud, and a string quartet by Lucas Foss, who will be piano soloist three times in the Bach-Mozart series which will start off the Berkshire Festival Sunday afternoon with Serge Koussevitzky conducting.

The chamber orchestra concert scheduled for Monday afternoon will be postponed to Friday.

No seats remain for Sunday's Bach concert, but general admission will be sold for the lawn.

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TIMES
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Leading Student Conductors To Direct Orchestra Tomorrow

Howard Shanet

TANGLEWOOD — Dr. Serge Koussevitzky's three student conductors at the Berkshire Music Center will conduct the orchestra of Department 2 in its second concert of the season in the Music Shed tomorrow night at 8.15. They are Howard Shanet, Irwin Hoffman and Seymour Lipkin.

Mr. Shanet will direct the orchestra in Handel's concerto grosso No. 10 in D minor. Manfred Clynes will appear as soloist with the orchestra with Mr. Hoffman conducting Beethoven's piano concerto in C major. Mr. Lipkin will direct the orchestra in the second part of William Schuman's symphony No. 3.

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will conduct the orchestra in the last two movements of Gustav Mahler's Symphony No. 4, in the closing part of the program.

Friends of the Berkshire Music Center are invited.

This Clipping From
LAKE WALES, FLA.
DAILY

JUL 1 6

Mrs. Gannett To Take Part In Dedication Of Hawthorne's Home

Mrs. Guy Patterson Gennett of Mountain Lake will participate in the dedication ceremonies of the building where Nathaniel Hawthorne wrote the "House of Seven Gables" which is being dedicated as a permanent shrine to American culture.

Mrs. Gannett, immediate past president of the National Federation of Music Clubs, started this project in the early days of her administration.

She will make the formal presentation of this shrine to the Berkshire Music Center on July 24 with Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, accepting. Guest speakers include Manning Hawthorne, oldest living great grandson of Nathaniel Hawthorne, and Henry Wadsworth Longfellow Dana.

The Berkshire Music Center will use this shrine to house practice studios for the Opera and Chamber Music Departments of its famous summer school. In one of these studios, Dr. Koussevitsky will himself conduct classes.

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 1 6 1948

Weather And Economy Reflected In Slump In Field Of Entertainment

July 27 Pop Concert In Bowl Designated As New Haven Night--Program At Tanglewood

By GORDON E. ARMSTRONG

Attendance at the three "Pop" concerts has been extremely disappointing to its sponsors, the New Haven Junior Chamber of Commerce. According to reports emanating from the offices of the local organization, attendance this Summer is approximately 50 per cent under that of past years.

While Chamber of Commerce officials are inclined to blame "old man weather" for the unfortunate situation, in the opinion of the writer this is only a partial explanation.

The entertainment business in general is in a slump. This was evident in the noticeable falling off in attendance at the last few concerts in the regular New Haven Symphony series in Woolsey Hall a few months ago. Even the last (extra) concert in the Woolsey Hall series, when the Boston Symphony made its final appearance, did not have a full house. This orchestra usually fills the house, as those who tried to secure tickets for the two previous concerts of Koussevitzky's musicians are well aware

The local picture is but a reflection of a general situation which is widespread and which has effected the demise of many places of entertainment in New York and other large cities. The unfortunate part of it all is that there isn't much that can be done about it "Old man weather," and Mr. H.C.L. are a tough combination to buck.

JAMES Pease, bass-baritone, will be appearing at the Berkshire Festival for the fourth consecutive season at the Bach concert by members of the Boston Symphony Orchestra in the Theatre-Concert Hall at Tanglewood this afternoon. He will be heard in the Cantata "Sie werden aus Saba Alle kommen." The program will be repeated Tuesday evening, July 27. Mr. Pease will also be soloist in Stravinsky's "Oedipus Rex" on Thursday evening, August 5, and the Brahms "Requiem" Saturday evening, August 14.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 1 5 1948

Hawthorne's 'Little Red House' To Be Dedicated at Tanglewood

With Manning Hawthorne of West Torrington, Conn., oldest living great-grandson of Nathaniel Hawthorne to bear the Hawthorne name, as one of the speakers, and with Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs, as guest of honor, the federation will, on the 24th, dedicate the "Little Red House" at Tanglewood, where Hawthorne wrote "The House of Seven Gables" as a permanent literary shrine to one of the greatest of American novelists. Also the building erected on the site of the house where Hawthorne lived and wrote this famous novel and "The Wonder Book" will, on that date, become a permanent adjunct to the Berkshire Music Center, housing practice studios for the opera and chamber music departments of the famous summer school. In one of these studios Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and moving spirit of the Berkshire Music Center, will himself conduct classes.

Completion of the building, a project which was started in 1941, redounds to the credit of Mrs. Guy Patterson Gannett, immediate past president of the National Federation of Music Clubs, who started it in the very early days of her administration. Shortage of building materials during the war and the impossibility of securing a federal building permit delayed the construction until midsummer of 1947. By that time Mrs. Gannett had relinquished the gavel to Mrs. Keith, but the latter immediately appointed Mrs. Gannett chairman in charge of the "Little Red House" project, and, under her intimate supervision, the building has been completed.

Erected on the foundations of the former Hawthorne home, which was occupied by the novelist and his family in 1850 and 1851, the house is, in so far as the exterior is concerned, an exact replica of the "Little Red House" when the Hawthornes lived there. Within it houses the two practice studios seating 35 each, a powder room and men's room, a fully-equipped kitchenette and a lobby and reception room, in the latter of which the Victorian motif has been very successfully carried out. Also the old pump from which the Hawthorne family drew its drinking water has been re-installed, and later the garden as it existed in Hawthorne's day will be replanted.

Exercises of appropriate dignity will mark the dedication of the "Little Red House." The actual ceremonies are scheduled for Saturday afternoon, the 24th, at 2, but there will be an all-day meeting of the New England District of the National Federation of Music Club on Friday, the 23d. Mrs. Russell Taylor Hatch of [illegible] is arranging the program, which includes a meeting and forum at the "Little Red House" at 10.30 a.m., a luncheon at Hotel Curtis, Lenox, at which Robert Shaw, director of the Collegiate Chorale and member of the Berkshire Music Center faculty, will be speaker, and David Laurent, baritone, of Providence, winner of the first of the Anne M. Gannett scholarships given by the Federation to veterans, will be soloist. A youth session at 2 is also scheduled. At the latter, Gay Tapley of Portland, Me., recently returned from the second International Congress of the Jeunesses Musicales in Luxembourg, which she attended as a delegate from the student division of the National Federation of Music Clubs, will speak.

On the night of the 23d, Dr. Koussevitzky will conduct a concert given by the Advanced Student Orchestra and dedicated to the National Federation of Music Clubs, and to this Adele Addison of Springfield, soprano, who was the 1947 New England District winner of the Paul Lavalle Scholarship of the National Federation of Music Clubs, will be soloist.

On Satu[illegible] tion gu[illegible] attend [illegible] Cente choral [illegible] noon [illegible] on th[illegible] cation [illegible] place. These will [illegible] from Mrs. Kei[illegible] who will be or[illegible] tion office[illegible] Mrs. Gannett will [illegible] presentatio[illegible] Center, wi[illegible] accepting, and [illegible] Manning Hawthorn[illegible] Wadsworth Longfellow [illegible] orating with him [illegible] Hawthorne, will follow.

Federation students who have been or are at Tanglewood will be featured in the remaining events. Lucretia Ferre of Salt Lake City, soprano, winner of the 1948 opera scholarship presented to the National Federation of Music Clubs by the Newport Music Club, Robert Allen, 'cellist, winner of the scholarship for strings presented to the Rhode Island Federation by the same club, Martha Butler, contralto, winner of the Newport Music Club's own scholarship, [illegible] Brainerd, lyric soprano and 1947 young artist winner will be soloists in chamber music concerts. Paula Lenchner, dramatic soprano, who had an important role in the center's production of "Idomeneo" last year, will be heard in recital at Sedgwick Hall, Lenox Library, under federation auspices. She is the National Federation of Music Clubs' 1945 voice winner and is now a member of the Metropolitan Opera Co.

On Sunday afternoon, the 25th, the group will attend the Bach-Mozart Festival.

This Clipping From
COLUMBIA, S. C.
STATE

JUL 1 6 1948

BACH: BRANDENBURG CONCERTO NO. 6 IN B FLAT, BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY CONDUCTING. CONCERTINO: JOSEPH DE PASQUALE AND JEAN M. CAUHOPE, VIOLISTS (RCA-Victor DM-1211, six sides).

Written during Bach's second period, as musical historians put it, while he was capellmeister to the Prince of Anhalt-Cothein, this, the last of the six famous Brandenburg concerti, has received an excellent interpretation at the hands of Koussevitzky and the Boston Symphony and Messrs. Pasquale and Cauhope. This is, incidentally, the fifth of the concerti to be recorded by Koussevitzky.

As the longest of the concerti, the sixth is unique in its featuring of the two violas as a concertino. Following the general pattern established by Corelli of contrasting alternation between the tutti and the ensemble, Bach improved this relatively simple form into a highly complex and brilliantly designed polyphonic tapestry for instruments. The polyphony in this last concerto is extremely complex and intriguing and the color weird and mysterious. This is probably due to the untrue tone color of the viola de gamba. The three movements are in the classical concerto pattern. They are: Allegro, Adagio ma non tanto and Allegro.

Bach's original inventory valued these concerti at 10 cents each or a total of 60 cents for the six. This same evaluation might be placed on the thin and echoey sound of this recording, especially in the second movement. The thinness and echo is probably due to the Tanglewood shed recording. The performance is beyond criticism.

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JUL 1 5 1948

Hawthorne's 'Little Red House' To Be Dedicated at Tanglewood

With Manning Hawthorne of West Torrington, Conn., oldest living great-grandson of Nathaniel Hawthorne to bear the Hawthorne name, as one of the speakers, and with Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs, as guest of honor, the federation will, on the 24th, dedicate the "Little Red House" at Tanglewood, where Hawthorne wrote "The House of Seven Gables," as a permanent literary shrine to one of the greatest of American novelists. Also the building erected on the site of the house where Hawthorne lived and wrote the famous novel and "The Wonder Book" will, on that date, become a permanent adjunct to the Berkshire Music Center, housing practice studios for the opera and chamber music departments of the famous summer school. In one of these studios Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and moving spirit of the Berkshire Music Center, will himself conduct classes.

Completion of the building, a project which was started in 1941, redounds to the credit of Mrs. Guy Patterson Gannett, immediate past president of the National Federation of Music Clubs, who started it in the very early days of her administration. Shortage of building materials during the war and the impossibility of securing a federal building permit delayed the construction until midsummer of 1947. By that time Mrs. Gannett had relinquished the gavel to Mrs. Keith, but the latter immediately appointed Mrs. Gannett chairman in charge of the "Little Red House" project, and under her intimate supervision, the building has been completed.

Erected on the foundations of the former Hawthorne home, which was occupied by the novelist and his family in 1850 and 1851, the house is, in so far as the exterior is concerned, an exact replica of the "Little Red House" when the Hawthornes lived there. Within it houses the two practice studios, seating 35 each, a powder room and men's room, a fully-equipped kitchenette and a lobby and reception room, in the latter of which the Victorian motif has been very successfully carried out. Also the old pump from which the Hawthorne family drew its drinking water has been re-installed, and later the garden as it existed in Hawthorne's day will be replanted.

Exercises of appropriate dignity will mark the dedication of the "Little Red House." The actual ceremonies are scheduled for Saturday afternoon, the 24th, at 2, but there will be an all-day meeting of the New England District of the National Federation of Music Club on Friday, the 23d. Mrs. Russell Taylor Hatch of Melrose is arranging the program, which includes a meeting and forum at the "Little Red House" at 10.30 a.m., a luncheon at Hotel Curtis, Lenox, at which Robert Shaw, director of the Collegiate Chorale and member of the Berkshire Music Center faculty, will be speaker, and David Laurent, baritone, of Providence, winner of the first of the Anne M. Gannett scholarships given by the Federation to veterans, will be soloist. A youth session at 2 is also scheduled. At the latter, Gay Tapley of Portland, Me., recently returned from the second International Congress of the Jeunesses Musicales in Luxembourg, which she attended as a delegate from the student division of the National Federation of Music Clubs, will speak.

On the night of the 23d, Dr. Koussevitzky will conduct a concert given by the Advanced Student Orchestra and dedicated to the National Federation of Music Clubs, and for this Adele Addison of Springfield, soprano, who was the 1947 New England District winner of the Paul Lavalle Scholarship of the National Federation of Music Clubs, will be soloist.

On Saturday morning at 10 Federation guests from many states will attend the Berkshire Music Center choral rehearsal. At 12.30 noon a picnic luncheon will be served on the Tanglewood grounds. At 2 the dedication ceremonies will take place. These will open with greetings from Mrs. Keith, national president, who will be one of many national federation officers in attendance. Mrs. Gannett will then make the formal presentation to the Berkshire Music Center, with Dr. Koussevitzky accepting, and addresses by Manning Hawthorne and Henry Wadsworth Longfellow Dana, who is collaborating with him in a book on Hawthorne, will follow.

Federation students who have been or are at Tanglewood will be featured in the remaining events. Lucretia Ferre of Salt Lake City, soprano, winner of the 1948 opera scholarship presented to the National Federation of Music Clubs by the Newport Music Club, Robert Allen, 'cellist, winner of the scholarship for strings presented to the Rhode Island Federation by the same club, Martha Butler, contralto, winner of the Newport Music Club's own scholarship, and Joan Brainerd, lyric soprano and 1947 young artist winner will be soloists in chamber music concerts. Paula Lenchner, dramatic soprano, who had an important role in the center's production of "Idomeneo" last year, will be heard in recital at Sedgwick Hall, Lenox Library, under federation auspices. She is the National Federation of Music Clubs' 1945 voice winner and is now a member of the Metropolitan Opera Co.

On Sunday afternoon, the 25th, the group will attend the Bach-Mozart Festival.

This Clipping From
COLUMBIA, S. C.
STATE
JUL 1 6 1948

BACH: BRANDENBURG CONCERTO NO. 6 IN B FLAT, BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY CONDUCTING. CONCERTINO: JOSEPH DE PASQUALE AND JEAN M. CAUHOPE, VIOLISTS (RCA-Victor DM-1211, six sides).

Written during Bach's second period, as musical historians put it, while he was capellmeister to the Prince of Anhalt-Cothein, this, the last of the six famous Brandenburg concerti, has received an excellent interpretation in the hands of Koussevitzky and the Boston Symphony and Messrs. Pasquale and Cauhope. This is, incidentally, the fifth of the concerti to be recorded by Koussevitzky.

As the longest of the concerti, the sixth is unique in its featuring of the two violas as a concertino. Following the general pattern established by Corelli of contrasting alternation between the tutti and the ensemble, Bach improved this relatively simple form into a highly complex and brilliantly designed polyphonic tapestry for instruments. The polyphony in this last concerto is extremely complex and intriguing and the color weird and mysterious. This is probably due to the untrue tone color of the viola de gamba. The three movements are in the classical concerto pattern. They are: Allegro, Adagio ma non tanto and Allegro.

Bach's original inventory valued these concerti at 10 cents each or a total of 60 cents for the six. This same evaluation might be placed on the thin and echoey sound of this recording, especially in the second movement. The thinness and echo is probably due to the Tanglewood shed recording. The performance is beyond criticism.

Paula Lenchner To Give Recital At Sedgwick Hall

Jul 17 Eagle

Miss Paula Lenchner

LENOX — Miss Paula Lenchner, dramatic soprano of the Metropolitan Opera Company, will give a recital at Sedgwick Hall in the Lenox Library building next Saturday evening, July 24, under the auspices of the National Federation of Music Clubs.

Miss Lenchner, who was the federation's 1945 young artist voice winner, and who last year was a student in the opera department at Tanglewood, will be presented by the Federation in connection with the week-end program marking the dedication of the "Little Red House," Nathaniel Hawthorne's former house at Tanglewood. The house has been rebuilt by the federation as practice studios for the Berkshire Music School. Last year Miss Lenchner appeared in the opera, "Idomeneo."

12—The Berkshire Evening Eagle, Friday, July 16, 1948

Tanglewood Times Comes Out Today

A large inset bust of Serge Koussevitzky overlooking the Music Shed is the photographic composition by Luigi Bearzi which dominates the front page of the first issue of this season's Tanglewood Times distributed in the Berkshires today. Raymond Librizzi of this city is the editor and publisher.

The Times includes articles on the Metropolitan Opera by Margaret Carson; on the Indianapolis Symphony by Fabien Sevitzky, it's conductor; on Ferruccio Tagliavini by Harriet Clark; on the Berkshire Community Symphony by H. O. Barschdorf; on bike racing by an amateur bike champion; and an interview with Brooks Atkinson by Mr. Librizzi. The eight-page paper lists information on music, the theatre and recreation.

The paper is being published for the third summer.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 17 1948

WEEK-END CONCERTS AT MUSIC FESTIVAL

The week-end programs for the concerts to be given at the Berkshire Music Center, Tanglewood, are as follows:—

This evening the Juilliard String Quartet will play the Second, Third and Fifth String Quartets of Bela Bartok.

Tomorrow morning at 10.30 students of chamber music will play the Suite for Brass Septet by Berezowsky, Suite after Çorrette for Oboe, Clarinet and Bassoon by Darius Milhaud, who came from France to teach composition at the school, and a string quartet by Lucas Foss, composer, conductor and pianist, who will be piano soloist three times in the Bach-Mozart series that will start off the Berkshire Festival Sunday afternoon, Serge Koussevitzky conducting.

Two foreign students will play in the Foss quartet. The first violinist will be Zvi Zeitlin of Palestine. The second violin part will be played by Ma Si Hon of Shanghai, China.

The chamber orchestra concert scheduled for Monday afternoon will be postponed to Friday.

Although no seats remain for tomorrow's Bach concert, it will be heard from the lawn surrounding the theatre-concert hall by those buying general admission. The program will be repeated Tuesday evening. Admission tickets will be on sale from noon for Sunday's concert. Student events and the Juilliard concert will be open to Friends of the Berkshire Music Center.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 18 1948

BERKSHIRE FESTIVAL
TANGLEWOOD
Lenox, Mass.
Boston Symphony Orchestra
Conductor, Serge Koussevitzky

Today, 3:30 P. M., Bach program. Soloists: Lukas Foss, Ralph Berkowitz, Bernard Zighera, pianists; Georges Laurent, flute. Program to be repeated Tuesday, July 27.

Brandenburg Concerto No. 3 in G; Cantata No. 65, Sie werden aus Saba alle kommen (conducted by Hugh Ross); Concerto in D minor, for three pianos; Suite No. 2, in B minor, for flute and strings; Concerto in C, for three pianos.

Tuesday, 8:15 P. M., Mozart program, Soloist, Lukas Foss, piano. Program to be repeated Sunday, July 25.

Symphony in C (K. 338); Serenade for wind instruments in C minor (K. 388); Concerto for piano in G (K. 453); Symphony in E flat (K. 543).

Every Saturday

Despite Tanglewood Hawthorne Was Not Wild About Berkshire

By Richard V. Happel

DEDICATION of Hawthorne's cottage will, no doubt, be a nostalgic bit of mummery next Friday and Saturday at Tanglewood. Overlooked, and properly so, will be the number of contradictions which might enter the picture.

Hawthorne and the Berkshire Hills Conference never would have gotten on at all. The immortal writer came here because he had lost his political job in Salem, and was hard up. That would cloud anyone's appreciation of our beautiful hills. The house was much too small for the Hawthorne family, and in 1850 and '51 the Berkshires were not a fashionable stamping ground. There were many literary greats here, however, but Hawthorne seemed ill at ease among his own kind.

There is a further irony in the situation. The replica of the Little Red House will contain three studios for the music school at Tanglewood; but Hawthorne was notoriously unmusical, and wrote friends that he couldn't even hum "Yankee Doodle," in the right key. If he were to return, the writer undoubtedly would give the Berkshires a wider berth than ever. Besides the bitter cold winters to which Hawthorne was allergic, there would be summers filled with music which he couldn't understand or enjoy.

Rebuilding the cottage, which burned to the ground in 1890, was a major sleuthing and contracting job for Lenox contractor, Harold Fenton. Plans of the original don't exist. Two faded pictures at the Lenox Library showed the front elevation and one side, which helped. Hawthorne's letters gave other clues, and luckily, the original foundation walls were found nearly intact in the filled-up cellar hole.

The original hearthstone was found in the debris, and a pair of fire tongs, both of which have been replaced in the house. Garden planting has been duplicated, from information contained in Mrs. Hawthorne's letters to her mother. The Berkshire Museum, which has the original pump in its historical collection, presented a replica to Tanglewood, and it is in place over the old well, which yields pure, cold water. Even the rail fence and lilac trees are in their 1850 positions. Dr. Anson Phelps Stokes, a neighbor, who remembers the house but of course not the Hawthornes, says it's a faithful duplication.

Next week's dedication will be a moving event, but it's just as well that Hawthorne won't be there. He wouldn't have liked it.

* * * *

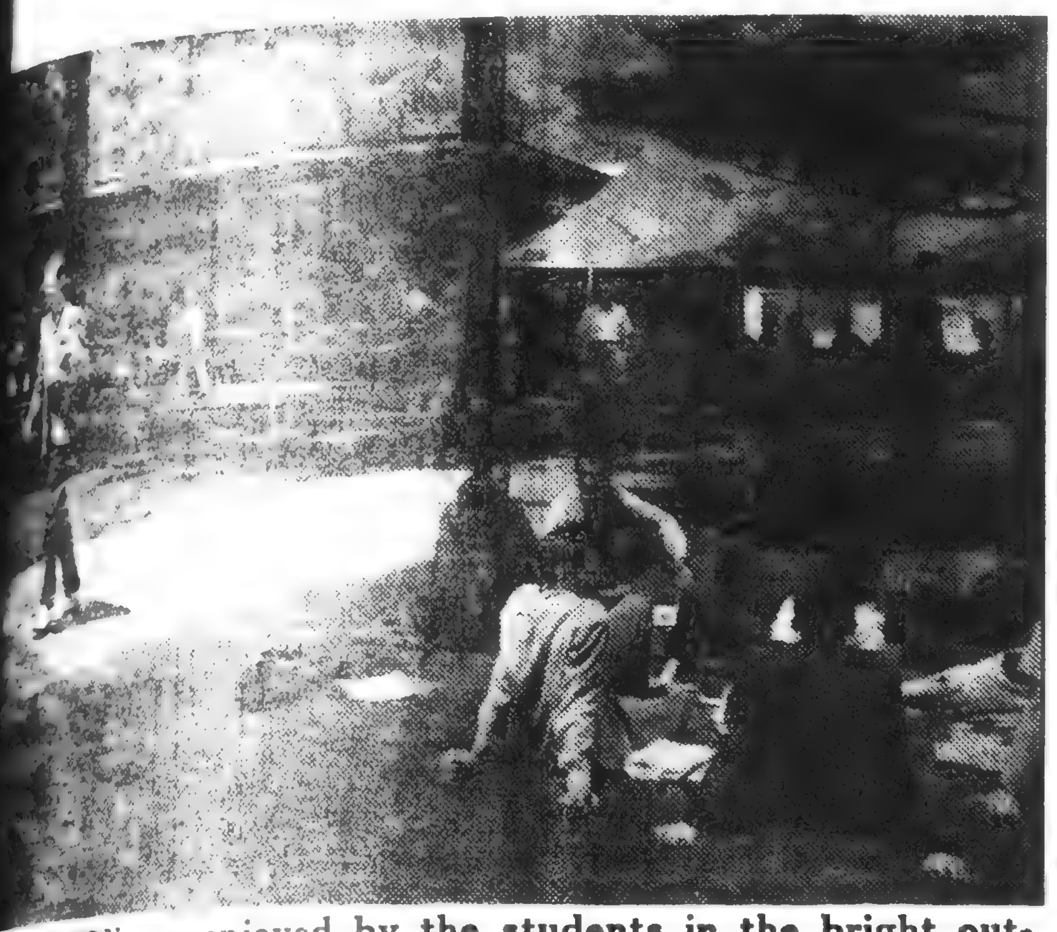
MODERN DESIGN AT TANGLEWOOD: The new reception room at Tanglewood was opened this week to the public. It is to be used as a waiting room and for information. The structure is 37 feet long, 19 feet wide and 14 feet high. There are 35 sections of one-quarter inch plate glass set in steel framing on either side of the building in order to retain the view across the lawn. It was built by Carroll, Verge & Whipple Inc., of Pittsfield, from plans by Saarinen, Saarinen, & Associates of Bloomfield Hills, Mich. The elder Saarinen was architect for the Shed, the theatre, and the chamber music hall. The decorating was done by the RCA Victor Company whose Berkshire radio and phonograph, is demonstrated daily between 10 AM and concert time. The sale of the machine is for the benefit of the Berkshire Music Center scholarship fund. The combination machine also contains television but due to a mountain directly west of Tanglewood which prevents reception from Schenectady, it cannot be used.

Jul 17 Eagle

INFORMATION OBSCURED

sic Pours From Every House, Shed, Window and Door at Tanglewood

"I Barged in and Offered My Services to Three Boston Symphony Men," Groans One Too Ambitious Student



ELAXATION are enjoyed by the students in the bright out- respite from their studies at Tanglewood.

UNDER THE WATCHFUL EYE of the instructor, student takes over at conducting, during a morning session in the Chandler Music Hall, Tanglewood.

ETTY CONNOLLY and
WEN McLAUGHLIN

s music there is contentment and this l of Tanglewood. Tanglewood, which was once the meeting place of Emerson, Holmes and Melville is now the meeting place of musicians who come from almost every state in our nation and from coutries throughout the world. It is the United Nations of music.

Music is everywhere. It comes from the shed, from every window of the Main House, the Chamber Music Hall, the Theatre Concert Hall, the red Cottage, the Barn. As we approached, the Main House sounded like a music box gone mad. The spacious porch was filled with students reading the many notices on the bulletin boards or chatting on the benches at the far end of the porch.

"Did you hear 'The Death and the Maidens" string quartet being played with three strings?" questioned a very red-faced student. "I did and I barged in and offered my services to three Boston Symphony men! Why doesn't someone lock me up!" he groaned.

We wandered down the steps of the Main House across the shaded lawn to the Chamber Music Hall where a choral group was singing a choral work by Palestrina under the direction of Alfred Patterson from Christ Church in Cambridge.

"Softer, softer, softer," he was urging them as we approached the back of the hall which was opened to the outside but then he clapped his hands.

"No! No! You are not doing it," he said impatiently. After a few directions they began again but he cautioned them with: "Please sing pianissimo. The only time you'll get piano is when you are out of kilter."

Time at a Minimum

We sat upon a little rock bench and listened to them and noted that all ages were represented. There were young students, middle aged men and women (directors in their own schools) and even the owner of a foundry in Erie, Penn. This group is not limited as to the number of times a student may return. All the other groups do not favor this since it lessens the chances for giving new students an opportunity to study at Tanglewood.

We could still hear the choral group as we strolled down the paths of the formal gardens, deserted except for a note book and school bag left by some student on a curving marble bench, a memorial to the Tappan family, the original owners. These gardens have been used on occasions to present scenes from operas on a raised platform placed at one end of the gardens and the audience at the other.

The solitude of Ann McMillan, from Wisconsin and a graduate of Bennington, was broken when we came upon her seated on a stone bench at the end of the grape arbor. She was practicing on her French horn with such diligence that she didn't hear us approach. She used nothing but superlatives to describe Tanglewood and its "hardworking atmosphere."

"If I ever get through my practicing today I'll take a quick dip in the lake. Time is at a minimum here," she told us.

Time Out for Lunch

Drawn by the persistent bang of hammers we found ourselves outside the Scenic Workshop and in back of the Theatre-Concert Hall. Inside the workshop scenes for "The Turk in Italy" were being discussed and constructed amidst the din of hammering and sawing. Outside underneath the shade of towering oak trees scenes were being repainted by dungaree-clad fellows and girls and then set up against the tree trunks to dry, scenery which last year had been used in opera department's production of "Figaro." Shop talk was rapidly being replaced by lunch talk and the fare for the day.

"Two loaves enough and how about a new jar of mayonnaise?" bellowed a hungry member of the stage crew from inside the workshop.

"Ye gods man! I could eat a whole loaf myself," countered a fellow worker.

"You'd better get four today we ware all starving by 3 yesterday," advised Dante De Fazio from Pittsfield, a drama student at B. C. and a carpenter at Tanglewood. He told us that some students form groups, luncheon clubs, and pool their money rather than buy their lunch separately at the cafeteria.

Picnic Groups

"I couldn't wait today, though," said Dorothy Rozzi, an Emerson student from Providence, R. I. "I was starved. This air sure does things to my appetite." She was perched upon a picnic table tailor fashion remaking a gown used previously in a production of "Tosca" for the leading lady in "The Turk in Italy."

"Food's here!" shouted a ravenous scene painter, refering to the return of the luncheon foragers from Lenox. A table underneath the trees was quickly cleared of a half-painted scene and the luncheon fare was spread and the sandwich making begun. We left for the cafeteria when someone bellowed, "Who wants a baloney?"

After we had gotten our lunch we were hailed by Joan Moynagh of Worcester and an opera student to join their group which was busily making and eating sandwiches. This gay group was seated on an Indian blanket in the center of which was crowded sliced baloney and cheese, a jar of peanut butter and one of jelly, sliced cucumbers and tomatoes, a bottle of grape juice and a quart of milk propped against each other for support and a large chocolate cake was awaiting dessert.

"I hope you saved some for me, you hungry hounds," said Adele Addison of Springfield and the leading lady of Tanglewood's operatic production "The Turk in Italy," as she plopped down on the edge of the blanket.

"Here—and I made it myself just for you. You don't give your fellow workers enough credit," and with that Francis Barnum (Barney) of Boise, Idaho, produced a true Dagwood special. It was then that we noticed Pia Sebastian, who had arrived only the night before from Paris, pointing to a large black ant which was crawling rapidly to the rim of the jelly jar. Then followed a hilarious explanation of ant and aunt. Pia finally in self defense laughingly said, "I understand."

It was time for seconds and David Pollari from Pennsylvania and more recently from the cast of "Allegro" in New York asked Pia if she would like a peanut butter sandwich.

"I—I don't understand," said a very puzzled Pia.

"Anyone know the French or Spanish for peanut butter?" asked David in desperation. Joan stopped the language charades by giving Pia a taste of her sandwich.

"Yes, yes, I will have one," she laughed, "and I have had it before."

Quietly we slipped into the Theatre-Concert Hall to find the first few rows filled by boys and girls lounging leisurely but all intent on a discussion of a scene from "Figaro" led by Sarah Caldwell, an assistant to Mr. Goldovsky, the head of the Opera department. It is the only department that holds class on Saturday afternoon.

After the discussion and question period a scene from "Figaro" was then enacted by two students in which the action and the timing were perfected before a note was sung. Criticisms and suggestions came from the students as well as the director making the class lively and interesting. It was at this time that we learned that the worst condemnation an opera student at Tanglewood may receive is, "You look like an opera singer."

The afternoon was very warm so we sauntered leisurely down the narrow dirt road past the recently restored, Red Cottage where Hawthorne imagined his "Tanglewood Tales", past The Barn, past a field laden with Daisies and Black Eyed Susans to the lake.

We collapsed on a bench under the towering pine trees and bemoaned the fact that we didn't have our bathing suits. The little beach was crowded as well as the pier and the floats with what seemed to be all the students at Tanglewood.

● If you enjoy today's Boston Sunday Globe, you will also enjoy the Morning and Evening Globe weekdays. Order your Morning or Evening Boston Globe from your local newsdealer today.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 18 1948

Koussevitzky Begins Series In Berkshires

Boston Symphony Plays Works of Bach Today, Mozart List Tuesday

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., opens today and next Tuesday night with Bach and Mozart programs under Serge Koussevitzky's direction: The dates and programs are:

Bach program, today at 3:30; Tuesday, July 27, at 8:15. Brandenburg Concerto No. 3; Cantata No. 65, Sie werden aus Saba alle kommen; Concerto in D minor for 3 pianos and strings (Lukas Foss, Bernard Zighera, Ralph Berkowitz); Suite No. 2 (flute solo, Georges Laurent); Concerto in C major for three pianos and strings.

Mozart program, Tuesday, July 20, 8:15, and Sunday, July 25, 3:30. Symphony in C (K. 338); Serenade for winds (K. 388); Piano Concerto in G major (K. 543) (Lukas Foss); Symphony in E Flat (K. 543).

The third program of the Coolidge Schubert chamber music series will be given by the Boston String Quartet on Wednesday night at 8:15, including the "Death and the Maiden" quartet, the quartet movement in C minor and the string quintet in C major. Other events scheduled by the Berkshire Music Center for this week are:

Today, 10:30 a. m., Department II chamber music; Monday, 4:30, Department II chamber orchestra; Wednesday, 4:30, song recital; Thursday, 8:15, Opera scenes, Department V; Friday, 8:15, Department II orchestra; Koussevitzky conducting; Sunday, July 25, 10:30, Joan Brainerd, soprano.

On Saturday afternoon at 2 o'clock the National Federation of Music Clubs will present the Hawthorne Cottage, which it has reconstructed at Tanglewood, to the Berkshire Music Center. Manning Hawthorne, grandson of Nathaniel Hawthorne; Henry Wadsworth Longfellow Dana, great-grandson of Henry Wadsworth Longfellow; Mrs. Royden J. Keith, president of the federation, and Dr. Koussevitzky will speak. Mrs. Guy Patterson Gannett, chairman of the restoration committee, will make the presentation.

A four-hour benefit program for needy musicians in Europe will be held at Tanglewood on Tuesday, Aug. 3. The activities of the Berkshire Music Center's departments will be demonstrated at 6 o'clock and Cornelia Otis Skinner, Maurice Evans and the Boston Symphony under Dr. Koussevitzky will take part in the evening program at 8 o'clock.

This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT

8 1948

Hawthorne's 'Red House' To Be Shrine

Music Clubs to Dedicate Replica of Home as Permanent Center

The rebuilt "Little Red House" will be dedicated as a permanent literary shrine to Nathaniel Hawthorne, one of the greatest American novelists, Saturday at 2 p. m. with Manning Hawthorne, of West Torrington, Conn., eldest living great-grandson of the author to bear his name, as a speaker. Upon its dedication it will become a permanent adjunct to the Berkshire Music Center.

Erected on the site of the house where Hawthorne wrote "The House of Seven Gables" and "The Wonder Book," by the National Federation of Music Clubs, the project was started by Mrs. Guy Patterson Gannett, immediate past president, in 1941. Mrs. Gannett will make the formal presentation to the Berkshire Music Center.

The house, built on the foundation of the old, is an exact replica of "The Little Red House," where Hawthorne lived with his family and worked in 1850 and 1851. Within it houses two practice studios, each seating 35; a powder room and men's room, a fully equipped witchenette, and a lobby and reception room. The Victorian motif has been carried out in the interior. The old pump from which the Hawthorne family drew its drinking water has been restored, and later the garden, as it existed in Hawthorne's day, will be replanted.

Dr. ~~Serge~~ Koussevitzky, conductor of the Boston Symphony and moving spirit of the Berkshire Music Center, will conduct classes in one of the studios. He will conduct a concert by the advanced student orchestra and dedicated to the National Federation of Music Clubs Friday.

Norfolk clubs belonging to the national federation, the Scherzo and the Keynote Music clubs, have contributed to the project. Mrs. Julia Fuqua Ober, a member of the national board, immediately preceded Mrs. Gannett as president.

Boston Globe July 18

Bach Program Today Will Open Berkshire Festival at Tanglewood

Serge Koussevitzky will open the 1948 Berkshire Festival at Tanglewood this afternoon with a program of music by Bach for small orchestra and soloists. This will be followed on Tuesday by a Mozart program; each of these will be repeated next week. The programs will be given in the Theatre-Concert Hall and will be as follows:

JAMES PEASE, bass-baritone, will be soloist in several works during the weeks of the Berkshire Festival, including a Bach Cantata to be performed today by members of the Boston Symphony under Serge Koussevitzky.

Today at 3:30 and Tuesday, July 27, at 8:15. Bach: Third Brandenburg Concerto; Cantata No. 65, "Sie werden aus Saba Alle kommen"; Concerto in D minor for Three Pianos and Strings (soloists: Lukas Foss, Ralph Berkowitz and Bernard Zighera); Suite No. 2, in B minor (Georges Laurent, flute soloist); Concerto in C major for Three Pianos and Strings (soloists as above).

Tuesday at 8:15 and Sunday, July 25, at 3:30. Mozart: Symphony in C major (K. 338); Serenade, "Nacht Musique," for Winds (K. 388); Piano Concerto in G major (K. 453; Lukas Foss, soloist); Symphony in E-flat (K. 543).

The first series of Festival concerts by the full numbers of the Boston Symphony Orchestra will begin in the Music Shed Thursday evening, July 29. The programs for that week-end:

Thursday, July 29, at 8:15. Bach: Suite in D major No. 3; Hindemith: Symphony, "Mathis de Maler"; Beethoven: Fifth Symphony.

Saturday, July 31, at 8:15. Piston: Third Symphony; Prokofieff: First Violin Concerto (Isaac Stern, soloist); Brahms: First Symphony.

Sunday, Aug. 1, at 3:30, Leonard Bernstein conducting. Haydn: Symphony in D major, No. 104; Mahler: Symphony No. 2, "Resurrection" (soloists: Ellabelle Davis, soprano, and Nan Merriman, contralto; Berkshire Music Center Chorus)

This Clipping From
DALLAS, TEX.
NEWS

JUL 1 8 1948

TANGLEWOOD, Mass.: Two days of music by the Berkshire Music Center will celebrate the dedication of the Hawthorne Cottage, restored at Tanglewood by the National Federation of Music Clubs. Home of Nathaniel Hawthorne, the cottage will be presented to the music center, Saturday. Serge Koussevitzky will conduct a student concert, Friday, with Adele Addison, soprano, a student at the center, as soloist. Following the dedication ceremony, Saturday, a concert of chamber music will be given, with soloists including LuCretia Ferre, soprano; Martha Butler, contralto, and Robert Allen, cellist, Federation scholarship students. Paula Lenchner, Metropolitan Opera dramatic soprano and winner of the federation's 1945 Young Artist contest, will appear in recital, Saturday evening.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

JUL 18 1948

LENOX, Mass.—A month of musical events opens here today with the first concert of the Berkshire Music Festival, when music by Bach, Mozart, Tchaikovsky and others will be heard. The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, Leonard Bernstein and Arthur Fiedler, will perform for thousands of music lovers.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 1 8 1948

MUSIC

Needy European Artists To Be Aided by Benefit In Berkshire Center

By E. V. W.

TO HELP needy musicians in Europe, the Boston symphony orchestra and the Berkshire Music Center will stage a four-hour benefit, including a concert by the orchestra under Dr. Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday night, Aug. 3, in Tanglewood, Lenox, Mass. Under the general designation of "Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestral, choral, operatic and chamber music.

The manifestation, Dr. Koussevitzky's significant title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 P.M. in the Music Shed. Miss Skinner and Mr. Evans will each appear in Shakespearean excerpts.

'Tanglewood on Parade' With Students And Demonstrations; Grand Concert

THE GRAND CONCERT in which Dr. Koussevitzky will conduct the full Boston symphony orchestra will have an especially attractive program. It will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group to show the history of the waltz—"Voices of Spring" by Johann Strauss, "Valse Triste" by Sibelius and with "La Valse" of Ravel. Festivities will begin at 6 P.M. To carry out the "Tanglewood on Parade" idea there will be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, from 7 to 8 P.M. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood. Patrons subscribing for reserved seats will be invited to a special added attraction, a performance at 4 P.M. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

This Clipping From
DAYTON, O.
NEWS

JUL 1 8 1948

Hawthorne Cottage To Be Dedicated

LENOX, Mass., July 17.—With an elaborate two-day program, including a concert by Serge Koussevitzky and the student orchestra at the Berkshire Music Center, the National Federation of Music club will dedicate the Hawthorne cottage which it has restored at Tanglewood between Stockbridge and Lenox, Mass., Friday and Saturday.

Manning Hawthorne, oldest grandson of the novelist to bear the name, and Henry Wadsworth Longfellow Dana, great grandson of the poet, will speak at the dedication ceremonies on Saturday afternoon. Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs, and chairman of the committee for restoration of the house where Nathaniel Hawthorne lived in 1850 and 1851, will formally present the cottage to the Berkshire Music Center. Dr. Koussevitzky, director of the school, will accept. Mrs. Royden J. Keith of Chicago, national president of the federation will speak.

Rose Hawthorne was born in the little red house as were two of the author's "brain children," "The Wonder Book" and "The House of the Seven Gables." Herman Melville was a frequent visitor as was the fabulous Fanny Kemble. The cottage now houses three studios.

This Clipping From
NEWARK, N. J.
NEWS

JUL 1 8 1948

Berkshire Music

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It is not uncommon for audiences of 20,000 to line the banks of Boston's Charles River around Hatch Memorial Shell to hear the free Esplanade Concerts presented nightly, Mondays excepted, during three weeks of July.

RESORTS

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUL 18 1948

The Little Red House To Be Dedicated Saturday By NFMC

Two-Day Program Will Also Include Annual Session Of N. E. District

Lenox, Mass., July 17—Dedication of The Little Red House, former Nathaniel Hawthorne home at Tanglewood next Saturday by the National Federation of Music Clubs is creating nation-wide interest and will be attended by world-renowned figures in the music world.

The house, rebuilt on its original foundations and now containing studies, powder rooms and kitchenette for the use of Berkshire Music Center students, will be presented to the Center by Mrs. Guy Patterson Gannett of Portland, Me., immediate past president of the National Federation of Music Clubs, under whose administration the rebuilding of the house became a national project.

Acceptance of the house will be by Dr. Serge Koussevitzky, and speakers will include Manning Hawthorne of North Woodstock, Conn., oldest living great-grandson of the author to bear his name, and Henry Wadsworth Longfellow, the poet, were clasmates at Bowdoin College.

Mrs. Royden J. Keith of Chicago, president of the National Federation, will extend greetings.

The dedication ceremony scheduled for 2 p. m. Saturday, is part of a two-day program which will include the annual meeting of the New England District of the Federation on Friday.

Walter G. Davis of Portland, Me., has accepted the sponsorship of the Little Red House from Maine, according to Mrs. Gannett, who is chairman of the project.

Much Maine interest is shown in the dedication as there are many Maine contributors to the fund which made the restoration of the house possible. Door latches for the house were contributed by the Maine Federation and mirrors and fixtures for the powder rooms by the Portland Rossini Club.

Inscribed in a red morocco-bound book are the names of nearly 1,000 contributors to the fund, with every state represented. This book will serve as a permanent record and will remain in the Little Red House.

Maine Federation members to be here for the dedication are Mrs. Gannett, Miss Nellie L. McCann, Gorham, president of the State Federation; Miss Louise H. Armstrong, immediate past president; Miss Marcia Merrill, president of the Portland Rossini Club; Miss Julia Edwards Noyes, past state president; Mrs. Arolyn W. Johnson, Mrs. Elsie M. Files, Miss Greta Kerr, all of Portland; Miss Madeleine Perazzi and Mrs. L. James Levisee of South Portland; Mrs. R. F. Bodwell of Augusta and Connecticut, and Mrs. Fred R. Stevens of Presque Isle.

Other Maine interest centers in the talk by Miss Gay Tapley of Portland, Me., student at the Eastman School of Music, University of Rochester, Friday afternoon at the district meeting.

Miss Tapley recently returned from the Second International Congress of the Jeunesses Musicales in Luxembourg, which she attended as a delegate from the student division of the National Federation. Plans are being made to have some of the foreign students enrolled in the Berkshire Music School excused from classes that afternoon to hear Miss Tapley. They will also hold an informal discussion on strengthening the bond between young musicians of their countries and the United States.

Dedication exercises will open Friday evening with a concert in the Shed by the Berkshire Music Center Department of Orchestra, Dr. Koussevitzky conducting. It will be dedicated to the National Federation. Soloist will be Adele Addison, soprano, New England District winner 1947 Paul Lavalle Scholarship.

Saturday at 10 a. m. delegates will attend the Berkshire Music Center Chorall rehearsal. A picnic has been [illegible] on Tanglewood grounds [illegible] 12.30 p. m. with the dedication ceremonies at 2 p. m.

Immediately following the dedication, a chamber music concert will be given in Chamber Music Hall [illegible] soloists and their numbers [illegible] Cretia Ferre, soprano, winner of the NFMC Opera Scholarship, Tanglewood, 1948, who will sing [illegible] Die Ihr De[illegible] Schopfer [illegible] Mozart [illegible] dans le [illegible] Debussy, and [illegible] tares of Mandolines, [illegible] Allen, cellist, winner of the NFMC Scholarship for strings, 1948 [illegible] Toccata by Frescobaldi and [illegible] Faure. Martha Butler [illegible] NFMC winner Opera [illegible] 1948, will sing [illegible] son [illegible] Quilter [illegible] spirituals Sometimes I [illegible] Motherless Child and [illegible] Lord. The Misses [illegible] will sing Brahms [illegible] Die Meere and [illegible]

Paula Lenchner, [illegible] 1945 Young Artist [illegible] and a member of the [illegible] Opera Company, will [illegible] in Sedgwick Hall [illegible] in the evening.

Delegates may [illegible] music concert [illegible] Hall at 10.30 a. m. [illegible] Brainerd, lyric [illegible] Artist Winner, NFMC.

Many of the [illegible] remain for the [illegible] Concert Sunday [illegible] Boston Symphony [illegible] Koussevitzky [illegible] a Mozart program [illegible] numbers: Symphony [illegible] Serenade for Wind [illegible] Minor; Concerto for [illegible] with Lukas Foss [illegible] phony in E-Flat.

At the New England [illegible] ing Friday, at which [illegible] Taylor Hatch of [illegible] preside, the business [illegible] forum will be at [illegible] Little Red House [illegible] Curtis will [illegible] Shaw of the Berkshire [illegible] faculty and as [illegible] of Providence [illegible] more, Me. [illegible]

Boston Globe July 18

Bach Program Today Will Open Berkshire Festival at Tanglewood

Serge Koussevitzky will open the 1948 Berkshire Festival at Tanglewood this afternoon with a program of music by Bach for small orchestra

JAMES PEASE, bass-baritone, will be soloist in several works during the weeks of the Berkshire Festival, including a Bach Cantata to be performed today by members of the Boston Symphony under Serge Koussevitzky.

and soloists. This will be followed on Tuesday by a Mozart program; each of these will be repeated next week. The programs will be given in the Theatre-Concert Hall and will be as follows:

Today at 3:30 and Tuesday, July 27, at 8:15. Bach: Third Brandenburg Concerto; Cantata No. 65, "Sie werden aus Saba Alle kommen"; Concerto in D minor for Three Pianos and Strings (soloists: Lukas Foss, Ralph Berkowitz and Bernard Zighera); Suite No. 2, in B minor (Georges Laurent, flute soloist); Concerto in C major for Three Pianos and Strings (soloists as above).

Tuesday at 8:15 and Sunday, July 25, at 3:30. Mozart: Symphony in C major (K. 338); Serenade, "Nacht Musique," for Winds (K. 388); Piano Concerto in G major (K. 453; Lukas Foss, soloist); Symphony in E-flat (K. 543).

The first series of Festival concerts by the full numbers of the Boston Symphony Orchestra will begin in the Music Shed Thursday evening, July 29. The programs for that week-end:

Thursday, July 29, at 8:15, Bach: Suite in D major No. 3; Hindemith: Symphony, "Mathis de Maler"; Beethoven: Fifth Symphony.

Saturday, July 31, at 8:15, Piston: Third Symphony; Prokofieff: First Violin Concerto (Isaac Stern, soloist); Brahms: First Symphony.

Sunday, Aug. 1, at 3:30, Leonard Bernstein conducting, Haydn: Symphony in D major, No. 104; Mahler: Symphony No. 2, "Resurrection" (soloists: Ellabelle Davis, soprano, and Nan Merriman, contralto; Berkshire Music Center Chorus)

This Clipping From
DALLAS, TEX.
NEWS
JUL 18 1948

TANGLEWOOD, Mass.: Two days of music by the Berkshire Music Center will celebrate the dedication of the Hawthorne Cottage, restored at Tanglewood by the National Federation of Music Clubs. Home of Nathaniel Hawthorne, the cottage will be presented to the music center, Saturday. Serge Koussevitzky will conduct a student concert, Friday, with Adele Addison, soprano, a student at the center, as soloist. Following the dedication ceremony, Saturday, a concert of chamber music will be given, with soloists including LuCretia Ferre, soprano; Martha Butler, contralto, and Robert Allen, cellist, Federation scholarship students. Paula Lenchner, Metropolitan Opera dramatic soprano and winner of the federation's 1945 Young Artist contest, will appear in recital, Saturday evening.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 18 1948

LENOX, Mass.—A month of musical events opens here today with the first concert of the Berkshire Music Festival, when music by Bach, Mozart, Tchaikovsky and others will be heard. The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, Leonard Bernstein and Arthur Fiedler, will perform for thousands of music lovers.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 18 1948

MUSIC

Needy European Artists To Be Aided by Benefit In Berkshire Center

By E. V. W.

TO HELP needy musicians in Europe, the Boston symphony orchestra and the Berkshire Music Center will stage a four-hour benefit, including a concert by the orchestra under Dr. Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday night, Aug. 3, in Tanglewood, Lenox, Mass. Under the general designation of "Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestral, choral, operatic and chamber music.

The manifestation, Dr. Koussevitzky's significant title for the assembly in which inter[illegible] figures in the arts will take part, is scheduled for 8 P.M. in the Music Shed. Miss Skinner and Mr. Evans will each appear in Shakespearean excerpts.

'Tanglewood on Parade' With Students And Demonstrations; Grand Concert

THE GRAND CONCERT in which Dr. Koussevitzky will conduct the full Boston symphony orchestra will have an especially attractive program. It will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group to show the history of the waltz—"Voices of Spring" by Johann Strauss, "Valse Triste" by Sibelius and with "La Valse" of Ravel. Festivities will begin at 6 P.M. To carry out the "Tanglewood on Parade" idea there will be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, from 7 to 8 P.M. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood. Patrons subscribing for reserved seats will be invited to a special added attraction, a performance at 4 P.M. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

This Clipping From
DAYTON, O.
NEWS
JUL 18 1948

Hawthorne Cottage To Be Dedicated

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RESORTS

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Inscribed in a red morocco-bound book are the names of nearly 1,000 contributors to the fund, with every state represented. This book will serve as a permanent record and will remain in the Little Red House.

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Paula Lenchner, dramatic soprano 1945 Young Artist Winner of NFMC and a member of the Metropolitan Opera Company, will give a [illegible] in Sedgwick Hall, the Lenox [illegible] in the evening.

Delegates may attend a [illegible] music concert in Chamber [illegible] Hall at 10.30 a. m. Sunday, when [illegible] Brainerd, lyric soprano 1947 [illegible] Artist Winner, NFMC, will be [illegible]

Many of the Maine delegates [illegible] remain for the Berkshire Festival Concert Sunday afternoon when the Boston Symphony Orchestra, Dr. Koussevitzky conducting, will present a Mozart program with the following numbers: Symphony in C-Major; Serenade for Wind Instruments in C-Minor; Concerto for Piano in G-Major with Lukas Foss as soloist; and Symphony in E-Flat.

At the New England Dis[illegible] meeting Friday, at which Mrs. [illegible] Taylor Hatch of Melrose, [illegible] preside, the business [illegible] forum will be at 10.30 a. [illegible] the Little Red House. Luncheon at [illegible] Curtis will have as [illegible] Shaw of the Berksshire [illegible] faculty, and as soloist D[illegible] of Providence, R. I., form[illegible] more, Me., first winner of an Artis[illegible]

MUSIC IN THE BERKSHIRES

by Leonard Burkat

Near the western border of the state of Massachusetts, more than 100 miles from the sea, stand the Berkshire Hills, remnants of an ancient and imposing range of mountains. The countryside is dotted with small one-industry cities, with prosperous farms, with relics of iron mining and the heavy industry of 125 years ago, and with the country estates of the wealthy from Boston and New York. In the heart of the Berkshires, about 140 miles from those two great cities of the North-east, lies the town of Lenox, a near-perfect example of what Americans across all our 3,000 miles like to think of as a typical New England community—wide streets, unbroken expanses of green lawn, an old white and gracefully steepled Congregational Church on the highest hill near the centre of the town. For forty-six weeks in the year the population of Lenox is under 3,000 persons, but on a sunny Sunday afternoon early in August it may hold five times as many within its borders. Lenox is the home of the Berkshire Music Centre and the Berkshire Festival.

In the summer of 1934 a group of prominent citizens in neighbouring Stockbridge engaged sixty-five members of the New York Philharmonic Orchestra for a week of three concerts that attracted a total audience of about 5,000. With the engagement of Koussevitzky and the Boston Symphony Orchestra two years later attendance tripled. In 1937 the 210 acre estate called Tanglewood was presented to the Boston Orchestra for the festival. Here Herman Melville had visited his friend Nathaniel Hawthorne who, during his two year stay in a little red cottage on the road that runs through the centre of the estate, had planned *Tanglewood Tales*, written *The Wonder Book* and assembled the materials for *The House of the Seven Gables*.

The Berkshire Festival was gradually extended, the scope of activity enlarged, the " plant " increased. This year there were fifteen concerts (including two repetitions), the school called the Berkshire Music Centre had almost 450 students (it started in 1940 with about 300), the largest auditorium seats 6,000 (where once stood a circus tent).

A Beethoven program this season brought an audience of almost 15,000—6,000 in the shed and 9,000 on the lawn. Who are these people? They are a cross section of the musical audience of all the United States: those who have long wanted to hear a " live " performance of the Boston Symphony Orchestra but can travel long distances to it only in the summer vacation season*; children from nearby summer camps; large estate holders; the local citizenry from town mayor, minister and physician to shop keepers and mill hands. There are young people and old, famous musicians and lowliest laymen come to their first concerts. And they come not only to the Festival concerts but also to the many demonstrations of the Berkshire Music Centre.

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* I should mention here that in the course of its regular season the Orchestra's twenty-four weeks of concerts in Boston are interrupted by weeks of touring that take it to eighteen other cities in eleven states.

But I shall never forget the first rehearsal with Walter—the deadly fear which I endured. I confessed to him that I had never sung the rôle. If he didn't like the idea at least he didn't show it, and started to work with me. The rôle grew with each rehearsal until I really lived it and fitted into the frame of this wonderful performance without disturbing it, which is saying a great deal. Ochs was Richard Mayr, Octavian the enchanting Delia Reinhard—very convincing, slender, graceful and refined to her fingertips—the born "young gentleman of a noble family"; Sophie was the incomparable Elisabeth Schumann. Those were unforgettable performances and unforgettable times.

Since then I have remained faithful to the rôle of the Marschallin. Ever again, on the rare occasions when I sing it, I am filled with joy in feeling the words and music flowing from me as if I myself were creating them, so completely have I become one with this rôle. And each time when, leaving Octavian and Sophie alone together in the third act, I close the door behind me it is as if with a smiling farewell I were closing the door upon an experience of my own.

And isn't this really so? Isn't each time a farewell, now that I so rarely return to the opera? I am now only a guest. I no longer feel that I belong to the colourful world of the stage. Waiting in the wings for my late entrance in the third act I feel as a stranger to whom this fantastic world is something new. Then I realize again with a kind of melancholy that this was once my whole life—the theatre and all that went with it. And the Vienna Opera rises before me in all its old splendour.

The absorbing business of making up was spiced with the latest opera gossip—piquant scandals of which there was never any lack. From every dressing-room came the sound of singing—vocalizes or short fragments of rôles. In the midst of it all would sound the bell of the stage manager. Colleagues would stick their heads in at the door: "Good luck . . ." Each member of my family came or sent messages wishing me success. At the last minute Otto, my good husband, would appear, always elegant in his evening dress, wishing me "Good luck." He always knew just where he must keep his fingers crossed for me—where I was nervous, where I was sure, when I enjoyed singing, when I was afraid. He was thoroughly musical and enjoyed my singing and the whole colorful life of the opera as if he belonged to it with every fibre of his being. My brother Fritz, looking worried: "Are you nervous?" A question which I always answered with a false lightness: "Heavens no—not at all," although I was actually trembling with stage fright. But it would have made me miserable to know that any one so close to me was nervous on my account, just as it distressed him to feel that I might be suffering with stage fright. So we reassured one another with complete nonchalance. My father, who lived through the first nine years of my growing career in Vienna, filled with pride and touchingly biased. There existed but one singer for him—his daughter; all others were in his eyes only mediocre. He followed with jealous attention the criticisms of my "rivals," and was annoyed at each success if it did not contain the name of Lotte Lehmann. My mother, who liked best to hear me in touching rôles like Manon, Marguerite or Elsa, and would cry bitter tears if she had to see me die on the stage. It was quite impossible for her to listen to Desdemona, much as she loved the music, for seeing me strangled was more than she could bear. . . .

It is one of the curiosities of the history of music in the last century or two that few great musicians, creative or executant, have had much skill or even interest in teaching. There are obvious exceptions of course in the cases of Mendelssohn and the Leipzig Conservatory and of Liszt and perhaps a few others. Yet at Tanglewood Koussevitzky is not only orchestra conductor but also director and able, active administrator of a flourishing educational institution. In addition he teaches conducting—gives private lessons and stands in the orchestra to watch his pupils in action; Aaron Copland, Arthur Honegger and Samuel Barber teach composition; Gregor Piatigorsky and William Primrose prepare student chamber ensembles; and the first desk players of the Boston Symphony Orchestra coach sectional rehearsals of the student orchestras and chamber music classes.

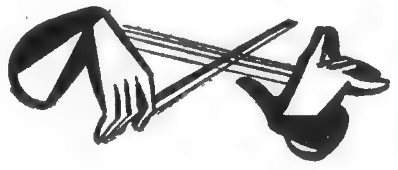
The Berkshire Music Centre is an extraordinary school of music that can attract students to a six-week session in the eastern United States from California, from Chile, from Norway and Czechoslovakia, and even from Syria and Palestine. What brings them can be nothing but a desire to participate in the most intensive and best guided music-making now possible anywhere on this earth. There are rehearsals and classes from 8.45 a.m. to 5.30 p.m., at least one concert every day and sometimes three. The aim of the Centre as put forth by Dr. Koussevitzky is found in creation, production and ensemble performance. Young conservatoire-trained virtuosi who can play a dozen concertos, sit in the orchestra in the morning and play quartets all afternoon. There are no certificates, diplomas or degrees—only music.

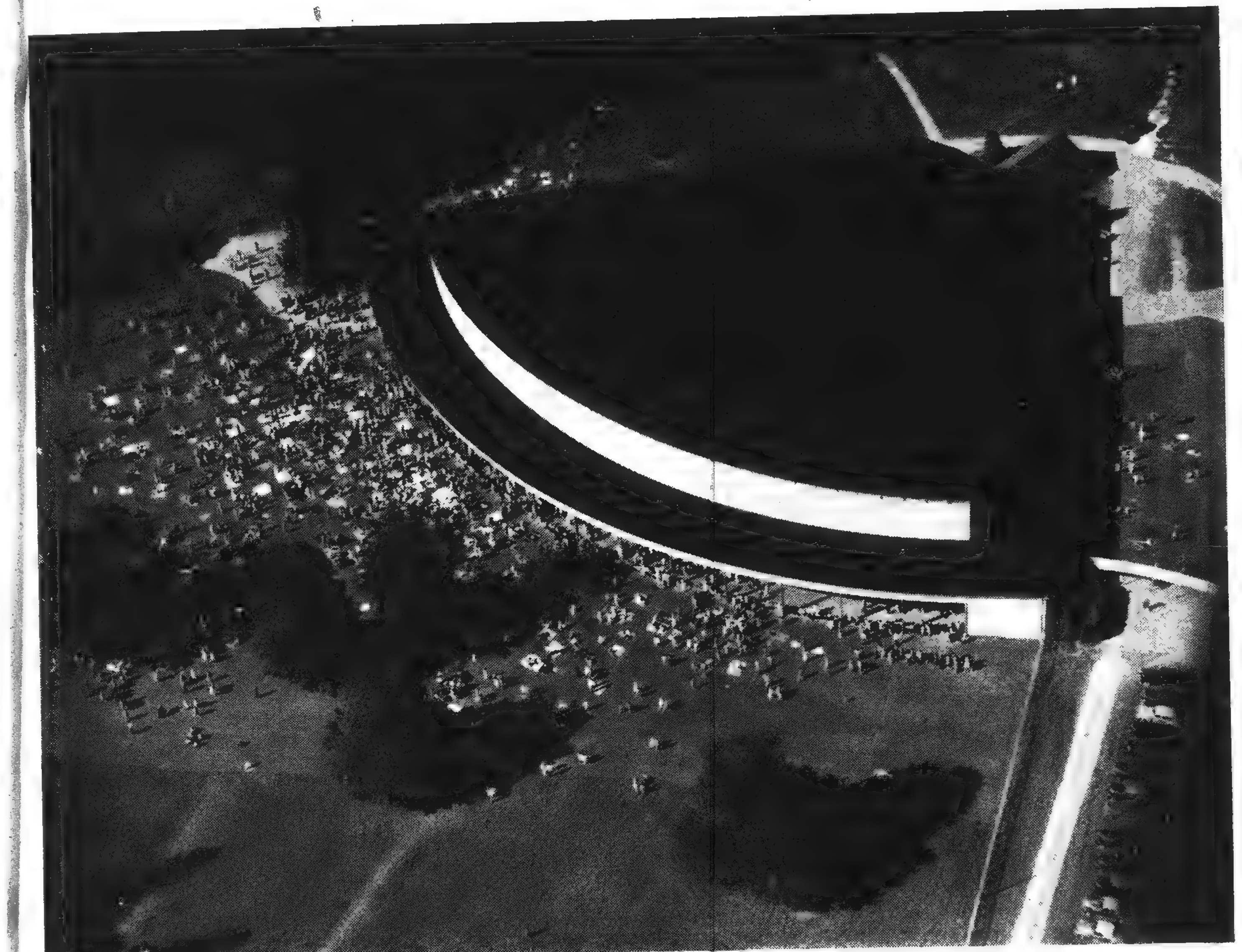
The Centre is organized in departments for work in orchestral and choral conducting, composition, orchestral playing, opera, and choral singing and ensemble performance of instrumental music. The Opera Department does not include singers alone. It offers young people a rare opportunity to study the work of the opera *repetiteur*, the problems of conducting opera, stage design and stage direction for opera, and the problems of opera production in general. Even in the department devoted to the serious amateur and the less experienced musician the orchestra repertoire ran to Rimsky-Korsakoff, Milhaud, and the *First Symphony* of Mahler. This department, too, supplied the choruses that sang all kinds of music from Jannequin chanson and a Dowland air to Britten's *Ceremony of Carols* Copland's *In the Beginning* and Stravinsky's *Symphony of Psalms*. Is not Dr. Koussevitzky right in speaking of musical "seeds sown in the fertile soil of Tanglewood . . . to live and bear rich harvest!"

It may be wondered what kind of music the 450 students occupy themselves with. Of course they must be given an opportunity to gain experience in the performance of the standard repertory but they must also keep abreast the music of their own time. Even the Opera Department, which in 1946 presented the American première of *Peter Grimes*, must leave its beloved Mozart and Rossini and Verdi and Wagner for a scene from Berg's *Wozzek*. In the series of student chamber music concerts there was a complete performance of Bach's *Musikalisches Opfer* and a Hindemith-Poulenc-Vaughan Williams program. A student orchestra played Bach and Tchaikovsky under Dr. Koussevitzky in one week, Copland's *Appalachian Spring* under Leonard Bernstein the next, and Stravinsky's *Symphony in Three Movements* (with a student conductor !) the week after.

In addition to actual music making there are informal courses in harmonic analysis (in which Piston's *First Quartet*, Copland's *Violin Sonata* and Stravinsky's *Scènes de Ballet* were studied), in the analysis of form, and in *solfège*, and a series of lecture-recitals by Aaron Copland, Leonard Bernstein and Irving Fine (a young Assistant Professor of Music at Harvard who teaches harmonic analysis at Tanglewood and was one of the three conducting students this year) surveying the history of our music. Here was a rare opportunity to hear every kind of American music from the folk song of the Indian and the crude works of the Colonial composers to compositions of Bloch, Piston, Harris and Copland and even such a group—not averaging thirty years of age—as Harold Shapero (a twenty-five year old of whose great gifts we shall soon hear more), Alexei Haieff, Lukas Foss, William Bergsma and John Cage. There was even a series of open forum meetings under the direction of Aaron Copland on such subjects as " What is the Future of Experimental Music ? " and " What is the Place of the Musician in Society ? "

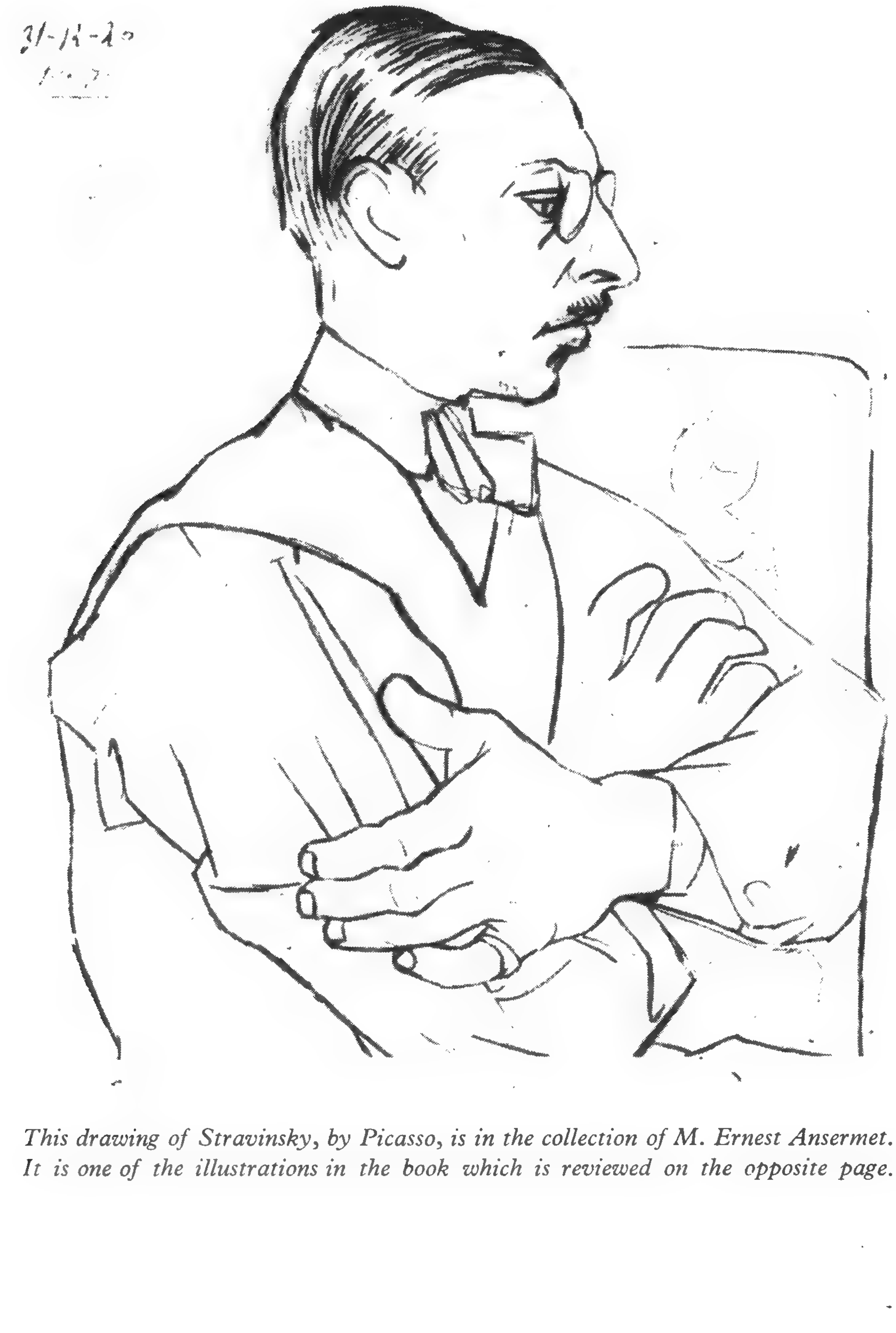
Sixteen composers are carefully selected from many applicants for study with Aaron Copland, who is assistant Director of the school, and a guest composer. Hindemith and Martinů have each had two years at Tanglewood. This year Honegger came from France and was replaced by the American, Samuel Barber, when he fell ill. The student composers come from all parts of the world, from all kinds of musical environments. They speak in every dialect, as it were, of the musical language of today. There are a neo-classicist from Prague, a late impressionist from Uruguay, followers of Schoebnerg and of Stravinsky, tonalists and atonalists of all kinds. But the strongest single influence is clearly that of Stravinsky, whose clarity and conciseness of expression are greatly admired. The texture and the harmonic style of his latest works are the features most admired and most frequently emulated by the young composers. It is certainly significant of the high place that he holds in the mind of the musical public today that the Festival concerts and a special program played by members of the Boston Symphony Orchestra offered five of Stravinsky's works: *The Rite of Spring*, *Histoire du Soldat*, the *Octet*, the *Symphony of Psalms* and the *Duo Concertant* for violin and piano.





TANGLEWOOD, MASS.

The home of the Berkshire Music Centre and the annual festival which is described in Mr. Burkat's article on the opposite page. Koussevitzky is the guiding spirit of this remarkable enterprise.



This drawing of Stravinsky, by Picasso, is in the collection of M. Ernest Ansermet.
It is one of the illustrations in the book which is reviewed on the opposite page.

July 18

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Jul 18
Berk Herald

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MUSIC

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By E. V. W.

TO HELP needy musicians in Europe, the Boston symphony orchestra and the Berkshire Music Center will stage a four-hour benefit, including a concert by the orchestra under Dr. Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday night, Aug. 3, in Tanglewood, Lenox, Mass. Under the general designation of "Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestral, choral, operatic and chamber music.

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'Tanglewood on Parade' With Students And Demonstrations; Grand Concert

THE GRAND CONCERT in which Dr. Koussevitzky will conduct the full Boston symphony orchestra will have an especially attractive program. It will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group to show the history of the waltz—"Voices of Spring" by Johann Strauss, "Valse Triste" by Sibelius and with "La Valse" of Ravel. Festivities will begin at 6 P.M. To carry out the "Tanglewood on Parade" idea there will be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, from 7 to 8 P.M. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood. Patrons subscribing for reserved seats will be invited to a special added attraction, a performance at 4 P.M. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

'Loves of Charles II' to Be Presented by Cornelia Otis Skinner on Jan. 14 Next

MRS. S. B. EVERTS, president of the Syracuse Civic Music Association, announces as an extra attraction under Civic management, the appearance of Cornelia Otis Skinner in "The Loves of Charles II" in Central High School auditorium the night of Jan 14. While Mrs. Everts is on a week's holiday with her family in a cottage at Point Vivian on the St. Lawrence, Miss Alice Shields will be in charge of the Civic office. Although the appearance of the First Piano Quartet, booked by the Civic Music Association, is several weeks distant, requests for the program are being received by the office. Among them: the Rachmaninoff C Sharp Minor Prelude.

Helen Kwalwasser Plays Cello, Violin In Northern New York Programs

MISS HELEN KWALWASSER, Syracuse concert violinist, now in the Upper Adirondacks for study, teaching and practice, plays first violin in a string quartet in programs at the Galamanian Farm, near Elizabethtown, and cello in a string ensemble there. During a spring visit with her parents, Dr. and Mrs. Jacob Kwalwasser here, Helen brought both her violin and cello, devoting considerable time to playing the latter. Her mother, Mrs. Kwalwasser, known as a teacher of piano, plays the bass fiddle. Some years ago Mrs. Kwalwasser played both piano and bass in an orchestra in Pittsburgh.

Baltimore Contralto Wins Scholarship Of National Music Clubs Federation

ANNOUNCEMENT THAT Saralee Liss, 23, contralto, 3019 Mondawmin av., Baltimore, Md., has won the $1,000 musical scholarship offered by Paul Lavalle, orchestra conductor, is made by Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs. The scholarship, given to the Federation by Mr. Lavalle in recognition of the assistance he received during the beginning days of his musical career through a scholarship in Juilliard School of Music, covers two years tuition at $500 a year at a school or with a teacher of the recipient's choice.

This year's winner, voice pupil of Elsa Baklor of Baltimore, intended to become a lawyer and followed up her graduation from Western High School in the Maryland city with two years' law study in the University of Baltimore. To finance her education she worked during the daytime as a legal secretary, and as an avocation sang with local choruses. It was while she was singing Christmas carols that she was discovered to have a voice of unusual promise, and was urged to abandon the law for a musical career.

Globe Jul 18

Berkshire, Esplanade Music Draws Throngs

The Berkshire Music Festival at Lenox, opening its 10th season today, and the traditional Boston Esplanade Concerts, observing their 20th anniversary, are now at their pinnacle of popularity.

According to the Massachusetts Development and Industrial Commission, these concert series enhance vacation opportunities found in the Bay State. They present top performers from the Boston Symphony Orchestra and such talented conductors as Dr. Serge Koussevitzky, Arthur Fiedler and Leonard Bernstein.

It is not uncommon for audiences of 20,000 to line the banks of Boston's Charles River around Hatch Memorial Shell to hear the free Espanade Concerts presented nightly, Monday excepted, during three weeks of July. Nor it is unusual for audiences to overflow the Tanglewood Music Shed for Berkshire Festival performances. The shed's 6000 capacity is augmented by spacious grounds where additional thousands relax on the greensward to hear the music.

Locales of these outstanding music attractions are easily accessible to seashore and inland Summer resorts of Massachusetts, accounting for much of their popularity with vacationists. The festival's four-week calendar, beginning today, includes the classics of Bach, Mozart and Tchaikovsky, while the Esplanade Concerts feature a lighter touch in music. Both types are popular with large segments of Summer visitors.

On July 24, members of the Friends of the Berkshire Music Center will gather at Tanglewood to dedicate the newly-restored "Little Red House." This Hawthorne Cottage, where the sage of a century ago wrote "The House of Seven Gables" and conceived his "Tanglewood Tales," will house the studios of some of today's great musicians at the world famous teaching center.

To the 400 talented young artists now studying at the Berkshire Music Center, Tanglewood represents the privilege of working for six weeks with some of the world's leading conductors, composers and performers.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 19 1948

Tanglewood Bach Program First Pre-Festival Event

By CARL E. LINDSTROM

WITH EACH passing year it becomes more apparent that the important music making at Tanglewood does not begin with the opening of the big shed for the nine concerts devoted to the established popular classics. What happens in the two smaller halls during the pre-festival weeks is of far greater significance.

The first of the symphony concerts will be given on Thursday, July 29, but Sunday afternoon in the Theater-Concert Hall occurred the most glistening performance of Bach's third Brandenburg Concerto that the most fastidious heart could wish for. With it were heard the two triple concertos, in D minor and C major with Lukas Foss, Bernard Zighera and Ralph Berkowitz at the pianos, second Suite in D minor for strings and flute (Georges Laurent) and the Cantata No. 65, Sie werden asu Saba alle kommen.

Dr. Koussevitsky, looking as fit and dapper ~~as ever,~~ was in obvious good spirits, prideful and content. He called up a performance that was prevailingly brilliant and drawn with bold strokes. Even the slow movement was big. It was a disciplined performance, the kind of music-making in which the Boston players excel and, besides, it makes good Bach.

For the cantata, Hugh Ross took the podium. The festival chorus was nicely balanced and obviously, well prepared. There was complete rapport and musicianly voice management throughout.

It was the soloists, James Pease, bass, and David Lloyd, tenors, who made this cantata the eloquent thing that it was, Both produced a perectly modelled vocal line even in the rapid passages. Their German diction was superb, but most important of all, they sang meaningfully. I wish that all vocalists who fancy themselves oratorio singers could have heard this interpretation and have profited by it.

Mr. Ross did not pay too much attention to his instrumentalists during these solos; for the accompaniment was allowed to crowd them, particularly Mr. Lloyd who was given little opportunity to breathe but managed a thoroughly artistic performance nevertheless.

Three Contemporary Composers Heard

Sunday morning in the small hall there was a foregathering in the name of chamber music for only an hour's time which allowed for the playing of Berezowsky's Septet for pairs of trumpets, horns, trombones and a tuba; Milhaud's miniature Suite after Corrette, for oboe, clarinet and bassoon; and a new Lukas Foss string quartet.

The latter is a one-movement affair taking the form of free variations. The voices are busy and independent but there is backing a veriety of moods. The piece is quite showy, objective, its content lying well on the surface. One can admire it without being moved by it.

The Milhaud vignettes preserved the antique flavor in spite of touches of modern counterpoint and a rather persistenty chromatic bass. Le coucou and Tambourin amused the audience and, in fact, so did all these singularly deft and stylish bits.

Berezowsky had excellent material for his brass septet in the fanfare and gallop and in the concluding rondo. He made the most of it, producing smart, slick-surfaced music. The pseudo-graces of the Valse did not suit the timbres he employed and the thing turned out more like an etude. To a less degree, that was true of the lullaby, but here there were some exotic tints and a modicum of sentiment.

The performers were: Brass, William Babcock, Peter LaBella, Wilke Renwick, Ralph Pottle, David Jett, Herbert Owens and James McAllister; the woodwinds, Duane Voth, Paul Schaller and Gunter Jacobius; the strings, Zvi Zeitlin, Beatrice Brown, Rowland Pack and Ma Si Hon.

HAWTHORNE'S HOUSE TO BE MUSIC SHRINE

NY

A reconstruction of the "Little Red House," where Nathaniel Hawthorne wrote "The House of Seven Gables," will become a permanent adjunct to the Berkshire Music Center, Tanglewood, Mass., in a ceremony on the afternoon of July 24, it was announced yesterday.

Manning Hawthorne, great-grandson of the novelist, and Mrs. Royden J. Kieth of Chicago, president of the National Federation of Music Clubs, which is responsible for the project, will dedicate the building as a permanent literary shrine and building containing practice rooms for the Music Center's Opera and Chamber Music departments.

The New England District of the Federation will hold an all-day meeting on July 23, will be honored that evening by a student-orchestra concert under the direction of Serge Koussevitzky and will hear other concerts the next day.

The Federation will also hold its fourth annual week-end at Chautauqua, N. Y., next Thursday through Sunday. Mrs. Franklin D. Roosevelt will be guest speaker on Friday at a meeting of the Chautauqua Woman's Club. Concerts and talks will be featured during the week-end.

Syracuse Herald Jul 18

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TO HELP needy musicians in Europe, the Boston symphony orchestra and the Berkshire Music Center will stage a four-hour benefit, including a concert by the orchestra under Dr. Serge Koussevitzky and appearances by Maurice Evans and Cornelia Otis Skinner on Tuesday night, Aug. 3, in Tanglewood, Lenox, Mass. Under the general designation of "Tanglewood on Parade" there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestral, choral, operatic and chamber music.

The manifestation, Dr. Koussevitzky's significant title for the assembly in which internationally known figures in the arts will take part, is scheduled for 8 P.M. in the Music Shed. Miss Skinner and Mr. Evans will each appear in Shakespearean excerpts.

'Tanglewood on Parade' With Students And Demonstrations; Grand Concert

THE GRAND CONCERT in which Dr. Koussevitzky will conduct the full Boston symphony orchestra will have an especially attractive program. It will include Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and a group to show the history of the waltz—"Voices of Spring" by Johann Strauss, "Valse Triste" by Sibelius and with "La Valse" of Ravel. Festivities will begin at 6 P.M. To carry out the "Tanglewood on Parade" idea there will be a procession of the 462 students of the Berkshire Music Center, each department carrying identifying banners. After the demonstrations by the school, from 7 to 8 P.M. will be given over to supper. Patrons are invited to bring picnic baskets and to use the buffet and new refreshment booths on the grounds at Tanglewood. Patrons subscribing for reserved seats will be invited to a special added attraction, a performance at 4 P.M. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas.

'Loves of Charles II' to Be Presented by Cornelia Otis Skinner on Jan. 14 Next

MRS. S. B. EVERTS, president of the Syracuse Civic Music Association, announces as an extra attraction under Civic management, the appearance of Cornelia Otis Skinner in "The Loves of Charles II" in Central High School auditorium the night of Jan 14. While Mrs. Everts is on a week's holiday with her family in a cottage at Point Vivian on the St. Lawrence, Miss Alice Shields will be in charge of the Civic office. Although the appearance of the First Piano Quartet, booked by the Civic Music Association, is several weeks distant, requests for the program are being received by the office. Among them: the Rachmaninoff C Sharp Minor Prelude.

Helen Kwalwasser Plays Cello, Violin In Northern New York Programs

MISS HELEN KWALWASSER, Syracuse concert violinist, now in the Upper Adirondacks for study, teaching and practice, plays first violin in a string quartet in programs at the Galamanian Farm, near Elizabethtown, and cello in a string ensemble there. During a spring visit with her parents, Dr. and Mrs. Jacob Kwalwasser here, Helen brought both her violin and cello, devoting considerable time to playing the latter. Her mother, Mrs. Kwalwasser, known as a teacher of piano, plays the bass fiddle. Some years ago Mrs. Kwalwasser played both piano and bass in an orchestra in Pittsburgh.

Baltimore Contralto Wins Scholarship Of National Music Clubs Federation

ANNOUNCEMENT THAT Saralee Liss, 23, contralto, 3019 Mondawmin av., Baltimore, Md., has won the $1,000 musical scholarship offered by Paul Lavalle, orchestra conductor, is made by Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs. The scholarship, given to the Federation by Mr. Lavalle in recognition of the assistance he received during the beginning days of his musical career through a scholarship in Juilliard School of Music, covers two years tuition at $500 a year at a school or with a teacher of the recipient's choice.

This year's winner, voice pupil of Elsa Baklor of Baltimore, intended to become a lawyer and followed up her graduation from Western High School in the Maryland city with two years' law study in the University of Baltimore. To finance her education she worked during the daytime as a legal secretary, and as an avocation sang with local choruses. It was while she was singing Christmas carols that she was discovered to have a voice of unusual promise, and was urged to abandon the law for a musical career.

Globe Jul 18

Berkshire, Esplanade Music Draws Throngs

The Berkshire Music Festival at Lenox, opening its 10th season today, and the traditional Boston Esplanade Concerts, observing their 20th anniversary, are now at their pinnacle of popularity.

According to the Massachusetts Development and Industrial Commission, these concert series enhance vacation opportunities found in the Bay State. They present top performers from the Boston Symphony Orchestra and such talented conductors as Dr. Serge Koussevitzky, Arthur Fiedler and Leonard Bernstein.

It is not uncommon for audiences of 20,000 to line the banks of Boston's Charles River around Hatch Memorial Shell to hear the free Espanade Concerts presented nightly, Monday excepted, during three weeks of July. Nor it is unusual for audiences to overflow the Tanglewood Music Shed for Berkshire Festival performances. The shed's 6000 capacity is augmented by spacious grounds where additional thousands relax on the greensward to hear the music.

Locales of these outstanding music attractions are easily accessible to seashore and inland Summer resorts of Massachusetts, accounting for much of their popularity with vacationists. The festival's four-week calendar, beginning today, includes the classics of Bach, Mozart and Tchaikovsky, while the Esplanade Concerts feature a lighter touch in music. Both types are popular with large segments of Summer visitors.

On July 24, members of the Friends of the Berkshire Music Center will gather at Tanglewood to dedicate the newly-restored "Little Red House." This Hawthorne Cottage, where the sage of a century ago wrote "The House of Seven Gables" and conceived his "Tanglewood Tales," will house the studios of some of today's great musicians at the world famous teaching center.

To the 400 talented young artists now studying at the Berkshire Music Center, Tanglewood represents the privilege of working for six weeks with some of the world's leading conductors, composers and performers.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 19 1948

Tanglewood Bach Program First Pre-Festival Event

By CARL E. LINDSTROM

WITH EACH passing year it becomes more apparent that the important music making at Tanglewood does not begin with the opening of the big shed for the nine concerts devoted to the established popular classics. What happens in the two smaller halls during the pre-festival weeks is of far greater significance.

The first of the symphony concerts will be given on Thursday, July 29, but Sunday afternoon in the Theater-Concert Hall occurred the most glistening performance of Bach's third Brandenburg Concerto that the most fastidious heart could wish for. With it were heard the two triple concertos, in D minor and C major with Lukas Foss, Bernard Zighera and Ralph Berkowitz at the pianos, second Suite in D minor for strings and flute (Georges Laurent) and the Cantata No. 65, Sie werden asu Saba alle kommen.

Dr. Koussevitsky, looking as fit and ~~dapper as ever,~~ was in obvious good spirits, prideful and content. He called up a performance that was prevailingly brilliant and drawn with bold strokes. Even the slow movement was big. It was a disciplined perormance, the kind of music-making in which the Boston players excel and, besides, it makes good Bach.

For the cantata, Hugh Ross took the podium. The festival chorus was nicely balanced and obviously, well prepared. There was complete rapport and musicianly voice management throughout.

It was the soloists, James Pease, bass, and David Lloyd, tenors, who made this cantata the eloquent thing that it was. Both produced a perectly modelled vocal line even in the rapid passages. Their German diction was superb, but most important of all, they sang meaningfully. I wish that all vocalists who fancy themselves oratorio singers could have heard this interpretation and have profited by it.

Mr. Ross did not pay too much attention to his instrumentalists during these solos; for the accompaniment was allowed to crowd them, particularly Mr. Lloyd who was given little opportunity to breathe but managed a thoroughly artistic performance nevertheless.

Three Contemporary Composers Heard

Sunday morning in the small hall there was a foregathering in the name of chamber music for only an hour's time which allowed for the playing of Berezowsky's Septet for pairs of trumpets, horns, trombones and a tuba; Milhaud's miniature Suite after Corrette, for oboe, clarinet and bassoon; and a new Lukas Foss string quartet.

The latter is a one-movement affair taking the form of free variations. The voices are busy and independent but there is backing a veriety of moods. The piece is quite showy, objective, its content lying well on the surface. One can admire it without being moved by it.

The Milhaud vignettes preserved the antique flavor in spite of touches of modern counterpoint and a rather persistenty chromatic bass. Le coucou and Tambourin amused the audience and, in fact, so did all these singularly deft and stylish bits.

Berezowsky had excellent material for his brass septet in the fanfare and gallop and in the concluding rondo. He made the most of it, producing smart, slick-surfaced music. The pseudo-graces of the Valse did not suit the timbres he employed and the thing turned out more like an etude. To a less degree, that was true of the lullaby, but here there were some exotic tints and a modicum of sentiment.

The performers were: Brass, William Babcock, Peter LaBella, Wilke Renwick, Ralph Pottle, David Jett, Herbert Owens and James McAllister; the woodwinds, Duane Voth, Paul Schaller and Gunter Jacobius; the strings, Zvi Zeitlin, Beatrice Brown, Rowland Pack and Ma Si Hon.

HAWTHORNE'S HOUSE TO BE MUSIC SHRINE

NY Times Jul 11

A reconstruction of the "Little Red House," where Nathaniel Hawthorne wrote "The House of Seven Gables," will become a permanent adjunct to the Berkshire Music Center, Tanglewood, Mass., in a ceremony on the afternoon of July 24, it was announced yesterday.

Manning Hawthorne, great-grandson of the novelist, and Mrs. Royden J. Kieth of Chicago, president of the National Federation of Music Clubs, which is responsible for the project, will dedicate the building as a permanent literary shrine and building containing practice rooms for the Music Center's Opera and Chamber Music departments.

The New England District of the Federation will hold an all-day meeting on July 23, will be honored that evening by a student-orchestra concert under the direction of Serge Koussevitzky and will hear other concerts the next day.

The Federation will also hold its fourth annual week-end at Chautauqua, N. Y., next Thursday through Sunday. Mrs. Franklin D. Roosevelt will be guest speaker on Friday at a meeting of the Chautauqua Woman's Club. Concerts and talks will be featured during the week-end.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 18 1948

Hawthorne's House at Lenox, Restored, Will Open This Week

Home Where Writer Lived Century Ago Is Rebuilt Along Its Original Lines

Special to the Herald Tribune

LENOX, Mass., July 17.—One of the [illegible] sleuthing jobs in the history of the Berkshires will come to a successful climax July 23 and 24 when a reproduction of the "Little Red House" in which Nathaniel Hawthorne lived a hundred years ago is dedicated. The original burned on June 22, 1890, and only a bronze marker has shown the spot where the modest building once stood.

Work on the reproduction was started early last summer following a year of careful study of Hawthorne letters describing the house, and two badly faded photographs owned by the Lenox library. The house is now complete, even to the old pump, rail fence and garden planting.

The Little Red House, as Hawthorne called it, was where he wrote "The House of the Seven Gables" and "The Wonder Book," in 1850 and 1851. His "Tanglewood Tales" was also conceived while living there, and the book was published in 1853, two years after he had left the Berkshires.

Reconstruction of the house was a project of the National Federation of Music Clubs. The building stands on the grounds of Tanglewood, summer home of the Boston Symphony Orchestra, and the interior of the restored building will house two studios and a reception room—a floor plan far different from the one Hawthorne knew. One of the studios will be used by Serge Koussevitzky, director of the Boston Symphony, for his classes in advanced orchestra conducting.

The foundation and the garden will be about the same as in Hawthorne's time, however. Reconstructing the ground plan was easy. After fire razed the empty house, the debris was shoveled into the cellar hole, and so the stone foundation walls were preserved. This made it possible to re-set the foundation stones in the same spot where they originally were. Among the cellar debris was the hearthstone, which was put back in place, and the fire tongs, which were cleaned and now rest on the old hearth.

Garden planting has been duplicated from information found in letters Mrs. Hawthorne wrote her mother. Lilac trees predominate. And the Berkshire Museum in Pittsfield, which has the original pump in its historical collection, had a faithful copy made which now rests over the well. The original pump is far too old and fragile to be set out in the open again.

Hawthorne left the Berkshire because the climate was too rugged for his health. He was poor and struggling when he occupied the little house, which probably cost only a few hundred dollars when new. The reproduction cost $15,000—probably more than the author ever saw at one time in his life.

The Little Red House in which Nathaniel Hawthorne lived at Lenox, Mass., in 1850-'51. The original house burned in 1890. This carefully planned duplicate has been constructed as part of the Tanglewood property, summer home of the Boston Symphony Orchestra

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This Clipping From
HARTFORD, CONN.
COURANT
JUL 18 1948

Tanglewood Lists Music For Festival

Three Main Concerts, Bach-Mozart Series, All-Tschaikowsky Bill

The following major concerts have been scheduled for the Berkshire Musical Festival, with Serge Koussevitzky and the Boston Symphony Orchestra, at Tanglewood, Lenox, Mass.:

Today at 3:30—First concert of Bach-Mozart Series: Back, Brandenburg Concerto No. 3; Cantata, "Sie Werden aus Saba Alle kommen" (Hugh Ross, conductor); Concerto for Three Pianos in D Minor (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Suite No. 2 in B minor (Georges Laurent); Concerto for Three Pianos in C Major.

Tuesday at 8:15—Bach Mozart Series: Mozart, Symphony in C Major; K. 338 Serenade for Wind Instruments in C Minor K. 388; Concerto for Piano in G Major, K.453 (Lukas Foss); Symphony in E Flat, K.543.

Sunday, July 25, 3:30—repetition of Mozart program.

Tuesday, July 27, 8:15—repetition of Bach program.

Thursday, July 29, 8:15—Bach, Suite No. 3 in D Major; Hindemith, "Mathis Der Maler"; Beethoven, Symphony No. 5.

Saturday, July 31, 8:15—Piston, Third Symphony; Prokofieff, First Violin Concerto (Isaac Stern); Brahms, First Symphony.

Sunday, August 1, 3:30—Haydn, Symphony 104; Mahler, "Resurrection" Symphony (Ellabelle Davis—soprano, Nan Merriman, contralto, and chorus). Leonard Bernstein conducting.

Thursday, August 5, 8:15—Beethoven, Sixth Symphony; Stravinsky, "Oedipus Rex" (Carol Brice, mezzo soprano, David Lloyd tenor, James Pease baritone, Wesley Addy speaker, and male chorus).

Saturday, August 7, 8:15—Prokofieff, Second Suite, "Romeo and Juliet"; first performance in America, Vaughan Williams Sixth Symphony; Strauss, "Don Quixote" (Gregor Piatigorsky).

Sunday, August 8, 3:30—Berlioz, "Fantastic" Symphony; Villa-Lobos, "Madona"; Falla, "El Amor Brujo" (Carol Brice, mezzo soprano); Siqueira, "Nordestina." Suite No. 1; Eleazar de Carvalho conducting.

Tuesday, August 10, 8:15—All-Tschaikowsky concert: "Pathetique" Symphony; First Piano Concerto (Seymour Lipkin); "1812" Overture.

Thursday, August 12, 8:15—Weber, "Freischuetz" Overture; Stravinsky, "Petrouchka" (complete); Shostakovitch, Fifth Symphony; Leonard Bernstein conducting.

Saturday, August 14, 8-15—Debussy, "La Damoiselle Elue (Ellen Faull soprano, Eunice Alberts contralto, and women's chorus) Brahms, Requiem Frances Yeend soprano, James Pease baritone and chorus); Robert Shaw conducting.

Sunday, August 15, 3:30—Beethoven, Third Symphony; Sibelius Second Symphony.

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public appearances.

MUSIC ON THE RADIO

N.Y. Post

By B. H. HAGGIN July 18

THE Boston Symphony broadcast from Tanglewood on Tuesday evening will give the radio audience (wherever A. B. C.'s affiliated stations are willing) a chance to hear one of the shamefully infrequent performances of Mozart's Piano Concerto K. 453, an outstanding specimen in the marvelous series of works that Mozart produced in this form. The academic blue-noses who talk disdainfully of opera as "impure" music and cite Mozart's string quartets as the height of "purity" in music disregard the evidence in his letters that he wanted nothing so passionately as the opportunity to write an opera, and the evidence in his music that he wrote nothing which exhibits his powers more wonderfully than "The Marriage of Figaro" and the other operas, and that his works in all forms, as Dent points out in his superb book, are an emanation of the operas.

This is most strikingly true of the piano concertos, most of which were in fact written for the occasions when Mozart presented himself to the public as the greatest pianist of his time exhibiting his powers in works created expressly for the purpose by the greatest composer, and which should be listened to as musical equivalents of the play written by an actor for himself to act in. There are, first the orchestra's preliminaries, creating anticipation and building up suspense for the entrance of the piano, which proceeds to hold attention with its lovely melodies, dazzling passagework, lively dialogue with the orchestra, and eventually whirls off the stage to permit the orchestra to prepare for the piano's next entrance, and so on throughout the movement, with a pause near the end for Mozart to exhibit his powers of improvisation in the cadenza, after which the orchestra brings the curtain down on the first movement. After this liveliness a slow movement, with further interplay of orchestra and piano, presenting Mozart as composer and performer of profoundly moving melody in sustained vocal style. And then a high-spirited finale in which the interplay enables him to indulge his love of fun.

K. 453 was written for some one else to play; but this doesn't affect its character, procedure or substance. The orchestra's opening statement is one of Mozart's most remarkable themes in the way it combines every quality of feeling and style we think of as Mozartean: the grace and elegance with which the violins begin, the poignancy with which they continue in an exquisite melodic curve, the humor of the punctuating flutter of the woodwinds. The movements is, as Tovey says, "in the most intellectual vein of high comedy"; and this opening statement, with its characteristic mingling of poignancy and humor, is only one of the details which illustrate Tovey's observation that the language of comedy is often the only dignified expression for the deepest feelings. One humorous stroke occurs soon after the opening: the orchestra's first forceful outburst ends in pompous flourishes; and the orchestra stops while the bassoon goes chortling on.

Next one of the most affecting of Mozart's slow movements, and one of the most unusual in form: a poignantly meditative statement ending in drastic silence is heard several times, each time as the point of departure of a sequence of ideas, with relations of key and substance in these sequences that are too subtle to describe. And then the finale: a theme and variations, the last of which leads to a pause; after which comes a coda in the style of an opera finale. There are bustle, uproar, a crescendo, a climax which subsides into a reference by the piano to the theme of the movement; then again the uproar, crescendo, climax—and surprise: no reference to the theme this time, but only another crescendo, which seems to be bringing the movement to a close when—with startling unexpectedness—there is the piano's reference to the theme, with an equally startling and hilarious extension of the reference by woodwinds and horns; and it is with this comic stroke that the movement ends.

11th Festival Will Open This Evening

Thousands Pour Into County for First Series

TANGLEWOOD — Thousands of music lovers from all parts of the country started to pour into the Berkshires today for the opening tonight at 8.15 in the Music Shed of the 1948 Berkshire Festival. The Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting, will present compositions by Bach, Hindemith and Beethoven.

Tonight's concert will be the first in Series A for the initial week-end programs. Other concerts are scheduled for Saturday evening and Sunday afternoon.

The Music Shed, which seats 6000, is expected to be filled for the opening program and more than 2000 are expected to listen to the concert from the spacious lawns surrounding the huge Shed.

Officials of the U.S. Weather Bureau at the Pittsfield Airport promised "perfect weather" for tonight with clear skies. The temperature is expected to be about 60 degrees Fahrenheit.

From now until Aug. 15 when the final concert of the 11th season will be given, 11 concerts will be given at Tanglewood, including the benefit feature Tuesday, Aug. 3, and the extra Tchaikovsky program on Aug. 10. Other special events will be given by the students of the Berkshire Music Center.

Egone

EVERYTHING'S READY: Manager George E. Judd of the Boston Symphony Orchestra tells Dr. Serge Koussevitzky, the conductor, that Tanglewood is ready for the huge crowds expected to turn out the next three week ends for the Berkshire Festival which opens its 11th season tonight in the Music Shed.

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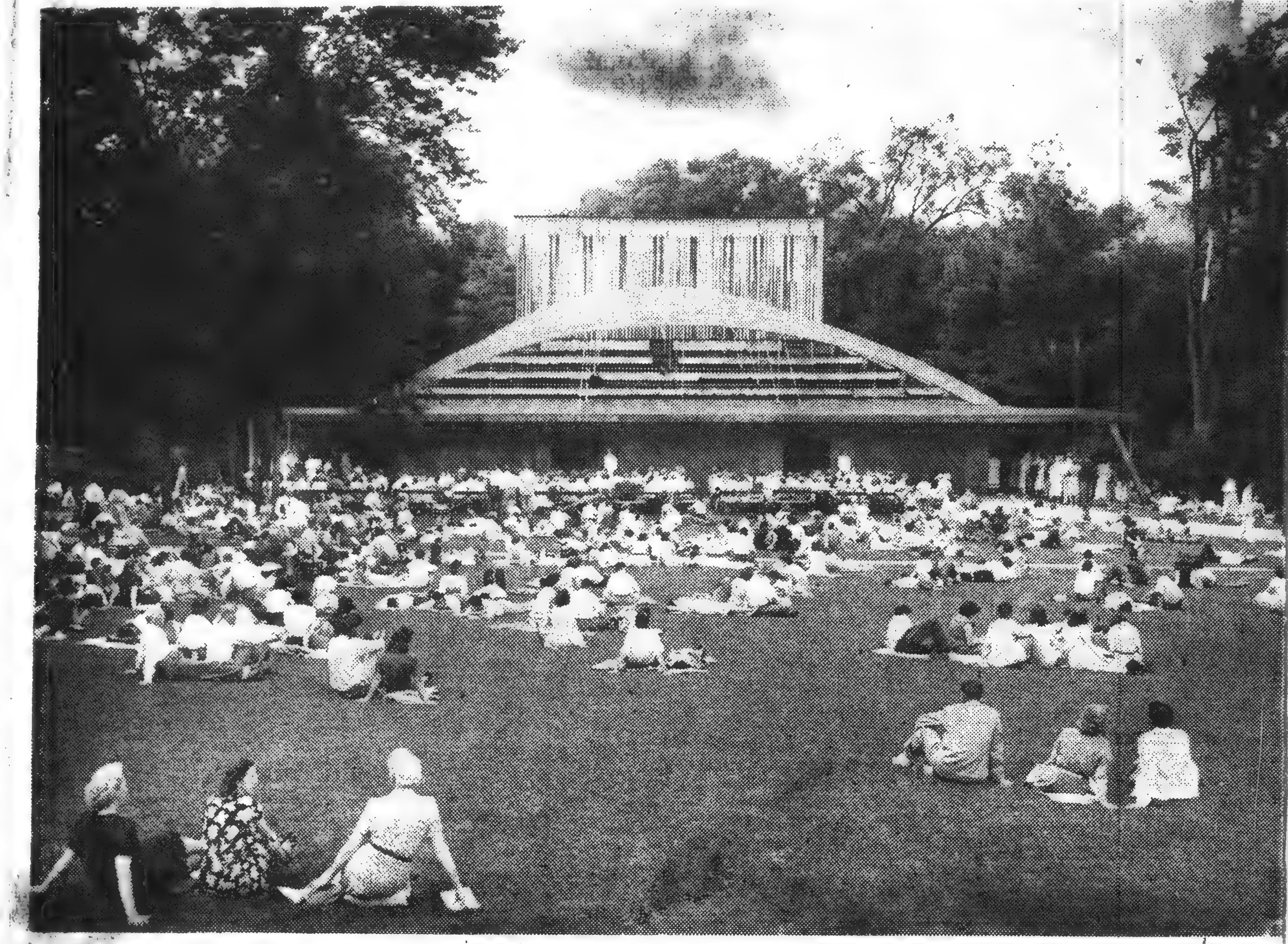
If You Like Our Berkshire Weather...

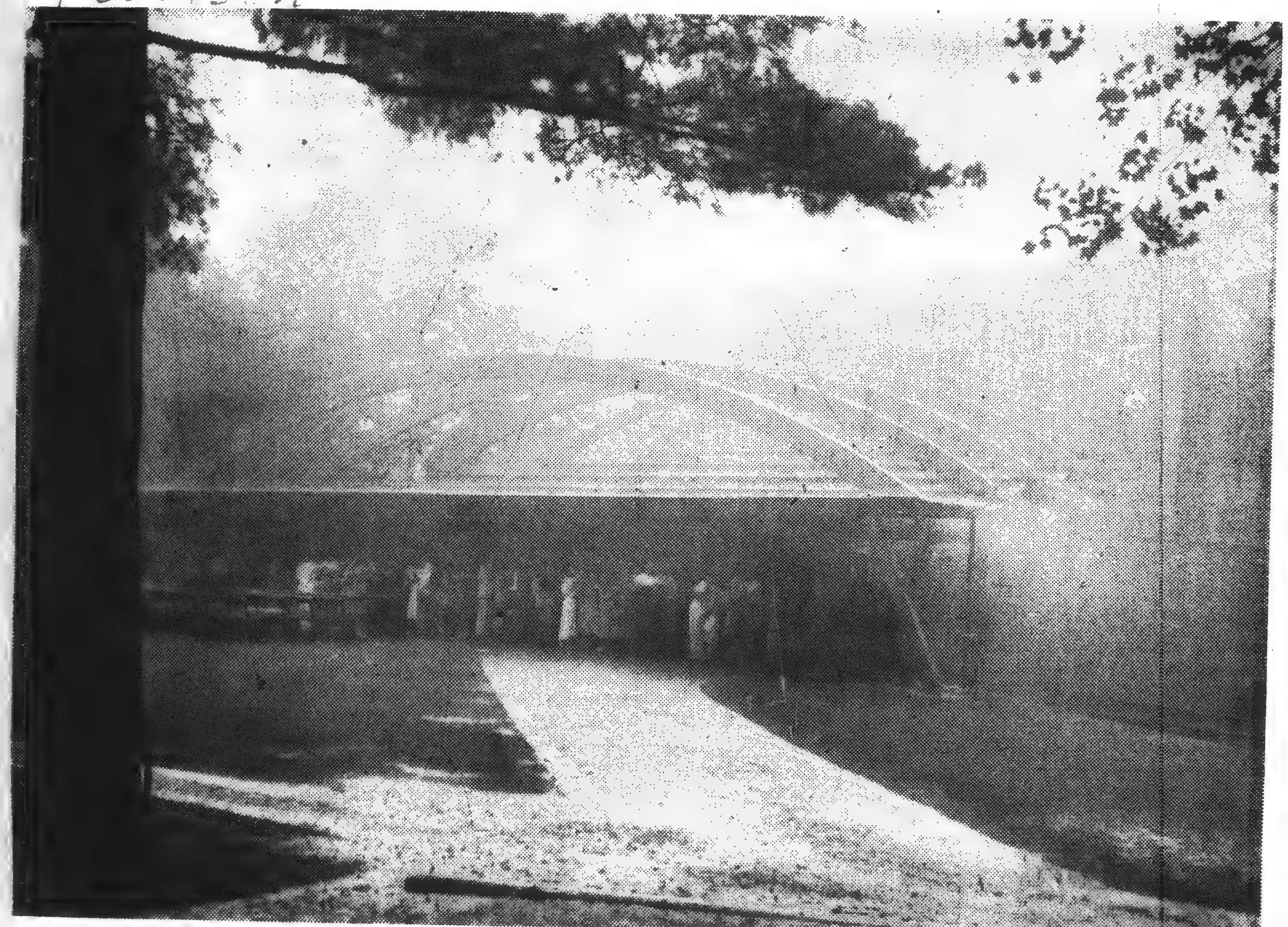


Howard S. Babbit

MUSIC UNDER THE SUN: A record crowd for the official opening of the Berkshire Festival trooped into Tanglewood yester afternoon for the first of the annual Bach-Mozart series in the theatre-concert hall. Of the total attendance of 2440, some 1260 liste from the benches and the lawn. This picture was taken a few minutes before the 4.30 intermission.

Robinson

...Wait a Minute or So



Howard S. Babbitt Jr.

INTERMISSION UNDER THE ROOF: Just at intermission, one of Berkshire's characteristic summer thunderstorms descended upon Tanglewood, complete with percussion section, and the outdoor audience fled for shelter under the overhanging roof, inside the hall and beneath the canvas over the tables beside the refreshment stand. The program was resumed at storm's end.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 1 9

The Tanglewood season opened formally yesterday afternoon when Serge Koussevitzky led some 40 members of the Boston Symphony Orchestra in the first of the Bach-Mozart concerts. It was the second week-end concert, the Juilliard String Quartet having played Saturday night in the theatre-concert hall where yesterday's program also was presented.

The entire Sunday program was from Bach and will be repeated a week from tomorrow evening. The Mozart program will be played tomorrow night and be repeated Sunday afternoon.

A record audience for an opening concert overflowed the theatre-concert hall and gave the venerated Boston leader an extremely cordial welcome when he made his first appearance of the afternoon to lead the string players in the third Brandenburg concerto. These concerts are a continuation of the series begun during the war when transportation was such a major problem and only limited audiences could be assembled. Their success, however, has made their continuance imperative, and the size and enthusiasm of the audience showed the measure of their appreciation.

Storm Prolongs Intermission

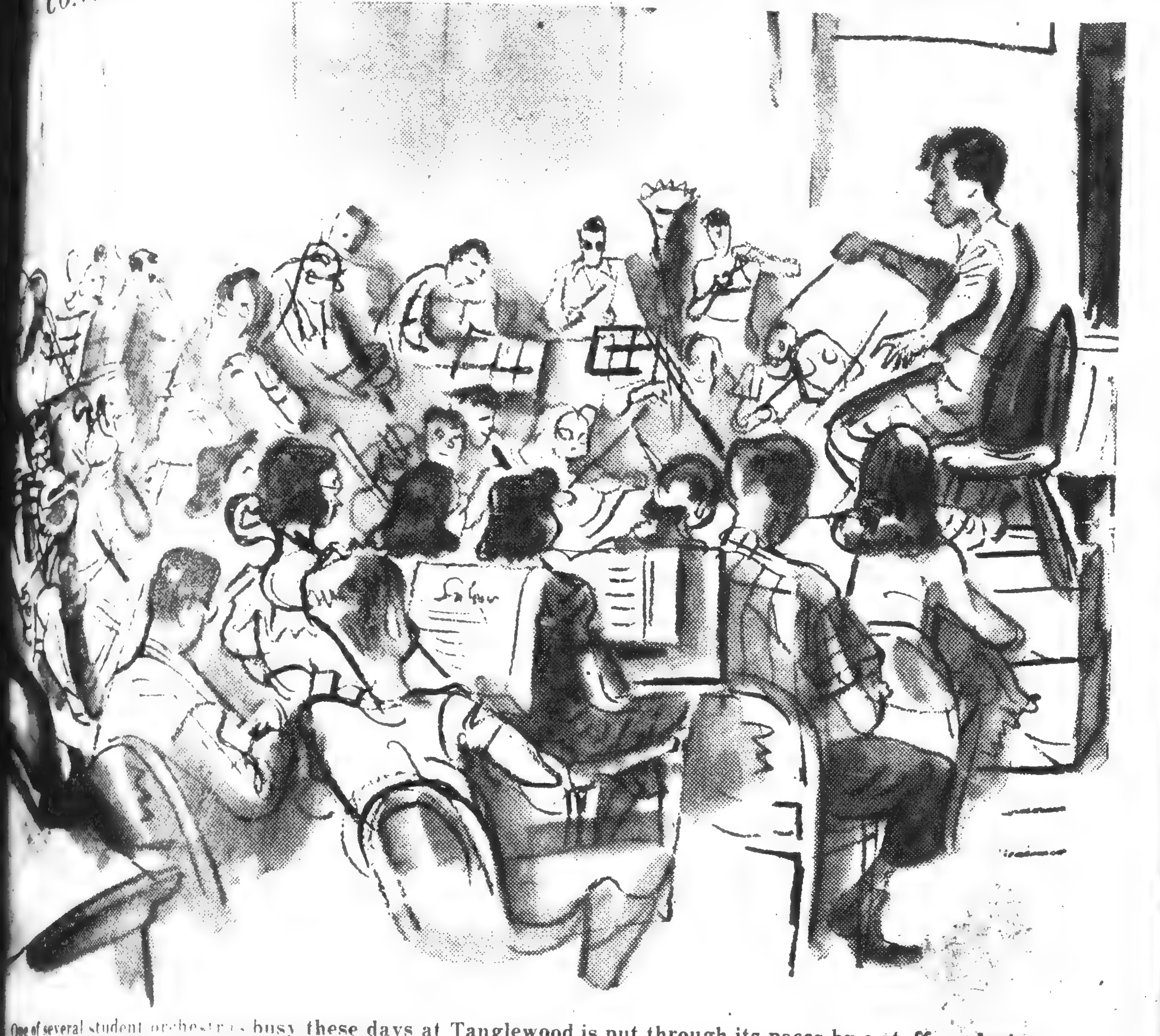
The weather was warm and sunny when the concert started, but as it progressed it was evident that clouds were obscurring the heavens and by intermission time a storm broke which made it necessary to prolong the recess. Dr. Kuossevitzky has played this Brandenburg here before, once in the theatre and once in the big Shed. He again used poignant adagio from the cantata "Christ lag im Todesbanden" between the two movements of the concerto in place of the printed two-chord connecting bridge. One of the most enjoyable parts of the afternoon was the D minor suite for flute and strings, in which Georges Laurent, flutist, was the soloist. Using only a portion of his forces of the afternoon the distinguished leader gave the pert and tasteful rhythms a piquancy and distinction which revealed the hidden beauties of Bach. The Cantata No. 65 "Sie werden aus Saba alle kommen" was led by Hugh Ross. The soloists were David Lloyd, tenor, and James Pease, bass. Mr. Lloyd took especial advantage of the opportunities his recitative and aria provided, singing with fervor and a sense of pace. The chorus was well balanced and responded to Mr. Ross with alacrity.

The two three-piano concertos had Lukas Foss, Bernard Zighera, and Ralph Berkowitz as soloists. For this the orchestra used as background was again a diminished one. The soloists sat facing the audience so that the music racks hid them from view. The performances were of a routine nature.

[177]

INFORMATION OBSCURED

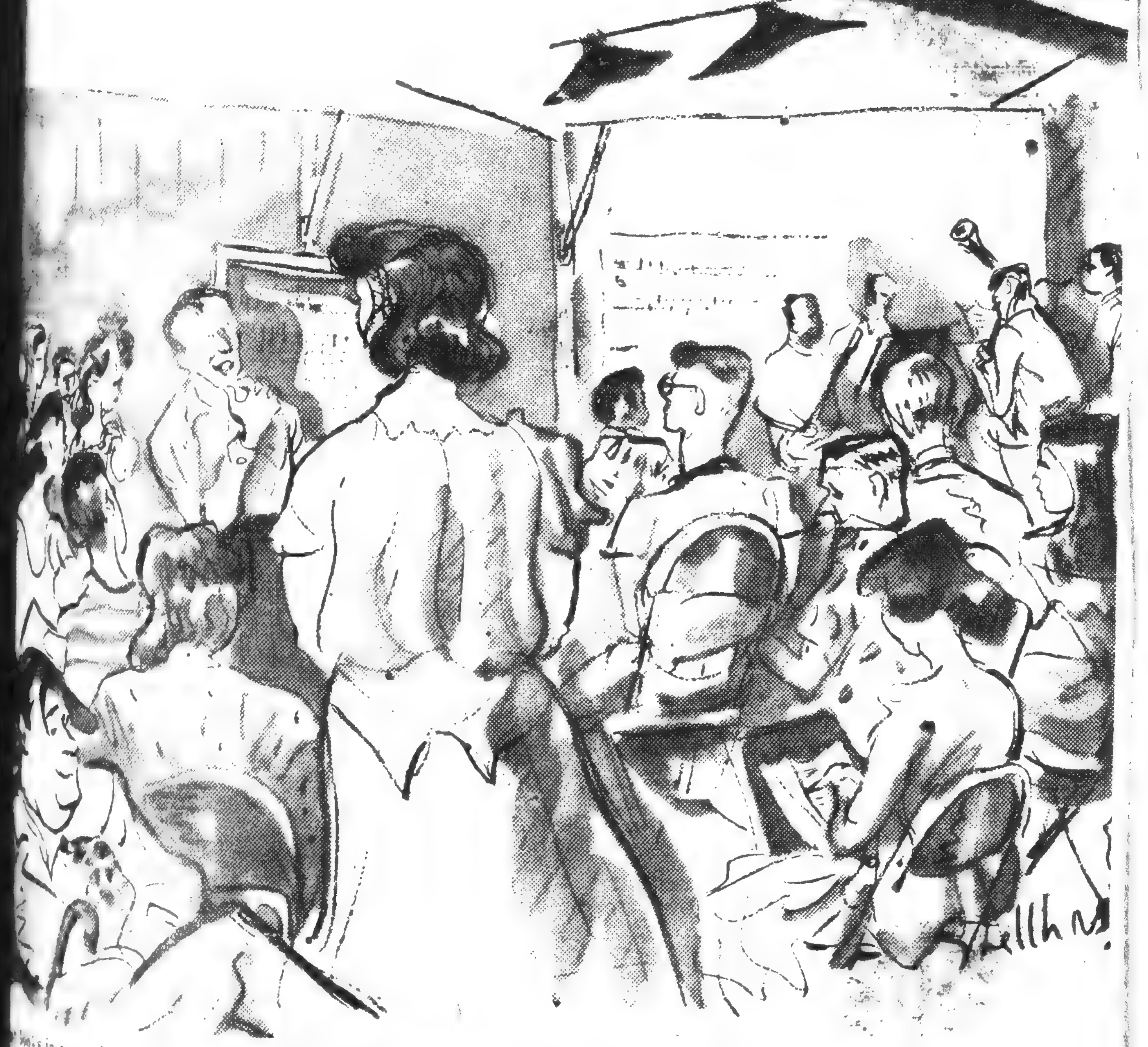
CONCERT FOR PUBLIC IS PRESENTED TODAY



One of several student orchestras busy these days at Tanglewood is put through its paces by a staff conductor.

THE NEW YORK TIMES, SUNDAY,

BERKSHIRE MUSIC CENTER ACTIVITIES GO ON AS



looks in on a class: Aaron Copland (rear) lectures as Darius Milhaud (seated in forefront) listens.

GIFT-HO[illegible]

Members of the National Federation of Music Clubs will assemble in large numbers at Tanglewood next week-end. The replica of the little red house where Hawthorne wrote "The House of the Seven Gables" is ready and the federation, which put up the funds for its building, will present it to the Berkshire Music Center with appropriate ceremonies. The three-day celebration will begin on Friday. The New England District of the federation will meet that day and Dr. Koussevitzky will conduct the student orchestra in a special concert in the evening. On Saturday, after a picnic luncheon on the grounds, the cottage will be dedicated.

CONCERTOS

Two new concertos likely to arouse considerable interest have been completed. Howard Hanson has finished the piano one he was commissioned to write in 1945 by the Koussevitzky Music Foundation. Rudolf Firkusny will play it at the first performance next December with the Boston Symphony Orchestra, under Serge Koussevitzky. And fulfilling a promise made fifteen years ago, Eugene Goossens has completed a violin concerto for Jascha Heifetz. The English composer-conductor is now in Australia as musical director of the Sydney Symphony Orchestra. He began the work two years ago in his last season with the Cincinnati Symphony.

Tanglewood

The second program in the Bach-Mozart series of the Berkshire Festival will be given at Tanglewood tomorrow night at 8.15. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the following music by Mozart: Symphony in C major, serenade for wind instruments in C minor, concerto for piano in G major and symphony in E flat.

Lukas Foss, soloist in the concerto, is pianist for the orchestra. One of three soloists in the two Bach concertos for yesterday's concert, he is a composer of note. He studied at the Berkshire Music Center under Dr. Koussevitzky and Aaron Copland.

Tickets are on sale for the concert, which will be repeated Sunday afternoon. General admission will be sold three hours before the concert.

The second part will be broadcast tomorrow night at 9.30 over WBEC.

Bus Service Starts Tomorrow

For the principal concerts at Tanglewood bus service will be available from Lee, Lenox, Stockbridge and Pittsfield, leaving these points one hour before concert times on Thursday evenings, July 29, Aug. 5, 12; Saturday evenings, July 31, Aug. 7, 14; Sunday afternoons, Aug. 1, 8, 15. Similar service will be operated Tuesday evening, Aug. 3, for "Tanglewood on Parade" program on a schedule to be announced later.

In addition there will be a trip operated from Pittsfield and Lenox for the Bach-Mozart concerts—leaving Park Square Tuesday evenings, July 20 and 27 at 7.15, and Sunday afternoon, July 25 at 2.30.

Return trips from Tanglewood leave directly after the concerts.

Cole Porter at Concert

In the audience at yesterday's concert were Cole Porter, noted writer of music for Broadway musical comedies, and Mainbocher, dress designer.

Music July 19 Eagle

Overflow Audience Attends Bach-Mozart Series Opening

By JAY C. ROSENFELD

The Tanglewood season opened formally yesterday afternoon when Serge Koussevitzky led some 40 members of the Boston Symphony Orchestra in the first of the Bach-Mozart concerts. It was the second week-end concert, the Juilliard String Quartet having played Saturday night in the theatre-concert hall where yesterday's program also was presented.

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Saturday Night Concert

The Juilliard String Quartet, through the co-operation of the Juilliard School in New York, Saturday night played the final three of the six Bela Bartok quartets, the fourth, the first and the last one. The members of the quartet are Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello.

Again it was their impassioned intensity and remarkable ensemble that carried them to heights of enthusiasm. They gave contour and fine, dramatic meaning and spacing to the music, so that this second hearing was convincing that it was their playing that evoked the cordial response of the large audience, more than the substance of the music.

In the order that the quartets were played, these were examples of Bartok's work when he was respectively 47, 26 and 58. He was by no means equally successful at all times, and didn't realize his ideas with consistent happiness. The fourth quartet, with which the program started, is the strangest of all, and yet, paradoxically, it also contains some mood pictures which are most striking in their ethereal texture.

When listening to his first quartet, which was second on Saturday's program, it should be borne in mind that the first decade of this century was busy pondering and accepting the new quartets of Debussy and Ravel, the sextet of Schoenberg, etc., so that Bartok was not such an innovator at that period of his career as we now consider him.

If the program had not been so diligently prepared, and so fabulously executed, Bartok would not have made the impression solely on his own work. It would be our guess that such tricks as recurring slides and other unmusical devices, in less capable hands would be offensive. If the word "beauty" has any part in one's definition of music, it is not so easy to place Bartok, for he certainly begs for credulity most of the time.

By the time he has left his first efforts and advanced through his days of storm and stress, his final essay (1939) is on a continual note of lofty sadness. There is a short prelude to each of the first three movements in which a searching nostalgia, expressed in a long tenuous line on a solo instrument, precedes the general tenor of the movement proper, and finally ends on a fourth movement entirely in a melancholy vein.

Bartok's style undergoes many changes through the years of his quartet-writing. These two really exceptional concerts provided a memorable march-past of the whole exhibit. The choice of their sequence was made with profound wisdom, indeed, with more than a little regard for the psychological effect their playing was sure to make. We would hazard the statement that we don't believe that Bartok, at least in his quartets, will be familiar to the general musical public of a generation or more hence. He was a man of courage, intelligence and imagination, and even of inspiration, at times. Curiosity and conviction were considerable parts of his make-up. The Juilliard quartet gave him a tremendously colorful presentation, and the short series was an invaluable part of the current gala season at Tanglewood.

Motherly Doris Clinch, "Ma" to the boys, cooks and keeps house for this and other choir camps. The house is a mile from Foote's Bay, a mile-and-a-quarter across the lake from Mactier on Lake Stewart.

Swimming, canoeing, hiking, archery, and general camp-lore fill the program under the aegis of Mr. Eric S. Lewis, choirmaster. His song-fests, heard of an evening, drifting out across the still lake, are worth travelling that whole distance to hear. Trophies, medals and crests are the rewards at the time camp breaks. St. Simon's choir camp is financed in part by the parents, in part by proceeds from the Christmas pageant.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 19 1948

1200 Hear Concert At Tanglewood

By RAYMOND MORIN

LENOX, Monday — Serge Koussevitzky, 30 strings and wood winds from the Boston Symphony, a mixed chorus of 60 voices, six soloists—~~all applying~~ themselves to the music of Bach—set the Berkshire Music Festival into motion yesterday afternoon in the theater-concert hall at Tanglewood.

The auditorium, second in size only to the shed, bulged to its 1200 capacity, and as many more listened through open doors from the surrounding grounds.

Traditional Shower

Thunderstorms have become traditional at Tanglewood premiers and yesterday was no exception. As the performance of the "Cantata No. 65" came to a close, a heavy downpour joined in. Throughout an extended intermission the less fortunate outsiders frantically sought shelter wherever they could. As if to apologize, the storm cleared for the rest of the concert.

It is difficult to write about Bach without placing deserved emphasis upon the philosophy that motivated his objectives. Yesterday's interpretations by Koussevitzky did not concentrate solely upon the intellectual approach. While the "Brandenburg Concerto No. 3, in G major, for Strings" kept in meticulous account the salient requirements of truthful Bach, one sensed at times an almost romantic approach.

This was notably true of the interjected Second Movement ("Sinfonia" from the cantata "Christ Lag in Todesbanden"). Here the conductor implored rather than directed for tonal richness.

Controlled Counterpoint

The opening and closing movements, both rapid, depicted brilliantly controlled counterpoint. The sturdy, bold strokes that are widely distributed between instruments, were like unbroken links in long chains.

The "Cantata, No. 65" was in many ways disappointing. It was conducted by Hugh Ross who prepared the chorus for this performance. Soloists were James Pease, bass, and David Lloyd tenor.

Mr. Ross devoted his interest mainly to the choral score, creating an effect of minimum participation by the orchestra. The choral defects were slight, chiefly over balance in the sopranos. There was, nevertheless, a feeling of security in rhythm and diction was excellent.

Curiously enough, both recitatives by the soloists were clearly measured to their demands, while the succeeding arias were unsteadily synchronized, perhaps less so in Mr. Lloyd's.

Sound Musicianship

Mr. Pease's long and difficult roullades were obviously taxing because of an impetuous baton. Tonally, Mr. Pease was highly satisfying and while Mr. Lloyd's lyric tenor is more sympathetic to music other than Bach, his performance was marked by sound musicianship.

The word "delightful" seems singularly misplaced in a Bach review, but Georges Laurents playing of the solo score in the "Suite No. 2, in D minor, for flute and strings" compels its use.

Apart from Mr. Laurents' tone, which had an almost ethereal kind of sweetness, he created an illusion of virtuosity without effort. The "Rondo" and Polonaise" movements were played without deviation from rhythm or faltering tone—a challenging accomplishment.

Dr. Koussevitzky showed painstaking concern for the soloist, even complying to the most psychologically-timed ritards. No less worthy of comment were the beautifully contrasted tempos between movements.

Three Pianos

Lukas Foss, Bernard Zighera, and Ralph Berkowitz joined the strings in performing the Concerti in D Minor and C Major, for three pianos. The instruments being placed as they were with their keyboards hidden to the audience, it was not always possible to detect the origins of sound.

This, in a sense, served to emphasize the remarkably close coordination between keyboards. Even the Concerto in D Minor, serious by comparison, was appealingly frolicksome in concept. Both works were flawlessly played from a digital standpoint, and Dr. Koussevitzky balanced the materials without curbing the soloists' purposes.

Future Concerts

Tomorrow evening this preliminary series of extra concerts will continue with an all Mozart program. Mr. Foss will be soloist in the "Pianoforte Concerto in G Major (K. 453)."

Sunday afternoon, July 25, the Mozart program will be repeated, and the Bach on the following Tuesday night. The main series will begin Thursday evening, July 29.

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 19 1948

~~ALL-BACH PROGRAM OFFERED AT LENOX~~

Koussevitzky Conducts Boston Symphony in First Public Concert of Music Series

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., July 18—The main Berkshire festival of 1948—the three long week-ends of concert by the full Boston Symphony Orchestra—will not start for eleven days, but the first public concert of the Tanglewood season took place in the theatre-concert hall this afternoon.

The program was all-Bach, and the bulk of it was directed by Serge Koussevitzky, guiding spirit of all that takes place at Tanglewood. Mr. Koussevitzky conducted a chamber orchestra of players from the Boston Symphony, and Hugh Ross, on the conducting staff here, directed a cantata with soloists and chorus drawn from the young men and women enrolled in the Berkshire music center.

It was clear from the size and disposition of the audience that the public does not wish to wait until the regular festival to get its music at Tanglewood. The 1,200 seats in the charming theatre were sold out days in advance, and an additional 100 seats were deployed on the stage behind Mr. Koussevitzky and his performers.

Rain Extends Intermission

Moreover, the doors at the sides and front of the theatre were open, and more than 1100 who had paid their way to sit on benches outdoors or on the lawn listened to the music from the outside. There was a bit of rain just at intermission time, and Mr. Koussevitzky extended the pause. When the second half began the rain had stopped, and most of the crowd outside remained.

Today's Bach program, in make-up and execution, was appealing evidence of the spirit of Tanglewood. Here was Bach, composer of as many moods and aspirations as man is heir to, revealed in his more intimate vein. This was not the apocalyptic Bach of the great choral works, but the man who could swing sweetly and tenderly and jocosely of mundane as well as sacred things.

Mr. Koussevitzky geared his performances in the intimate style of chamber music. For the Concerto in D Minor for Three Pianos, for the Concerto in C for Three Pianos and for the Suite No. 2 in B Minor, he kept his string ensemble modest in size. There was just two stands of first and second violins each, and one stand each of violas, 'cellos and contrabasses. The texture of the music was as transparent as a clear lake here in the Berkshires. And the impact of the performances was as tonic.

Pianists Effective in Solos

There was effective solo work in the two concertos by three of the pianists on the Tanglewood staff—Lukas Foss, Ralph Berkowitz and Bernard Zighera. In the suite, Georges Laurent played the solo flute passages with elegance of style.

Mr. Koussevitzky began the program with Brandenburg Concerto No. 3, in G. Here he marshaled somewhat larger forces. The work was played with clarity of design, with precision and beauty of ensemble tone and with a classic grasp of style that highlighted the emotion of the music more movingly than striving for effect would have done.

The cantata No. 65, "Sie Werden aus Saba Kommen," had David Lloyd, tenor, and James Pease, bass-baritone, as soloists. They sang with intelligence and feeling, and the young chorus approached its task with commendable enthusism. Mr. Ross gave the work steady, business-like, direction.

For Mr. Koussevitzky the Bach program, like the Mozart program, that he presents in advance of the main festival is a labor of affection. These special concerts stem from the war years, when he could not put together a major festival and, in his eagerness to keep activity at Tanglewood alive, compromised handsomely for Bach and Mozart programs. Now the public wants the extras as well as the festival. Today's Bach concert will be repeated on July 27; the Mozart program will be done next Tuesday evening and Sunday afternoon.

This Clipping From
TORONTO, CANADA
SATURDAY NIGHT
JUN 1 1948

MUSIC

A Canadian Tanglewood?

By JOHN H. YOCOM

THE idea is not new but every year at this time, when lengthy reports of the forthcoming Berkshire Festival at Tanglewood arrive, it comes up again. And when Canadians go to Lenox, Mass., for all or part of the fourteen concerts from July 18 until August 15, as they have in other years, they will be asking the question: Why doesn't Canada have a comparable festival somewhere in the great Dominion beside green lakes and under pine trees? For a starter suggestion, why not run a three-week affair at Lake Couchiching? With the help of provincial authorities and Canadian musical organizations it could be made into a potent tourist attraction as well as a stimulus for further native appreciation.

Of course, Tanglewood is a unique enterprise. The handsome 210-acre estate in the Berkshire hills was presented to the Boston Symphony Orchestra in 1936 by Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan. In 1938 the permanent shed-like structure was completed; before that they had used a circus tent. Now the huge, wedge-shaped building with open sides can accommodate 6,000, while thousands of others sprawl on surrounding lawns, drinking in man's best music and nature's handiwork.

The concerts by the Boston Symphony Orchestra are only a part of the program. Some five hundred music students will attend the six weeks of professional courses in ensemble performance at the Berkshire Music Centre, commencing July 5. A favorite idea of the B.S.O.'s conductor, Serge Koussevitsky, who retires from the orchestra at the end of the 1948-49 season, this training feature was established in 1940. To its great success hundreds of young musicians in all parts of the continent can testify. Dozens of Canadians have attended the Centre in the past and many more will go again this year. Dr. Koussevitzky, supervising the conducting classes, will be assisted by a distinguished faculty of his own orchestra's principals with departments in orchestral playing, chamber music, composition, opera and choral singing. The school activities will include a large number of concert and operatic performances.

The Festival will open with two concerts conducted by Dr. Koussevitzky and devoted to the music of Bach and Mozart, to be played on Sunday afternoon and Tuesday evening, July 18 and 20, in the intimate Theatre-Concert Hall, each program to be repeated on Sunday afternoon and Tuesday evening in the following week. Three series of concerts (A, B and C) in the Shed will be given in the third, fourth and fifth weeks (July 29-August 15) with a Thursday evening, Saturday evening and Sunday afternoon concert for each series. After series B, an extra all-Tschaikowsky program will be performed on Tuesday, August 10. The three guest-conductors will be Leonard Bernstein, Eleazar de Carvalho and Robert Shaw.

A Rossini work, virtually lost for more than a hundred years, will be this summer's operatic production at the Berkshire Music Centre, Boris Goldovsky, head of the opera department of the school, has announced. "The Turk in Italy", in English for the first time on record and with a newly revised libretto, will be presented in the Theatre-Concert Hall on the evenings of August 9 and 11 during the final week of the Festival. "The Turk in Italy" will be performed for Friends of the Berkshire Music Centre only.

Prom Stars

A tall, personable, young Danish baritone, Frank Wennerholm collaborated with Dr. Frieder Weissmann, Prom guest conductor again last week, to give the audience one of the best shows so far this season. A certain huskiness and imperfect intonation on louder passages frequently marred the singer's offerings in the first half (a "Rigoletto" aria, Rachmaninoff's "In the Silence of the Night", and Strauss's "Zueigning"). But in the second half, Wennerholm's songs (Berlioz's "Mefistofeles' Serenade", Massenet's "Vision Fugitive", etc.) revealed him as a vocalist of massive power possibilities, able also to produce well-rounded soft notes, all the while maintaining firm audience rapport.

Good and all as the Dane was after intermission, Dr. Weissmann and the orchestra were even better. In Tschaikowsky's spooky "Francesca da Riminini" and Ravel's sensuous and appealing "Daphnis and Chloe, Suite No. 1", they ran interpretative and technical gamuts and came out winners. Although Dr. Weissmann, as in the week before, gave a far more sensitive and knowing lead than the orchestra was able to handle completely, the end results were fairly satisfactory.

On June 24 Paul Scherman of the T.S.O. will be guest conductor and Carroll Glenn, the beauteous and talented U.S. violinist, the guest artist.

Faculty members of the Summer School of Church Music, June 21, 22 and 23 at the Royal Conservatory of Music are (l. to r.) Muriel Gidley, organist of Toronto's Park Road Baptist Church, Michael Head, famous English composer and singer, Maurice Garabrant, U.S. organist and choirmaster, E. S. Lewis, organist-choir director at St. Simon's Church, Toronto, and John Cozens, Tallis Choir director and organizer of church music school.

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Music teachers from all of Canada, from Newfoundland, and from the U.S., are preparing to spend July in Toronto, judging from early registrations for the Summer School at the Royal Conservatory of Music of Toronto. In addition to the courses given by experienced members of the Conservatory faculty, a special "Master Course" by an outstanding musician is included each year, and this season the internationally known accompanist, Gerald Moore, gives a course on "Art of Accompanying".

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All during the year while the boys of St. Simon's choir, Toronto, have been winning laurels at music festivals, while they have been helping to make the service at St. Simon's one of Toronto's loveliest, they have been dreaming, planning and talking. Only a few weeks more and fifty-odd exuberant boys board the C.N.R. train which stops at a special flag-station so that they can swarm off within a few yards of Buckeye Boys' Camp.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 19 1948

Tanglewood Opens Season With Bach (and Downpour)

BY CLIF BRADT

The 1948 Berkshire Music Festival opened in auspicious fashion yesterday at Tanglewood, Lenox, Mass., with a superbly played group of composition by Johann Sebastian Bach, punctuated by an intermission downpour that dampened everything but the ardor of the audience, which overflowed the Concert Hall.

The practice of opening the festival with a Bach-Mozart series was a most fortunate heritage of the war, when it was necessary to plan programs for small orchestra. Serge Koussevitzky, the director, has continued the plan until it is now tradition.

The notable Brandenburg Concerto No. 3 in G Major for Strings, with Sinfonia from the Cantata "Christ lag in Todesbanden," was performed in most authentic manner with an unlabored intensity of musicianship that could in no way be mistaken for emotional liberties with the polyphonic purity of the work.

The Cantata No. 65, "Sie werden aus Alle Kommen," with orchestra and chorus, featured David Lloyd, tenor, and James Pease, bass, under the baton of Hugh Ross, who prepared and conducted the presentation.

Chorus and instrumental balance was exceptionally well calculated and the soloists imparted some highly acceptable work. The tenor demonstrated there is room in this work for a bit of lyrical tone not far removed from Celtic origin.

When the crowd assembled once more as the intermission approached its close, a heavy storm broke, drenching the lawn crowd and driving all to cover. The rat-a-tat on the roof threatened for a few moments to add an unusual pedal point to the proceedings, but ceased before Dr. Koussevitsky returned to the podium.

Although this reviewer is not overfond of the piano when used as a multiple instrument in concert, preferring the more responsible single instrument, with or without orchestra, Lukas Foss, Bernard Zighera and Ralph Berkowitz performed two concerti for three pianos and strings that were revelations in this field of music. The works were those in D Minor and C Major and, with such musicians, one is moved to reconstruct the impressions left by various duos, trios, quartets and what not.

An especially fine offering was Suite No. 2 in D Minor for Flute and Strings, with Georges Laurent as the flute soloist. Not only was Mr. Laurent in top form, but the strings brought out a product of blend and contrast those who heard will not soon forget.

The Mozart end of this Bach-Mozart festival opener will come at 8:15 p. m. tomorrow, when the program will include the "Nacht Musique" Serenade for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, K. 338; Symphony in E-Flat Major, K. 543 (39); Piano Concerto in G Major, K. 453, with Lukas Foss, and the Symphony in C Major, K. 338 (34). In reverse order, these programs will be repeated, the Mozart at 3:30 p. m. July 25 and the Bach at 8:15 p. m. July 27.

Tanglewood Bach Program First Pre-Festival Event

By CARL E. LINDSTROM

WITH EACH passing year it becomes more apparent that the important music making at Tanglewood does not begin with the opening of the big shed for the nine concerts devoted to the established popular classics. What happens in the two smaller halls during the pre-festival weeks is of far greater significance.

The first of the symphony concerts will be given on Thursday, July 29, but Sunday afternoon in the Theater-Concert Hall occurred the most glistening performance of Bach's third Brandenburg Concerto that the most fastidious heart could wish for. With it were heard the two triple concertos, in D minor and C major with Lukas Foss, Bernard Zighera and Ralph Berkowitz at the pianos, second Suite in D minor for strings and flute (Georges Laurent) and the Cantata No. 65, Sie werden asu Saba alle kommen.

Dr. Koussevitsky, looking as fit and dapper as ever, was in obvious good spirits, prideful and content. He called up a performance that was prevailingly brilliant and drawn with bold strokes. Even the slow movement was big. It was a disciplined perormance, the kind of music-making in which the Boston players excel and, besides, it makes good Bach.

For the cantata, Hugh Ross took the podium. The festival chorus was nicely balanced and obviously well prepared. There was complete rapport and musicianly voice management throughout.

It was the soloists, James Pease, bass, and David Lloyd, tenors, who made this cantata the eloquent thing that it was, Both produced a perectly modelled vocal line even in the rapid passages. Their German diction was superb, but most important of all, they sang meaningfully. I wish that all vocalists who fancy themselves oratorio singers could have heard this interpretation and have profited by it.

Mr. Ross did not pay too much attention to his instrumentalists during these solos; for the accompaniment was allowed to crowd them, particularly Mr. Lloyd who was given little opportunity to breathe but managed a thoroughly artistic performance nevertheless.

Three Contemporary Composers Heard

Sunday morning in the small hall there was a foregathering in the name of chamber music for only an hour's time which allowed for the playing of Berezowsky's Septet for pairs of trumpets, horns, trombones and a tuba; Milhaud's miniature Suite after Corrette, for oboe, clarinet and bassoon; and a new Lukas Foss string quartet.

The latter is a one-movement affair taking the form of free variations. The voices are busy and independent but there is backing a veriety of moods. The piece is quite showy, objective, its content lying well on the surface. One can admire it without being moved by it.

The Milhaud vignettes preserved the antique flavor in spite of touches of modern counterpoint and a rather persistently chromatic bass. Le coucou and Tambourin amused the audience and, in fact, so did all these singularly deft and stylish bits.

Berezowsky had excellent material for his brass septet in the fanfare and gallop and in the concluding rondo. He made the most of it, producing smart, slick-surfaced music. The pseudo-graces of the Valse did not suit the timbres he employed and the thing turned out more like an etude. To a less degree, that was true of the lullaby, but here there were some exotic tints and a modicum of sentiment.

The performers were: Brass, William Babcock, Peter LaBella, Wilke Renwick, Ralph Pottle, David Jett, Herbert Owens and James McAllister; the woodwinds, Duane Voth, Paul Schaller and Gunter Jacobius; the strings, Zvi Zeitlin, Beatrice Brown, Rowland Pack and Ma Si Hon.

Quartets of Bartok Offered in 2 Concerts

When well over a thousand Bartok people get together and applaud to the echo an all-Bartok string quartet program you know you are at Tanglewood. It couldn't happen anywhere else. Of course, many of them were Music Center students but the theater-concert hall was well-populated with friends of the Boston Symphony Orchestra and other musically elect who do not insist upon Brahms cake with Tschaikowsky icing.

All six of the Bartok quartets were done by the Juilliard players, the Fourth, First and Sixth on Saturday night and the other three just a week previously. The group comprises Robert Mann, first violin; Robert Koff, second; Raphael Hillyer, viola, and Arthur Winograd, cello.

Here was the first and last of Bartok in this medium, spanning the period from 1907 to 1939. True, there was a change of style but it was the voice of the same man—oftenest a still, small voice, detached, self-communing — but whether you listened to the atmospheric, somewhat sensuous suggestions of his graying days, there perman or the simpler philosophies of his graying days there persisted a poet's integrity and consistency.

His technique from first to last was masterly. This craftsman made use of dissonance as he used the diatonic harmonies, always as a medium and nothing more. None of these quartets is academic music and certainly not salon stuff. There is too much ozone in them for that. It is difficult to pin down specific references or employment of folk material but so indefatigable a lorist as Bartok could not but infuse that spirit into his art concepts.

The most "modern" of these quartets is the Fourth. It has a cetrain ferocity deriving from its extreme use of syncopation, parallel seconds and other harmonic acids, glissandi and pitchless pizzicati and especially by reason of its short, biting phrases which harass the ear, but its muted second movement, prestissimo, is so fetching that there was a spontaneous outburst of applause at its conclusion.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 19 1948

Ovation Given Koussevitzky As '48 Music Festival Opens

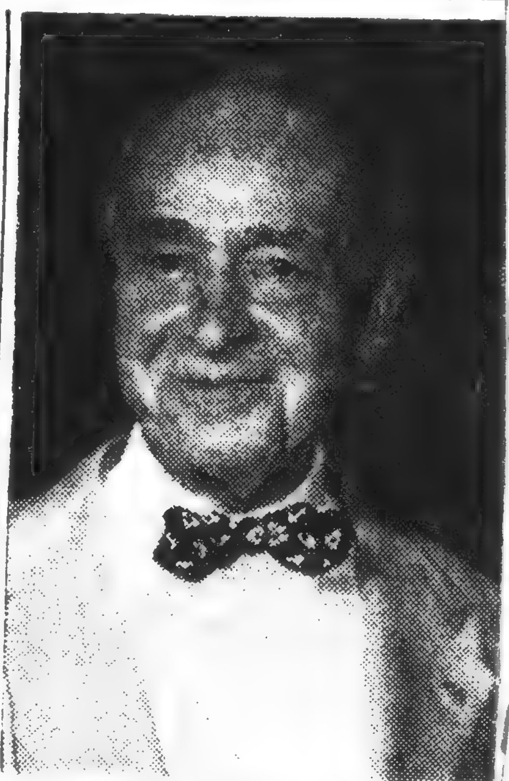
Bach Concert at Tanglewood Draws Crowd of 2,440 to Theater-Music Hall Which Has Capacity of Only 1,200—Cloudburst Scatters Out-of-Doors Audience—Program Marks Opening of 15-Concert Season—First of Major Concerts in Big Music Shed on July 29—Guests Find New Features at Tanglewood.

The biggest crowd that has ever flocked to Tanglewood for a program in the theater-concert hall gave Dr. Serge Koussevitzky a stirring ovation yesterday as he opened the 1948 Berkshire symphonic festival.

Storm Scatters Crowd

Although the theater-concert hall seats only 1,200, there were 2,440 paid admissions at the gate. The fact that a cloudburst, just at the intermission, scattered the crowd that had been listening outside the building, did not diminish the enthusiasm of the reception given the program of Bach's works.

The intermission was prolonged until the 20-minute shower had ended and the out of door audience, which had taken shelter at the main Tanglewood house and under the spreading roof of the big music shed, across the lawn, reassembled on the benches outside the concert hall for the second half of the program. Its members probably experienced less inconvenience than a half dozen whose seats inside the building happened to be under a weak spot in the roof.



SERGE KOUSSEVITZKY

The concert was one of the four, devoted to Bach and Mozart compositions, which are a hold-over from war time when only the intimate concerts in the theater-concert hall were attempted because of gasoline rationing which put Tanglewood beyond the reach of many of its regular patrons. Dr. Koussevitzky has continued them as part of the regular festival offerings for the past two seasons, bringing the total of festival concerts to 15. These include the four Bach Mozart series, the nine regular "festival series" concerts in the music shed by the full Boston symphony orchestra, and the two extra music shed concerts, one of which this year will be an all-Tschaikowsky program while the other, called "Tanglewood on Parade," will exhibit the full scope of activities at Tanglewood where the Berkshire Music Center has been conducting its 1948 school session for three weeks.

Concert Program

Yesterday's program opened with the Third Brandenberg concerto, in G major, for strings, into which the sinfonia from the cantata "Christ lag in Todesbanden" was interpolated as a second movement. This was followed by the cantata, "Sie werden aus Saba Alle Kommen," for orchestra and chorus, bass and tenor. Dr. Koussevitzky yielded the podium for this number to Hugh Ross of the Music center's choral department faculty who had trained the excellent chorus of 60 voices which, with the string and reed sections of the Boston orchestra, supported the soloists, James Pease, bass-baritone, and David Lloyd, tenor.

Principal offerings on the post-intermission part of the program were Bach's two concertos for three pianos and strings. Lukas Foss, Bernard Zighera and Ralph Berkowitz were the piano soloists in the two works which Bach, according to the German legend, wrote for performance by himself and his two sons. Also played was the Suite No. 2 in D minor for flute and strings, with Georges Laurent as soloist.

New Features

Visitors to Tanglewood yesterday found two new features, the replica of the "Little Red House" where Nathaniel Hawthorne wrote Tanglewood tales, and a new reception room building at the gate. Also noticeable was an expansion of the buffet which evidently was well patronized yesterday by picnic parties before the concert.

Yesterday's program will be repeated a week from tomorrow evening. The second concert in the Bach-Mozart series, this one devoted entirely to Mozart's works, will be given tomorrow evening at 8.15 o'clock and repeated next Sunday. The first of the major festival concerts by the full orchestra in the music shed will be given on Thursday evening, July 29. The others will follow on successive Saturday and Thursday evenings and Sunday afternoons, with the extra concerts on Tuesday evenings Aug. 3 and Aug. 10.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 6 - 1948

CHAMBER MUSIC CONCERT SLATED AT TANGLEWOOD

Coolidge Series Program To Friends of Berkshire Music Center

The first purely musical event of the season at Tanglewood will be the concert tomorrow evening at 8.15 p. m. in the Theater-Concert Hall. This is the first of four concerts of chamber music by Franz Schubert on the four Wednesday evenings of July. The series is the gift of Mrs. Elizabeth Sprague Coolidge and is open to friends of the Berkshire Music Center.

The Program

Wednesday evening's program will offer the quartet for ute, guitar, viola and violoncello, the Sonata for Arpeggione and the entire song cycle, "Winterreise," sung by Ralph Herbert, baritone, with Erich Itor Kahn at the piano. The other artists will be Carleton Sprague Smith, flutist; Suzanne Bloch, guitar; Paul Doktor, violist; and Sidney Edwards, 'cellist.

In the sonata the arpeggione part will be played by Mr. Doktor on the viola. Long since extinct, the arpeggione had a vogue which lasted only a few years. It was invented in 1823 and was also called guitar violoncello or guitarre d'amour. It had six strings and a body like a guitar's but was played with a bow.

The guitar was a very popular instrument in Schubert's day and when called upon the little Viennese master could play it. His "Cantata for his Father's Name Day," obviously a piece for a family occasion, composed in 1813, contained a part for guitar.

The Berkshire Festival begins with the Bach-Mozart series July 18, 20, 25, and 27, Serge Koussevitzky conducting. The ~~first concert~~ in the music shed by the full Boston Symphony Orchestra under Dr. Koussevitzky will be Thursday evening, July 29.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 20 1948

LITTLE RED COTTAGE at Tanglewood, Lenox, Mass., where Nathaniel Hawthorne wrote "House of Seven Gables" and "Wonder Book", has been restored by National Federation of Music Clubs and will be dedicated Saturday for use of Berkshire Music Center. Serge Kossevitsky, director, stands in yard. He and 'cellist Gregor Piatigorsky have studios in house.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 20 1948

Tanglewood

Tonight at 8.15

The second concert in the Bach-Mozart series of the Berkshire Festival will be given by the Boston Symphony Orchestra, Serge Koussevitzky conducting. The program will be Mozart's Serenade ("Nacht Musique") for winds, symphony in E flat major, piano concerto in G major and symphony in C major. Reserved seats and admission to grounds are on sale at the box office.

Tomorrow Afternoon

A song recital will be given at 4.30 in the chamber music hall, with the following program:

Das Marienleben .... Hindemith
Phyllis Curtin, soprano.
Eloise Matthies, piano.

Vier Ernste Gesange .... Brahms
Roger Fee, baritone.
Nell Thurman, piano.

Chansons d'Eve .... Faure
Phyllis Curtin, soprano.
Eloise Matthies, piano.

Bachianas Brasilieras No. 6....Villa-Lobos
(Suite for voice and violin)
Edith Gordon, soprano.
Zvi Zeitlin, violin.
(For voices and cellos)
Edith Gordon, soprano.

Carl Fasshauer
Ruth Krug
Robert Jamieson
Robert Allen

Erling Bergtsson
Daniel Stern
Kermit Moore
Francois Zighera

Robert Cornman, conductor.

Tomorrow Night

The Boston String Quartet will play some of the most popular chamber music of Franz Schubert. Open to Friends of the Berkshire Music Center and guests of Mrs. Elizabeth Sprague Coolidge, the donor, the program will be the third of four Wednesday evening concerts. It will include the string quartet in D minor, the quartet movement in C minor and the string quintet in C major. The artists will be Alfred Krips, violin; Sheldon Rothenberg, violin; Joseph dePasquale, viola; and Alfred Zighera, cello, assisted by Mischa Nieland, cello.

The string quartet ("Death and the Maiden") contains variations on one of the composer's most popular songs. The second number is really an unfinished quartet, in the same position as the famous "Unfinished Symphony," and also highly admired. On his death, Schubert had written one movement and a fragment of a second.

The Quintet is considered by many to be the composer's greatest chamber work. It was written in the last four months of his life and never performed before his death.

Music Club Officials Arrive for Dedication

Three members of the National Federation of Music Clubs arrived last evening at the Curtis Hotel to make final arrangements for the dedication exercises of the Hawthorne cottage this week end. They are Mrs. Russell Taylor Hatch of Melrose, president of the federation's New England district; Mrs. Guy P. Gannett of Portland, Me., past president of the federation and chairman of the committee, on the restoration, and Miss Helen Havener of New York, publicity director.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 21 1948

TANGLEWOOD HEARS MOZART PROGRAMS

By RAYMOND MORIN

LENOX, Wednesday—The second Berkshire festival concert by the ~~Boston Symphony~~ under Serge Koussevitzky last night coupled the famous "Symphony in E-Flat Major, K. 543" with the little known "Syhphony in C Major K. 338," in an all-Mozart program.

The 2200 capacity theater concert hall and stand-by audience also heard the "Serenade" ("Nacht Musique") for winds (K. 388) and Lukas Foss as piano soloist in the "Concerto in G Major (.453)."

Designed for Intelligentsia

The balance of this festival is composed of musical fare for the average concert audience, but last night's program and the all-Bach Sunday afternoon were designed for the intelligentsia, or should I say for the seasoned listener.

In some ways, last night's program was the more exacting. Bach interpretation is largely governed by rule; that of Mozart molds itself more freely to individual method. In our Bach review, we spoke with qualification of Dr. Koussevitzky's romantic leanings in the slow movements of the Bach works.

This same tendency served him well in his Mozart conceptions. To be specific on this point is to list out certain factors in his technical approach. First of all, the chosen tempos in the two symphonies (rotating as is the custom between rapid and slow, with an introductory adagio and minuet added to the one in E-flat) were given an exact and logical pulse.

Accents Sharply Marked

There were no discrepancies in dynamic boundaries, accents were sharply marked without undue penetration. The multiple fine points, pizzicatos, transitory changes of speed, balance between themes and backgrounds were lucid enough for dictation purposes.

I mention all these because in spite of these accomplishments, which are no guarantee against dull performance, Dr. Koussevitzky imbued this music with a spontaniety that made its craftsmenship seemingly incidental.

The "Nacht Musique" was the most exacting test of the evening. Quite apart from the fact that it isn't easy to keep oboes, clarinets, horns and bassoons in tune, the sounds they create must be completely euphonious and the ensemble must be balanced.

Finely Skilled

The eight players were finely skilled technically. In fact nothing was amiss tonally except for one or two unimportant discrepencies in the horns.

The men permitted the conductor to direct a striking conception of the work. The opening allegro was given an ominous quality, dispelled by a slow movement of rich tonal hues. The real skill appeared in the minuet (in the style of a canon) with its transiently active themes, and in the variations of the finale.

As you may know, Mr. Foss is the official pianist of the Boston Symphony, having succeeded Jesus Maria Sanroma in that post. Mr. Foss is not the Sanroma type of pianist. He hasn't the temperament, strength or technic of the sometimes bombastic Puerto Rican.

Good Mozart Interpreter

But Mr. Foss is an admirable Mozart interpreter. And he has the special technic for playing Mozart (marred only by certain distracting mannerisms) which requires a special kind of virtuosity. The concerto Mr. Foss chose is one of the less known of the twenty-five. The themes and analytical plan of these works differ somewhat, but the approach remains essentially the same.

Mr. Foss performed the work as an interpreter rather than technician. We are reminded that Alexander Brailowsky did the opposite here three seasons ago in the "Concerto in A Major."

After a long orchestral introduction, the statement and acknowledgement of the opening movements lively themes were gently but effectively projected. The cadenza was handled with digital skill and refinement. The slow movement was tonal enchantment, and the gay, light-hearted finale romped along pleasantly in close repartee between soloist and orchestra. The pianist received an ovation for his efforts.

Vividly Depicted

The two sympohnies were a delight and not only to the scholar. The one in C Major is more or less experimental Mozart, in spots not unlike the style of early Italian operatic overtures. The one in E Flat is from a group of three mature works that represent Mozart at his best. The sharply contrasted moods were vididly depicted, and as I have said earlier, the music had a buoyancy that almost defied concentration upon its method.

The next important event at Tanglewood will be the dedication on Saturday afternoon of the Hawthorne cottage. This is an exact replica of the author's Summer home at Tanglewood and is being given by the National Federation of Music Clubs for teaching and working studios of Berkshire Music Center students.

This Clipping From
NEW YORK, N.Y.
STAR
JUL 20 1948

TICAL and AMUSEMENTS

Music

The Roof Leaks, But The Music Goes On

By Robert A. Hague

Hague

LENOX, Mass.

A sudden thundershower inconvenienced some of the audience Sunday afternoon at the opening concert of the 1948 Berkshire Festival at Tanglewood, but failed to ruffle in the least the even tenor of conductor Serge Koussevitzky's and the Boston Symphony's way with the music of Johann Sebastian Bach.

Preceded by several substantial claps of thunder, the deluge arrived in the middle of the intermission, forcing the overflow crowd that had been listening to the music on the lawn outside the Theater-Concert Hall to take temporary shelter, and wetting rather thoroughly those of the 1200 inside the hall who happened to be sitting directly beneath the leaky ventilators in the roof or in the vicinity of a small freshet which cascaded under one of the side doors. Otherwise, it was a very considerate and well-behaved shower, cooling off the heavy atmosphere and retreating with alacrity as soon as Dr. Koussevitzky had had time to change his trousers (from cream-colored to dark tan) and was ready to begin the second half of the program.

* * *

The concert, which was devoted to works by Bach for voices and for orchestral ensembles of chamber proportions with various combinations of solo instruments, served as an ingratiating demonstration of the protean diversity of Bach's genius. Whatever its form or manner of expression, none of this music was less than first rate or lacking in direct appeal and interest.

The Star Reviews

BACH PROGRAM, presented by members of the Boston Symphony Orchestra, Serge Koussevitzky conducting, in the Theatre-Concert Hall, Tanglewood, Lenox, Mass., Sunday afternoon. Soloists: David Lloyd, tenor; James Pease, bass; Georges Laurent, flutist; Lukas Foss, Bernard Zighere and Ralph Berkowitz, pianists; choral conductor, Hugh Ross.

Brandenburg Concerto No. 3, in G major, for Strings (with Sinfonia from the Cantata, *Christ lag in Todesbanden*).

Cantata No. 65, *Sie werde naus Saba Alle Kommen* (Orchestra and chorus, with tenor and bass soloist).

Concerto in D minor, for Three Pianos and Strings.

Suite No. 2, in D minor, for Flute and Strings.

Concerto in C major, for Three Pianos and Strings.

And the performances measured up in nearly every respect to the first rate-ness of the music. Dr. Koussevitzky conducted the instrumental items *con amore*, Hugh Ross did likewise when he took over the podium for the 65th Cantata, and the playing of the picked groups of Boston musicians was flawless from a technical standpoint and notably apposite in style and spirit. The special acoustical properties of the wooden-walled-and-ceilinged hall, too, added to the listeners' enjoyment, making the always superb tone of the Bostonian strings and woodwinds even richer and more resonant in quality.

* * *

Walking under the Hawthorne pines in the late afternoon sunshine after the concert, one recalled most clearly the flowing melodies of the central *Alla Siciliana* movement of the D-minor Concerto for Three Pianos, so sensitively set forth by the Messrs. Foss, Zighera and Berkowitz; George Laurent's virtuoso flute playing in the lovely *Polonaise and Double* section of the Suite No. 2—his tone was as silvery as his instrument—and, for that matter, the entire Suite, so winningly was it performed under Dr. Koussevitzky's baton. Gratefully remembered, too, were the ordered briskness of the two *Allegros* and the depth of feeling achieved in the interpolated *Sinfonia* in the Third Brandenburg Concerto; the freshness and purity of the singing of the Festival Chorus in the 65th Church Cantata, and the accurate and expressive solo voicing in the same work by Mr. Pease and Mr. Lloyd.

Serge Koussevitzky, who conducted members of the Boston Symphony at Tanglewood, Lenox, Mass.

* * *

Dr. Koussevitzky's first entrance on the stage Sunday brought an ovation from his hearers, who rose to their feet in honor of the leader who has done so much to establish and maintain the Berkshire Festivals' remarkably high musical standards. Mr. Ross and the several soloists, too, were warmly applauded by the audiences, whose members come each Summer from all parts of the country to attend these concerts.

The series continues in the Theater-Concert Hall Tuesday evening with an all-Mozart program, to be repeated next Sunday afternoon. The Bach program will be given again on Tuesday evening, July 27. The concerts by the full Boston Symphony Orchestra in the huge Music Shed begin on Thursday evening, July 29, and continue through Sunday afternoon, Aug. 15.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE
JUL 20 1948

The Stroller

The Berkshire Music Festival at Lenox opening its 10th season, and the traditional Boston Esplanade Concerts, observing their 20th anniversary, are now at their pinnacle of popularity.

According to the Massachusetts Development and Industrial Commission, these concert series enchance vacation opportunities found in the Bay State. They present top performers from the Boston Symphony Orchestra and such talented conductors as Dr. Serge Koussevitsky, Arthur Fiedler and Leonard Bernstein.

It is not uncommon for audiences of 20,000 to line the banks of Boston's Charles River around Hatch Memorial Shell to hear the free Esplanade Concerts presented nightly. Monday excepted. during three weeks of July. Nor is it unusual for audiences to overflow the Tanglewood Music Shed for Berkshire Festival performances. The shed's 6000 capacity is augmented by spacious grounds, where additional thousands relax to hear the music.

Locales of these outstanding music attractions are easily accessible to seashore and inland summer resorts of Massachusetts, accounting for much of their popularity with vacationists. The festival's four-week calendar includes the classics of Bach, Mozart and Tchaikovsky, while the Esplanade Concerts feature a lighter touch in music. Both types are popular with summer visitors.

On July 24, members of the Friends of the Berkshire Music Center will gather at Tanglewood to dedicate the newly-restored "Little Red House." This Hawthorne Cottage, where the sage of a century ago wrote "The House of Seven Gables" and conceived his "Tanglewood Tales," will house the studies of some of today's great musicians at the world-famous teaching center.

To the 400 talented young artists now studying at the Berkshire Music Center, Tanglewood represents the privilege of working for six weeks with some of the world's leading conductors, composers and performers.

The popularity of "music for everyone" in Massachusetts is attended to by the Development Commission, which receives thousands of inquiries annually from all over the country for information about the Berkshire Musical Festival and Esplan Concerts.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 20 1948

Soloist

Adele Addison, soprano, pupil at the Berkshire Music Center, Tanglewood, will be soloist with the student orchestra at a concert in the Music Shed Friday evening in connection with the dedication of the Hawthorne cottage. As a complement to the National Federation of Music Clubs, which restored the house where the novelist lived and worked in 1850-51, Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Center, will conduct the concert.

This Clipping From
NEWPORT NEWS, VA.
TIMES-HERALD
JUL 20 1948

NEW SERIES TONIGHT: ABC 9:30 first of four weekly broadcasts from the Berkshire Music Festival at Lenox, Mass., with Dr. Serge Koussevitzky conducting the chamber music ensemble of the Boston Symphony Orchestra in an All-Mozart Programs.

Young Artists To Be Featured At Dedication

Three-Day Program To Mark Opening of Hawthorne Cottage

Six young artists, winners of awards offered by the National Federation of Music Clubs, will take part in the three-day dedication ceremonies that will officially open the Hawthorne cottage at Tanglewood this coming week end. Exercises on the grounds Saturday afternoon, a recital in the chamber music hall following, and the recital in Sedgwick Hall in the evening will be open to the public.

Three students of the Berkshire Music Center who will be featured soloists at the recital are LuCretia Ferre, soprano of Salt Lake City, Utah; Robert Allen, cellist of Providence; and Martha Butler, contralto, of Newport, R. I. They are studying under scholarships provided for the federation by the Newport Music Club.

Miss Ferre has been studying for a professional career in New York City for the past three years. Mr. Allen is a student of Jean Bedetti, first cellist of the Boston Symphony Orchestra.

Paula Lenchner of New York, who was recognized for her dramatic soprano voice by the Metropolitan Opera Company in 1945, two years after she was the federation's "young artist" winner, will be the soloist for the recital Saturday evening.

Joan Brainerd, lyric soprano of New York and Hamden, Conn., 1947 young artist winner, will sing at the chamber music concert of the school at 10.30 Sunday. David Laurent of Springfield will appear in a short program following the luncheon that the New England district of the National Federation of Music Clubs will hold at the Curtis Hotel Friday noon.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 21 1948

Etchings, Instruments, Letters Included in 1948 BSO Exhibit

A score of Daumier etchings, the Casadesus collection of old musical instruments, and Boaz Piller's framed letters and photographs of musicians both past and present constitute this summer's Berkshire Museum exhibition loaned by the Boston Symphony Orchestra.

The current show, opening this afternoon for the third consecutive year, is far more inclusive than that of 1946 or 1947.

Honore Daumier, the 19th Century French artist who died completely blind, has been called the Michelangelo of caricature. He began his career producing plates for music publishers, and as might be expected, his etchings at the museum deal with musicians and their audiences.

There is an accordion player, for instance, and underneath the caption reads: "One does not yet have the right to kill those who play this instrument, but it is to be hoped that this eventuality will come about."

Another lithograph depicts a lady singer with her mouth wide open. Altogether too near her to be yawning and talking among themselves are several men and women. The drawing is entitled: "A Victim of Politeness." The victim is the lady.

Horns, Flutes and Fifes

Three separate show cases on the floor of the upstairs salon are filled with the Casadesus collection. Robert Casadesus is a French [illegible] not long ago conducted [illegible] in Great Barrington, [illegible] played Bach's Bradenburg concerto three years ago at Tanglewood. Not long afterward, he gave the ancient instruments to the Boston Symphony.

Among the more interesting pieces on display is a combination flute and walking stick that Voltaire gave Frederick the Great of Prussia. There is an English horn made by Kuss of Vienna, with an inscription that commemorates the first performance of "Tristan and Isolde," at which time the horn was used. Next to it is a pocket viol, signed by Andre Vinatte in the year 1612.

Composers and Letters

Boaz Piller's interesting group of letters from famous composers, almost invariably framed with their photographs, and often embellished with musical phrases written for the occasion, round out this year's show. Bald-headed Jean J. Sibelius stares out from the wall right next to Wanda Landowska, the tiny Polish pianist. Igor F. Stravinsky included a portrait of him drawn by Picasso. George Gershwin wrote asking someone to change a box from Monday until Tuesday night (month and year unknown)because Serge Koussevitsky could not make it Monday night.

Mr. Piller, who has been with the Boston Symphony Orchestra since 1916, is playing the contrabassoon this summer at Tanglewood. He has not restricted himself to musicians he has personally known. There are letters and photographs of immortal composers including Hector Berlioz, Felix Mendelssohn and Rossini. A particularly interesting picture is that of Cesar Franck at the organ. In his letter, Franck is making an engagement, preferably for Tuesday, with a lady of his acquaintance.

Cost of Good Music

One of the distinguishing features of culture as it is to be found in Boston is the series of Esplanade Concerts by the Charles River Basin, now in its 20th season. The Hatch Memorial Shell from which the music of high excellence is radiated to many thousands of listeners is a notable feature of Boston landscape.

The only trouble with this series is the fact that so few of the listeners feel disposed to put their hands into their pockets to help with the expense. Now, in the closing days of the 1948 series, the anniversary committee finds that there will probably be a $5000 deficit when the concerts close next Saturday night.

This should not be. Comparison of the thousands in attendance and the donations sent to the Merchants National Bank makes it clear that proper support is not being given. More help should come in.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 21 1948

Tanglewood to Hear Schubert Concert

Special to The Hartford Times

Lenox—Some of the most popular chamber music of Franz Schubert will be played this evening at Tanglewood by the Boston String Quartet. The third of four Wednesday evening concerts contributed by Mrs. Elizabeth Sprague Coolidge, the program will be open to Friends of the Berkshire Music Center and guests of the donor.

The program will include the String Quartet in D minor, the Quartet Movement in C minor and the String Quintet in C major. The artists will be Alfred Krips, violin; Sheldon Rothenberg, violin; Joseph dePasquale, viola; and Alfred Zighera and Mischa Nieland, cellos, the latter assisting the quartet.

BLIMP HELPS CONCERT FUND

Post
Jul 21

Flashes Message to the Crowd on Esplanade

The Goodyear Blimp, flying over Boston and Greater Boston last night, with Boston Post news flashes, came to the aid of the Esplanade Concert Fund. With 30,000 people gathered in the Charles River basin to hear the magic music of the Esplanade Symphony players in the Hatch Shell, the blimp flashed the message, "Back the Esplanade Concerts." The concerts which conclude for the season this coming Sunday night have been running in the red. They depend mainly on contributions from people who attend the concert. After the Goodyear Blimp's message, the response of donors of currency and coin was the best of the season.

This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
JUL 21 1948

MUSIC

Little Red House Will Be Opened

Dedication of Music Center in Lenox on Saturday

The dedication of the Little Red House at Tanglewood, Lenox, Mass., by the National Federation of Music Clubs will be held on Saturday and Sunday, July 24 and 25. Mrs. Guy Patterson Gannett, national president, will preside. Mrs. Anne M. Francis as president, will represent the Rhode Island Federation.

From the Pawtuxet Valley Patrons of Music, Miss Yvonne L. Auger, past president, and Mrs. Cecile Richard, will attend, together with Miss Mildred Knight of Greenwood.

The New England District meeting will be held on one of the three days, Friday through Sunday. Registration will be on Friday. New state presidents will be introduced.

Robert Shaw of New York will speak on Friday. He is a member of the Berkshire Festival School faculty. David Laurent of Rhode Island, first winner of the Anne M. Gannett Foundation award, will give baritone solos. Among guests will be Mrs. Gannett, Mrs. Royden James Keith, Dr. Serge Koussevitzky, director of the Boston Symphony orchestra and Geo. Judd.

Miss Gay Tapley, American delegate to the Luxembourg Musical Youth Conference will speak. There will be an advanced student orchestra, conducted by Dr. Koussevitzky. The soloist will be Adele Addison.

This Clipping From
NEWPORT, R. I.
NEWS
JUL 21 1948

ORCHESTRA ADDS TO STRING ENSEMBLE

Boston Symphony Violinist, Wife To Take Part In Program At Casino

Julius Theodorowicz, for 48 years violinist in the Boston Symphony Orchestra and former assistant concertmaster, will join the Newport Smyphony Orchestra for the second summer concert at the Casino Sunday evening, acting as its concertmaster. His wife, Hazel L'African Theodorowicz, cellist and daughter of a former solo trumpet player with the Boston Symphony, will also be in the ensemble, as will Anna Golden who has been solo viola player with the San Antonio Orchestra, Texas, for five years. There will be several other additions to the string section of the orchestra Sunday, under the baton of Hazen Carr, director.

To overcome certain difficulties in the projection of tone in the outdoor ampitheatre a sounding board 24 by eight feet has been erected at the center of the horseshoe where the orchestra is to be seated. Many new chairs have been received to increase the seating capacity of the Casino.

Soloist for this week's concert will be Miss Emma Beldan of Newport, former Philadelphia Opera Company soprano, who will be heard in the aria "Voi lo sapete" from Mascagni's "Cavalleria Rusticana," and "O Mistress Mine," by Mary Howe, wife of Walter Bruce Howe and a member of the Newport colony.

Orchestral selections on the program are "Air for G String," by Bach-Wilhelmj; "Hungarian Lutspiel Overture" by Keler-Bela; "Sleeping Beauty Waltz" by Tschaikowsky; "Themes from the Piano Concerto" of Tschaikowsky; "The Beautiful Galatea" overture by Suppe; a selection from "Sweethearts," by Victor Herbert; "Wierner Blut" waltz of Strauss; and the march, "Semper Fidelis," of John Philip Sousa.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 21 1948

Music

Brilliant Mozart Concert Given by Boston Orchestra

By JAY ROSENFELD

The Mozart program in the theatre-concert hall at Tanglewood last night was one of the most brilliantly played concerts ever given at these Berkshire Festivals. Serge Koussevitzky, using a small orchestra of about 40 of the Boston Symphony men, played two of the symphonies with a zest and verve, a grace and taste, which he has rarely surpassed in the memorable years he has honored these concerts.

The E flat symphony (K543), and the less familiar C major (K-338), the Serenade, "Nacht Musique" and the G major piano concerto, with Lukas Foss as soloist, was the program. The serenade is written for eight wind instruments, two each of oboes, clarinets, bassoons and French horns. The lovely sonorities produced and consummate refinement of the playing raised this performance to exemplary heights. An audience which filled the hall, the rear of the stage, and extended to every available spot outside the hall caught the spirit of the evening and gave the artists compensating the grand manner. As intimate as some of the phrases of Mozart may be, still the whole approach to the music was in the loftiest spheres of music-making. The men of the orchestra were in the vein. They responded to the slightest indication of their masterly leader with mirror-like reflection. The delicately-spaced notes which end the short sentences of the slow movement of the E flat symphony were played as by an artist, working on a portrait, and adding final brush strokes. After the stately introduction of the opening movement, the tempo of the allegro was taken at a remarkably comforting pace. "No need to hurry here, let's linger on every note" the conductor might as well have said. "There will be moments when a fleeting sweep will fit in better," and so it was all the evening. Exactly the right sense of the spirit of the music played with the expert assurance and confidence which the leader's personality inspires. This allows the orchestra to play with an abandon and relaxation which ı not fail to be conveyed to the ꞉eners. It was virtuoso orchestral playing. The final dance movement of the happy C major symphony just rollicked along. This is Mozart of his operatic moments. No one would have been surprised if "Don Giovanai" or "Figaro," in costume, had appeared at the front of the stage to take part. The whole evening had a scintillating exhilration which culminated in this marvelously gay experience.

Lukas Foss did a musicianly job in the concerto, blending his tone and the embellishing figures to that of the orchestra with care and musical insight. Indeed, he treated it as a chamber music work more often than as a solo with its consequent recession into the background more than might have been warranted.

Very few of us in this vicinity need to be persuaded any more of the capabilities of the Boston Orchestra, and of the seemingly infinite capacity of Dr. Koussevitzky. An evening like last night's program, however, reaffirms one's convictions. Those Mozart symphonies are not simply the result of experts applying themselves diligently. Rather they are the result of years of study and repetition, of continually distilling and refining, until the end product is free of all impurities and contains only the essence of what the years and great native intuition prompt.

Syracuse Herald Jul 21

TALKING IT OVER

Hawthorne Cottage Restored With Dedicatory Program July 23-24

By EMMA VAN WORMER

THE NATIONAL FEDERATION OF MUSIC CLUBS will dedicate Hawthorne Cottage, which it has restored, in Tanglewood, Mass., Friday and Saturday with a program including a concert by Dr. Serge Koussevitzky and the student orchestra of Berkshire Music Cen

NATHANIEL HAWTHORNE, famous American novelist, lived in the cottage in 1850 and 1851. Rose Hawthorne was born there, as were two of the author's "brain children," "The Wonder Book" and "The House of Seven Gables."

* * *

Great Grandson of Poet, Grandson of Novelist, Speaker

AT THE dedication ceremonies Saturday afternoon Manning Hawthorne, oldest grandson of the novelist to bear the name, and Henry Wadsworth Longfellow Dana, great-grandson of the poet, will speak. Mrs. Guy Patterson Gannett of Portland, Me., former National Music Federation president, will formally present the cottage to Berkshire Music Center. Dr. Koussevitzky, school director, will accept. Mrs. Royden J. Keith of Chicago, Federation president, will speak.

THE COTTAGE, where those famous in the flowering of New England were guests, now houses three studios, including Dr. Koussevitzky's class in orchestral conducting. On Friday, there will be a meeting of the New England district, National Federation of Music Clubs, a Youth Forum, and a student concert.

At the Youth Forum, Gay Tapley of Portland, Me., American delegate to the International Congress of Jeunesses Musicales in Luxembourg last May, will spe

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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
JUL 22 1948

MRS. GUY P. GANNETT

Immediate past president of the National Federation of Music Clubs and chairman of the organization's Little Red House project, will make the presentation of the Little Red House (the former Nathaniel Hawthorne home) to the Berkshire Music Center at dedicatory exercises [illegible] on the Tanglewood grounds.

This Clipping From
TUCSON, ARIZ.
ARIZONA STAR
JUL [illegible]

Young Artist Problem Told

Serge Koussevitzky Address Stresses Helping Gifted, Youthful Musicians

Dr. Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra, and winner in the competition for conductors who have "done the most in the past year for young American artists," spoke to members of the contest sponsoring National Music League at the tenth annual dinner held recently in Town Hall Club in New York.

Also winner in the radio program phase of the contest were the "Metropolitan Opera Auditions of the Air."

Dr. Koussevitzky's address, in substance included the following:

"I am very grateful for this wonderful award and I am certainly very happy to see a society which works for young artists. I think that the National Music League does not even realize what a wonderful thing they are doing for young artists. It is just what the music world and the young artist needs.

"A brilliant young man can very easily find a place in the musical world, but a very deep, if modest, sometimes shy young man, who is more gifted than this brilliant artist, must wait years until he will have the opportunity to play or to conduct or to sing.

"And that is just what you are doing. You give the young artist who cannot have a brilliant career immediately the possibility to have the experience from the first concert to the second, from the second to the third. And that is just what the artist is looking for from society.

"Certainly I don't understand why the government is doing nothing for the artist—in general, it is doing nothing for art. This is something that I could never understand all my life, and particularly in democratic countries. Don't think that I'm a retrograd—not at all. You know from all my work that I'm not a retrograd—just the opposite—but I notice the whole democratic world is doing nothing for art. Take for instance, France. What is she doing for musical art? Nothing. Absolutely nothing. Take England—only in the last four year has she begun to help the artist. And not the artist, only the bigger organizations — the orchestras. Whereas in olden times—look at the kings, or even our czars in Russia. We hated them all, but we have to recognize the opera and all the conservatories — 72 great conservatories in cities were supported by the Czar.

Hard to Choose

"There is one great difficulty. That is to find the really right way to choose the gifted people. Because a brilliant young boy or girl is very easy to judge, but to find the deep, the profound artist and enable him to have a career, that is a most difficult thing.

"I can give you some examples. There was established, in memory of the great Anton Rubinstein, a competition for the most gifted artists in the world. The [illegible] tition was about 1895, and the whole world sent the most gifted artists. Busoni was also in this competition, but he didn't receive this award. Somebody else received it. Ten years later no one knew the man who received the award, but Busoni was known the world over as the greatest pianist.

"Another example is Aurtur Rubenstein. In 1920 the Rubenstein competition was held in St. Petersburg—today it is Leningrad—why Leningrad, nobody knows. It was founded by Peter the Great. Artur Rubinstein entered this competition, but he didn't receive the award. Somebody else won. Who is this somebody else? Nobody knows. And Artur Rubenstein is today one of the greatest pianists.

"This is, therefore, the most difficult problem—to find the way to choose the right person. Let us hope our instinct will never make mistakes."

Hawthorne Street To Be Completed Before Saturday

Jul 22 Eagle

STOCKBRIDGE — Road repair work on Hawthorne Street is expected to be completed before Saturday when the dedication ceremonies are scheduled to be held at Nathaniel Hawthorne's Little Red House at Tanglewood. That was the statement made today by Robert T. Moore, an engineer in the state Department of Public Works, who is in charge of Chapters 81 and 90 work in the county.

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This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
JUL 21 1948

MUSIC

Little Red House Will Be Opened

Dedication of Music Center in Lenox on Saturday

The dedication of the Little Red House at Tanglewood, Lenox, Mass., by the National Federation of Music Clubs will be held on Saturday and Sunday, July 24 and 25. Mrs. Guy Patterson Gannett, national president, will preside. Mrs. Anne M. Francis as president, will represent the Rhode Island Federation.

From the Pawtuxet Valley Patrons of Music, Miss Yvonne L. Auger, past president, and Mrs. Cecile Richard, will attend, together with Miss Mildred Knight of Greenwood.

The New England District meeting will be held on one of the three days, Friday through Sunday. Registration will be on Friday. New state presidents will be introduced.

Robert Shaw of New York will speak on Friday. He is a member of the Berkshire Festival School faculty. David Laurent of Rhode Island, first winner of the Anne M. Gannett Foundation award, will give baritone solos. Among guests will be Mrs. Gannett, Mrs. Royden James Keith, Dr. Serge Koussevitzky, director of the Boston Symphony orchestra and Geo. Judd.

Miss Gay Tapley, American delegate to the Luxembourg Musical Youth Conference will speak. There will be an advanced student orchestra, conducted by Dr. Koussevitzky. The soloist will be Adele Addison.

This Clipping From
NEWPORT, R. I.
NEWS
JUL 21 1948

ORCHESTRA ADDS TO STRING ENSEMBLE

Boston Symphony Violinist, Wife To Take Part In Program At Casino

Julius Theodorowicz, for 48 years violinist in the Boston Symphony Orchestra and former assistant concertmaster, will join the Newport Smyphony Orchestra for the second summer concert at the Casino Sunday evening, acting as its concertmaster. His wife, Hazel L'African Theodorowicz, cellist and daughter of a former solo trumpet player with the Boston Symphony, will also be in the ensemble, as will Anna Golden who has been solo viola player with the San Antonio Orchestra, Texas, for five years. There will be several other additions to the string section of the orchestra Sunday, under the baton of Hazen Carr, director.

To overcome certain difficulties in the projection of tone in the outdoor ampitheatre a sounding board 24 by eight feet has been erected at the center of the horseshoe where the orchestra is to be seated. Many new chairs have been received to increase the seating capacity of the Casino.

Soloist for this week's concert will be Miss Emma Beldan of Newport, former Philadelphia Opera Company soprano, who will be heard in the aria "Voi lo sapete" from Mascagni's "Cavalleria Rusticana," and "O Mistress Mine," by Mary Howe, wife of Walter Bruce Howe and a member of the Newport colony.

Orchestral selections on the program are "Air for G String," by Bach-Wilhelmj; "Hungarian Lutspiel Overture" by Keler-Bela; "Sleeping Beauty Waltz" by Tschaikowsky; "Themes from the Piano Concerto" of Tschaikowsky; "The Beautiful Galatea" overture by Suppe; a selection from "Sweethearts," by Victor Herbert; "Wierner Blut" waltz of Strauss; and the march, "Semper Fidelis," of John Philip Sousa.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 21 1948

Music

Brilliant Mozart Concert Given by Boston Orchestra

By **JAY ROSENFELD**

The Mozart program in the theatre-concert hall at Tanglewood last night was one of the most brilliantly played concerts ever given at these Berkshire Festivals. Serge Koussevitzky, using a small orchestra of about 40 of the Boston Symphony men, played two of the symphonies with a zest and verve, a grace and taste, which he has rarely surpassed in the memorable years he has honored these concerts.

The E flat symphony (K543), and the less familiar C major (K-338), the Serenade, "Nacht Musique" and the G major piano concerto, with Lukas Foss as soloist, was the program. The serenade is written for eight wind instruments, two each of oboes, clarinets, bassoons and French horns. The lovely sonorities produced and consummate refinement of the playing raised this performance to exemplary heights. An audience which filled the hall, the rear of the stage, and extended to every available spot outside the hall caught the spirit of the evening and gave the artists compensating the grand manner. As intimate as some of the phrases of Mozart may be, still the whole approach to the music was in the loftiest spheres of music-making. The men of the orchestra were in the vein. They responded to the slightest indication of their masterly leader with mirror-like reflection. The delicately-spaced notes which end the short sentences of the slow movement of the E flat symphony were played as by an artist, working on a portrait, and adding final brush strokes. After the stately introduction of the opening movement, the tempo of the allegro was taken at a remarkably comforting pace. "No need to hurry here, let's linger on every note" the conductor might as well have said. "There will be moments when a fleeting sweep will fit in better," and so it was all the evening. Exactly the right sense of the spirit of the music played with the expert assurance and confidence which the leader's personality inspires. This allows the orchestra to play with an abandon and relaxation which n not fail to be conveyed to the eners. It was virtuoso orchestral playing. The final dance movement of the happy C major symphony just rollicked along. This is Mozart of his operatic moments. No one would have been surprised if "Don Giovanai" or "Figaro," in costume, had appeared at the front of the stage to take part. The whole evening had a scintillating exhilration which culminated in this marvelously gay experience.

Lukas Foss did a musicianly job in the concerto, blending his tone and the embellishing figures to that of the orchestra with care and musical insight. Indeed, he treated it as a chamber music work more often than as a solo with its consequent recession into the background more than might have been warranted.

Very few of us in this vicinity need to be persuaded any more of the capabilities of the Boston Orchestra, and of the seemingly infinite capacity of Dr. Koussevitzky. An evening like last night's program, however, reaffirms one's convictions. Those Mozart symphonies are not simply the result of experts applying themselves diligently. Rather they are the result of years of study and repetition, of continually distilling and refining, until the end product is free of all impurities and contains only the essence of what the years and great native intuition prompt.

This Clipping From
TUCSON, ARIZ.
ARIZONA STAR
JUL 21 1948

Young Artist Problem Told

Serge Koussevitsky Address Stresses Helping Gifted, Youthful Musicians

Dr. Serge Koussevitsky, retiring conductor of the Boston Symphony Orchestra, and winner in the competition for conductors who have "done the most in the past year for young American artists," spoke to members of the contest sponsoring National Music League at the tenth annual dinner held recently in Town Hall Club in New York.

Also winner in the radio program phase of the contest were the "Metropolitan Opera Auditions of the Air."

Dr. Koussevitsky's address, in substance included the following:

"I am very grateful for this wonderful award and I am certainly very happy to see a society which works for young artists. I think that the National Music League does not even realize what a wonderful thing they are doing for young artists. It is just what the music world and the young artist needs.

"A brilliant young man can very easily find a place in the musical world, but a very deep, if modest, sometimes shy young man, who is more gifted than this brilliant artist, must wait years until he will have the opportunity to play or to conduct or to sing.

"And that is just what you are doing. You give the young artist who cannot have a brilliant career immediately the possibility to have the experience from the first concert to the second, from the second to the third. And that is just what the artist is looking for from society.

"Certainly I don't understand why the government is doing nothing for the artist—in general, it is doing nothing for art. This is something that I could never understand all my life, and particularly in democratic countries. Don't think that I'm a retrograd—not at all. You know from all my work that I'm not a retrograd—just the opposite—but I notice the whole, democratic world is doing nothing for art. Take for instance, France. What is she doing for musical art? Nothing. Absolutely nothing. Take England—only in the last four year has she begun to help the artist. And not the artist, only the bigger organizations — the orchestras. Whereas in olden times—look at the kings, or even our czars in Russia. We hated them all, but we have to recognize the opera and all the conservatories — 72 great conservatories in cities were supported by the Czar.

Hard to Choose

"There is one great difficulty. That is to find the really right way to choose the gifted people. Because a brilliant young boy or girl is very easy to judge, but to find the deep, the profound artist and enable him to have a career, that is a most difficult thing.

"I can give you some examples. There was established, in memory of the great Anton Rubinstein, a competition for the most gifted artists in the world. The

tition was about 1895, and the whole world sent the most gifted artists. Busoni was also in this competition, but he didn't receive this award. Somebody else received it. Ten years later no one knew the man who received the award, but Busoni was known the world over as the greatest pianist.

"Another example is Aurtur Rubenstein. In 1920 the Rubenstein competition was held in St. Petersburg—today it is Leningrad—why Leningrad, nobody knows. It was founded by Peter the Great. Artur Rubinstein entered this competition, but he didn't receive the award. Somebody else won. Who is this somebody else? Nobody knows. And Artur Rubenstein is today one of the greatest pianists.

"This is, therefore, the most difficult problem—to find the way to choose the right person. Let us hope our instinct will never make mistakes."

Hawthorne Street To Be Completed Before Saturday

Jul 22 Eagle

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Syracuse Herald Jul 21

TALKING IT OVER

Hawthorne Cottage Restored With Dedicatory Program July 23-24

By EMMA VAN WORMER

THE NATIONAL FEDERATION OF MUSIC CLUBS will dedicate Hawthorne Cottage, which it has restored, in Tanglewood, Mass., Friday and Saturday with a program including a concert by Dr. Serge Koussevitzky and the student orchestra of Berkshire Music Cent

NATHANIEL HAWTHORNE, famous American novelist, lived in the cottage in 1850 and 1851. Rose Hawthorne was born there, as were two of the author's "brain children," "The Wonder Book" and "The House of Seven Gables."

* * *

Great Grandson of Poet, Grandson of Novelist, Speaker

AT THE dedication ceremonies Saturday afternoon Manning Hawthorne, oldest grandson of the novelist to bear the name, and Henry Wadsworth Longfellow Dana, great-grandson of the poet, will speak. Mrs. Guy Patterson Gannett of Portland, Me., former National Music Federation president, will formally present the cottage to Berkshire Music Center. Dr. Koussevitzky, school director, will accept. Mrs. Royden J. Keith of Chicago, Federation president, will speak.

THE COTTAGE, where those famous in the flowering of New England were guests, now houses three studios, including Dr. Koussevitzky's class in orchestral conducting. On Friday, there will be a meeting of the New England district, National Federation of Music Clubs, a Youth Forum, and a student concert.

At the Youth Forum, Gay Tapley of Portland, Me., American delegate to the International Congress of Jeunesses Musicales in Luxembourg last May, will spe

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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
JUL 22 1948

MRS. GUY P. GANNETT

Immediate past president of the National Federation of Music Clubs and chairman of the organization's Little Red House project, will make the presentation of the Little Red House (the former Nathaniel Hawthorne home) to the Berkshire Music [illegible] exercises [illegible] the Tanglewood [illegible]

[183]

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 22 194

Seven Operatic Scenes Slated At Tanglewood

Week-End Program Will Also Feature deCalvalho as Guest Conductor

Students at the Berkshire Music Center, Tanglewood, Lenox, will present scenes from seven operas this evening, at 8.15 and will play a symphony concert in the shed tomorrow evening, conducted by Serge Koussevitzky and his pupils. Tomorrow afternoon Eleazar deCarvalho will conduct the opera [illegible]

The opera scenes, performed under Boris Goldovsky, will be: Livietta and Tracollo (Pergolesi), Prologue to Faust (Gounod), Orfeo ed Buridice Act 3, scene 1 (Gluck), Eugen Onegin (act 1, scene [illegible] (Tchaikovsky), Cavalleria Rusticana — exerpt (Mascagni) The Bertered Bride, act 3, aria and duet (Smetana), La Traviata, act (Verdi).

Tomorrow afternoon's concert will have for its program Haydn's Symphony No. 99, Ravel's "Introduction and Allegro" and Prokofieff's "Overture on Hebrew Themes." Mr. deCarvalho, a Brazilian, is assistant to Dr. Koussevitzky in teaching conducting and a guest conductor for the Berkshire Festival. He conducted the Boston Symphony Orchestra at Symphony Hall, Boston, last winter.

The program by the advanced orchestra of the school Friday night will include Beethoven's "Coriolanus" Overture, two Mozart Arias, with Adele Addison as soloist, and Three Dances from "Fancy Free" by Bernstein. Dr. Koussevitzky will conduct the Brahms' Symphony No. 1.

The public is invited to the exercises Saturday afternoon when the National Federation of Music Clubs will present the Hawthorne cottage restored by them for the school, and Dr. Koussevitzky will accept it. Also open to the public will be the chamber music concert following the ceremony and the recital at 8.15 in Sedgwick Hall, Lenox, by winners of federation awards. Six winners of federation prizes will participate in the week-end events.

Eagle July 22

Lenox Ready For Dedication Of Red House

15 States To Be Represented at Hawthorne Event

TANGLEWOOD—Nearly 100 officers and members of the National Federation of Music Clubs will arrive in Lenox tomorrow for the three-day dedication of the restored Hawthorne cottage that they are presenting to the Berkshire Music Center at Tanglewood. With the exception of meetings that will be held in the cottage, all events will be open to the public.

Headed by the national Little Red House committee, Mrs. Guy Patterson Gannett of Portland, Me., chairman, Mrs. Russell Taylor Hatch of Melrose, New England district president; Mrs. Ada Holding Miller of Providence, national vice-president; Miss Ruth M. Ferry of New Haven, former national treasurer; and the federation president, Mrs. Royden J. Keith of Chicago, the delegates will include members from 15 states. They will come from Arizona, Texas, Maine, Illinois, Rhode Island, Indiana, Ohio, New York, West Virginia, New Jersey, New Hampshire, Connecticut, Pennsylvania, Delaware, the District of Columbia and Massachusetts.

Also arriving today, for preliminary work, are Mrs. Charles H. Pascoe of Tucson, Ariz., chairman of the state and district presidents' council, and Mrs. C. Arthur Bullock of Canton, Pa., national recording secretary. Mrs. John Monty of Gatineau Mills, Quebec, president of the newly organized Canadian Federation of Music Clubs, will make her initial public appearance since her election.

10 Present Set of Works

Twenty-three members of the Hawthorne Club of Canaan, Conn., will present a complete set of the novelist's works, autographed by the original owner, as a permanent donation.

Among the guests will be Mrs. Charles Evans of New Haven, who is more than 90 years old, formerly of Cincinnati, mother of the late Miss Atelka Evans, one of the four members of the original Little Red House committee, and for many years an officer of the federation. Miss Evans, whose family summered in Stockbridge for many years, made the first gift to the house, a charred ember from the ruins of the original house that burned in 1890, presenting it at a luncheon of the Providence club board meeting in 1942, when the project was launched.

Tomorrow's sessions will open with registration at 9, a meeting of the New England district of the federation at 9.30 and a forum at 10.30, with a youth session at 2.15, addressed by Gay Tapley of Portland, American delegate to the International Congress of the Jeunesses Musicales in Luxembourg in May. Following luncheon at 12.30 at the Curtis Hotel, Robert Shaw of the Berkshire Music Center faculty

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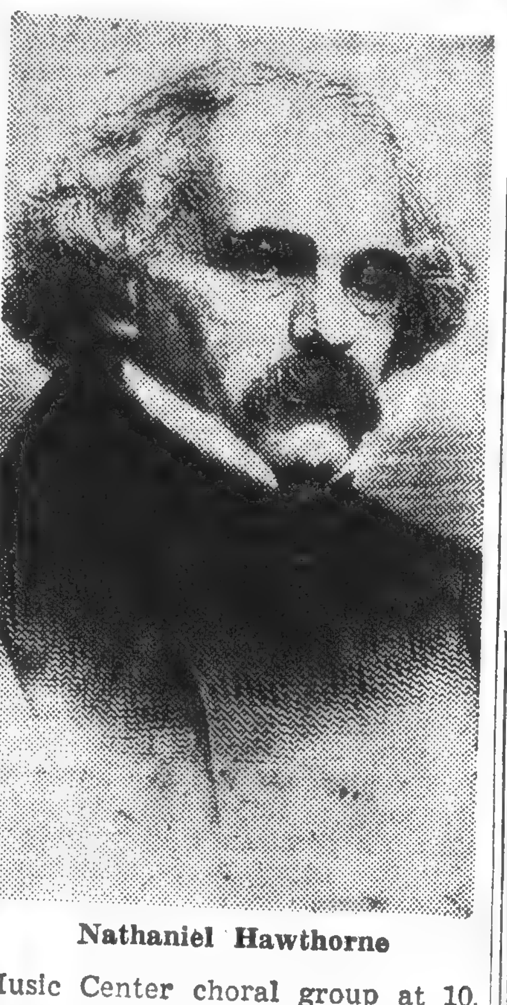
Little Red House

Continued From First Page

will speak. David Laurent, baritone, first winner of an Anne M. Gannett Fund scholarship, will sing in the hotel parlors. Meetings and forum will be at the cottage.

On Saturday delegates will attend a rehearsal of the Berkshire Music Center choral group at 10, have luncheon on the Tanglewood grounds at 12.30 and at 2 dedicate formally the house in a ceremony at which the president, Mrs. Gannett and Dr. Koussevitzky will speak, followed by Manning Hawthorne, oldest grandson of the novelist, and Henry Wadsworth Longfellow Dana, great-grandson of the poet.


Nathaniel Hawthorne

The exercises will be followed by a chamber music concert by winners of 1948 scholarships to Tanglewood given by the federation. Soloists will be LuCretia Ferre, soprano; Robert Allen, cellist; and Martha Butler, contralto.

A recital will be given Saturday night at Sedgwick Hall, Lenox, by Paula Lenchner, dramatic soprano of the Metropolitan Opera Company, winner of the 1945 "Young Artist" award of the federation, to which the public is invited.

Delegates will attend the Berkshire Music Center chamber music concert at 10.30 Sunday and the Mozart concert of the Berkshire Festival Sunday afternoon at 3.30.

Jul 22

String Quartet Plays Schubert At Museum

Mrs. Coolidge Sponsors Chamber Music of Boston Musicians

By JAY C. ROSENFELD

The third concert in the Schubert cycle being given at the concert hall at Tanglewood through the generosity of Mrs. Elizabeth Sprague Coolidge was a program by the Boston String quartet, of which Alfred Krips is first violin, Sheldon Rothenburg, second violin, Joseph de Pasquale, viola, and Alfred Zighera, cellits. The program consisted of the D minor quartet (Death and the Maiden), the quartet movement in C minor and the famous two-cello quintet, in which Mischa Nieland was the assisting artist.

Such a program is at the same time a challenge and an unfair advantage. In less capable hands the two major works would still be wonderful music, but when artists of last night's calibre set to it, they are bound to enhance whatever they touch. And so they gave these two mountain peaks in the chamber music literature a stature proper to their eminence. They played with a deep devotion and apparent love of their subject matter. There would be difficulty in not joining in the general acclaim their execution evoked and earned.

They played with a correct but rigid adherence to the score, varied but rarely by a flexible rubato. There would be firmer ground to dispute the initial statement of the dactylic phrase in the slow movement of the quartet. It was played with exquisite tone and pure precision, but there was not agreement among the instruments, for when it was allotted to one and another, it was changed in value and stress. This variation happened in several other instances during the program. It did not detract in any degree from the thorough enjoyment of the evening, but because the audience was composed in a substantial share of the students of the Berkshire Musical center, it seems right that these classroom picayune details should be pointed out, not to diminish the glory due the artists, but to keep the perspective clear and straight. The matter of accents is always a controversial issue. A distinction should be established between weight and strength.

The quintet won its goal on two counts, the achievement of a glorious tone quality, particularly in the exquisite slow movement, and in the character given the individual movements. The technical equipment of the members of the ensemble was of such an order that it may have led them to slight excesses in the matter of tempo. We have personal whims in some of these movements. In the first movements of both the quartet and the quintet, specifically we like a little less haste. It's all right to let her go in the finale of the quartet and to give it the rein in the spirited last movement of the quintet, but we are not convinced that anything is gained by rushing. We recall the leisurely and comfortable pace taken in some of the Mozart movements by the orchestra on the previous evening, and, whereas the character of the music is not the same, nevertheless the same treatment would have allowed certain details to emerge and flourish which in a more driving rhythm must be sacrificed. Mrs. Coolidge was again graciously invited to share in the loud and long applause accorded the artists.

Eagle July 22

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HARTFORD T

Tanglewood to Hear Schubert Concert

Special to The Hartford Times

Lenox—Some of the most popular chamber music of Franz Schubert will be played this evening at Tanglewood by the Boston String Quartet. The third of four Wednesday evening concerts contributed by Mrs. Elizabeth Sprague Coolidge, the program will be open to Friends of the Berkshire Music Center and guests of the donor.

The program will include the String Quartet in D minor, the Quartet Movement in C minor and the String Quintet in C major. The artists will be Alfred Krips, violin; Sheldon Rothenberg, violin; Joseph dePasquale, viola; and Alfred Zighera and Mischa Nieland, cellos, the latter assisting the quartet.

This Clipping From
LYNN, MASS.
ITEM

JUL 23 1948

Hawthorne's Home Turned Into Studio

LENOX, July 23, (AP)—The one time cottage home of unmusical Nathaniel Hawthorne today was turned over to the Berkshire musical center as a practice studio for students.

For the next two days musicians from 15 States and Canada will honor the novelist who once said he couldn't tell "Yankee Doodle" from "Hail Columbia." Hawthorne lived in the cottage in 1850 and 1851.

Taking part in the celebration is famed Boston Symphony Conductor Serge Koussevitzky who founded the musical center here.

The National Federation of Music Clubs started nearly 10 years ago to restore the little red house.

Mrs. Guy Patterson Gannett of Portland, Me., then federation president, has worked since then to restore the cottage, which was fireswept in 1890.

At the formal dedication tomorrow she will present the cottage to the Berkshire Music Center.

Among the 100 officers and members of the National Federation of Music Clubs attending are Mrs. Royden J. Keith of Chicago the president, and Mrs. John Monty of Mills, Que., head of the Canadian federation.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 21 1948

A Lapse of Memory

Some years ago while working as a reporter for "The Pittsburgh Press" I had occasion to interview Serge Koussevitzky. I found him an enchanting individual, easy to listen to, and what was to have been a routine question-and-answer affair soon developed into a stimulating dessertation on modern music, Prokofieff, James Joyce and Braque's Yellow Cloth, which that year had Pittsburgh by the ear. It was with reluctance that I dragged myself away and in high spirits that I sat down at the typewriter when I got back to the office. Yet, had I blacked out completely, I could have found myself in no more of a quandary. Suddenly I realized that I didn't even know what he liked for breakfast. Notes were non-existent. I had come from a most delightful interview and proceeded to write what must be the worst on record anywhere.

It is in somewhat the same predicament that I find myself today after having taken two young ladies to dinner at the Maisonette, 151 East Forty-ninth Street. We had a pleasant meal in the tent-topped backroom called the jardin d'ete, but I paid very little attention and made no notes afterwards. I didn't even remember to ask George, the proprietor, if I could take a menu along. I do know that the snow-capped mountain murals seemed considerably cooler than the room itself, that the check for three came to about $15 and that I enjoyed my dinner.

It was a Saturday night and to say that business was light is something of an understatement. While putting the martinis to the test at the silly little bar just beyond the entrance, we commiserated with George on the rigors of running a restaurant in New York on a sultry Saturday in July. George, who comes to work at nine in the morning and remains on the job until an hour or two after midnight, depending upon how late the customers stay, was inclined to be resigned about the whole thing. His wife, Marie, was of a different mind. And, I must say that I think George is going to take a vacation this summer whether he likes it or not. They're going back to France.

Personally, I'm going back to the Maisonette. Perhaps next time I'll come away with more data. The martinis? They were very good.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

JUL 23 1948

Plays At Tanglewood Music Center

Miss Jean Stillman, talented violinist, is spending six weeks at the Tanglewood Music Center in the Berkshires. She has had the privilege of playing in the student orchestra there under the direction of Dr. Serge Koussevitzky.

MISS JEAN STILLMAN

The young musician, who is the daughter of Mr. and Mrs. Howell M. Stillman, 39 Morton street, Andover, is a graduate of the N. E. Conservatory of Music and she has studied privately with outstanding teachers.

She is well known in Greater Lawrence as well as in Boston as she has appeared as a solo violinist on concert programs and has played with ensembles and orchestras.

Hawthorne's Little Red House Holds Spotlight at Tanglewood

The New England district of the National Federation of Music Clubs opened the reconstructed Little Red House of Nathaniel Hawthorne this morning with a meeting of 60 of the delegates to the ceremonies that will have their climax tomorrow in a picnic luncheoen, formal dedication exercises, a chamber music concert and a recital.

Before the meeting, the members inspected the cottage, which includes two studios, a parlor furnished and decorated in the Victorian manner of Nathaniel Hawthorne's time, and a kitchenette. The furnishings have been given to the National Federation of Music Clubs for the house that it is presenting to the Berkshire Music Center. The gifts include eight paintings in water color, gifts to Tanglewood by the late Mrs. Andrew Hepburn who presented her family's summer home to the Boston Symphony Orchestra. Painted by her grandmother, Ellen Sturgis Tappan, at the age of 17, they are views of the Little Red House, her own home, now the main school building, the Lenox railroad station, the family in the living room, and the countryside. Six are hung in the cottage parlor.

The 23 volumes of the novelist's complete works given by the Hawthorne Club of Canaan, Conn., are from the library of the late Mrs. William S. Smart (Caroline Parker), a native of Pittsfield, daughter of John Churchill and Lydia Goodrich Parker, a graduate of the New England Conservatory of Music, Boston.

Eaton Gives Painting

A small painting of the cottage hanging in the hall is the gift of Col. William H. Eaton of Pittsfield. A living room table with a marble top was given by Miss Louise H. Armstrong of Portland, Me., fittings for two lavatories by the Rossini Club of Portland; an electrified oil table lamp by the Rubenstein Club of Providence, a fireplace set exactly matching fire tongs found in the cellar hole of the cottage by Mrs. Ada Holding Miller of Providence, who also has given the restoration of an iron kettle, also in the ruins of the burned house, insulation for both studios by Miss Irene Mulick of Cranston, R.I., a copper fern rack with musical motif by the Arizona Federation of Music Clubs, and a 150-year-old secretary, a rocking chair, flat silver and a silver tea set by Mr. and Mrs. Russell Taylor Hatch of Melrose. Mrs. Hatch is New England district president.

—Mrs. Earle Stevenson of Newton has contributed an early Empire love seat and chair and the Desert Club of Ajo, Ariz., copper book ends of native Arizona copper.

The following telegram was read from Margaret Chase Smith, Republican senatorial nominee for Maine: "Congratulations on your admirable contribution to the field of music. The Little Red House represents a most worthy achievement."

The delegates will attend tonight's concert, the Berkshire Music Center choral rehearsal tomorrow morning and the chamber music concert and Berkshire Festival Mozart concert Sunday.

Guests at tomorrow's luncheon will include Dr. and Mrs. Serge Koussevitzky, Mrs. William Felton Barrett, Mrs. William N. Bullard, Mr. and Mrs. Bernard Hoffmann, Col. Eaton, Mrs. Bruce Crane, Mrs. Albert Sterner, Mr. and Mrs. A. W. Percaval, Mrs. Bruce Sanborn, Mr. and Mrs. C. Lambert Heyniger, Mr. and Mrs. Stuart C. Henry, Dr. and Mrs. James Phinney Baxter and Mr. and Mrs. John McChesney.

This Clipping From
CONCORD, N. H.
MONITOR & N. H. PATRIOT
JUL 23 1948

Hawthorne to Be Honored

Home Becomes Studio For Berkshire Musical Center

LENOX, Mass., July 23 (AP)—The one-time cottage home of un-musical Nathaniel Hawthorne today was turned over to the Berkshire Musical center as a practice studio for students.

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Taking part in the celebration is famed Boston Symphony Conductor Serge Koussevitzky who founded the musical center here.

The National Federation of Music club started nearly 10 years ago to restore the little red house.

Mfs. Guy Patterson Gannett of Portland, Me., then federation president, has worked since then to restore the cottage, which was fireswept in 1890.

At the formal dedication tomorrow she will present the cottage to the Berkshire Music center.

Among the 100 officers and members of the National Federation of Music clubs attending are Mrs. John Monty of Mills, Que., head of the Canadian federation.

Cir. (D 3,448)

This Clipping From
LAWRENCE, MASS.
EAGLE
JUL 24 1948

Andover

Wins Award At Radcliffe

Miss Genevieve Murray, 29 Bartlet street, is on the dean's list at Radcliffe college for the final term. Miss Murray, a chemistry student, received the highest mark in the final examination in that subject and was also awarded $200 for the furtherance of her college work for next year.

Miss Murray has been an active member of the Catholic club, Premedical and Choral societies. In connection with the latter, she had the experience of singing under the direction of Leonard Bernstein of New York and Serge Koussevitsky with the Boston Symphony orchestra at Symphony hall. She was one of those selected to sing at Amherst and Princeton with the Amherst and Princeton glee clubs. Miss Murray is the daughter of Mr. and Mrs. James J. Murray. She plans to make medicine her life's work.

R. Alberti; and Great Barrington District Court Judge

Jul 23 Eagle

Hawthorne's Little Red House Holds Spotlight at Tanglewood

The New England district of the National Federation of Music Clubs opened the reconstructed Little Red House of Nathaniel Hawthorne this morning with a meeting of 60 of the delegates to the ceremonies that will have their climax tomorrow in a picnic luncheoen, formal dedication exercises, a chamber music concert and a recital.

Before the meeting, the members inspected the cottage, which includes two studios, a parlor furnished and decorated in the Victorian manner of Nathaniel Hawthorne's time, and a kitchenette. The furnishings have been given to the National Federation of Music Clubs for the house that it is presenting to the Berkshire Music Center. The gifts include eight paintings in water color, gifts to Tanglewood by the late Mrs. Andrew Hepburn who presented her family's summer home to the Boston Symphony Orchestra. Painted by her grandmother, Ellen Sturgis Tappan, at the age of 17, they are views of the Little Red House, her own home, now the main school building, the Lenox railroad station, the family in the living room, and the countryside. Six are hung in the cottage parlor.

The 23 volumes of the novelist's complete works given by the Hawthorne Club of Canaan, Conn., are from the library of the late Mrs. William S. Smart (Caroline Parker), a native of Pittsfield, daughter of John Churchill and Lydia Goodrich Parker, a graduate of the New England Conservatory of Music, Boston.

Eaton Gives Painting

A small painting of the cottage hanging in the hall is the gift of Col. William H. Eaton of Pittsfield. A living room table with a marble top was given by Miss Louise H. Armstrong of Portland, Me., fittings for two lavatories by the Rossini Club of Portland; an electrified oil table lamp by the Rubenstein Club of Providence, a fireplace set exactly matching fire tongs found in the cellar hole of the cottage by Mrs. Ada Holding Miller of Providence, who also has given the restoration of an iron kettle, also in the ruins of the burned house, insulation for both studios by Miss Irene Mulick of Cranston, R.I., a copper fern rack with musical motif by the Arizona Federation of Music Clubs, and a 150-year-old secretary, a rocking chair, flat silver and a silver tea set by Mr. and Mrs. Russell Taylor Hatch of Melrose. Mrs. Hatch is New England district president.

—Mrs. Earle Stevenson of Newton has contributed an early Empire love seat and chair and the Desert Club of Ajo, Ariz., copper book ends of native Arizona copper.

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The delegates will attend tonight's concert, the Berkshire Music Center choral rehearsal tomorrow morning and the chamber music concert and Berkshire Festival Mozart concert Sunday.

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This Clipping From
NEW YORK, N. Y.
STAR
JUL 23 1948

Festival Adds Milhaud Work

As a special tribute to Darius Milhaud, guest composer at the Berkshire Music Center this Summer, the Berkshire Festival program for Sunday afternoon, Aug. 1, has been altered to include a performance by the Boston Symphony of his Symphony No. 2. The composer himself wil' conduct.

The remainder of the Aug. 1 program will be given over to Mahler's Symphony No. 2 in D, the *Resurrection*, to be conducted by Leonard Bernstein, with the Festival Chorus of 250 voices and with Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano, as soloists.

Commissioned by the Koussevitzky Music Foundation, the Milhaud Symphony No. 2 was given its first performance anywhere by the Boston Symphony in Boston in 1946, also under the baton of the composer.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
JUL 23 1948

Hawthorne Home New Music Center

LENOX, July 23. (AP)—The one time cottage home of un-musical Nathaniel Hawthorne today was turned over to the Berkshire Musical Center as a practice studio for students.

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At the formal dedication tomorrow she will present the cottage to the Berkshire Music Center.

Among the 100 officers and members of the National Federation of Music Clubs attending are Mrs. Royden J. Keith of Chicago, the president, and Mrs. John Monty of Mills, Que., head of the Canadian federation.

This Clipping From
FITCHBURG, MASS.
SENTINEL
JUL 23 1948

Former Hawthorne Home Given Musical Center

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 23 1948

Tanglewood to Dedicate HawthorneCottageToday

The reproduction of the cottage occupied by Nathaniel Hawthorne at Tanglewood, Lenox, Mass., in 1850 and 1851, built under the auspices of the National Federation of Music Clubs, will be dedicated at Tanglewood tomorrow afternoon at 2 o'clock. Manning Hawthorne, grandson of Nathaniel Hawthorne, and Henry Wadsworth Longfellow Dana, great-grandson of Henry Wadsworth Longfellow, will speak. Mrs. Guy Patterson Gannett, of Portland, Me., former president of the federation and chairman of the committee for the building of the cottage, will present the cottage to the Berkshire Music Center. Serge Koussevitsky, director of the center, will make the acceptance speech.

A chamber music concert will follow the dedication ceremony, with Lucretia Ferre, soprano; Martha Butler, contralto; and Robert Allen, cellist, winner of federation scholarships at the center, as soloists. Paula Lenchner, Metropolitan Opera soprano who won in the federation's 1945 Young Artist Contest, will give a recital in the Lenox Library tonight.

Robert Shaw, choral director at the Berkshire Music Center, will speak at a luncheon for the New England District of the National Federation today at the Curtis Hotel in Lenox, and David Laurent, barytone, the first winner of the Anne M. Gannett Fund Scholarship, will sing. Dr. Koussevitsky will conduct a student orchestra at Tanglewood this evening with Adele Addison, soprano, as the soloist.

JULY 23, 1948

NY HERALD

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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 23 1948

Soloist Tonight at Festival

GIVEN
TON SYMPHON

Adele Addison, young Springfield soprano, now in her second season at the Berkshire Music Festival in Tanglewood, will be soloist this evening with the student orchestra at a concert in the Music Shed, in connection with the dedication of the Hawthorne cottage. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will conduct tonight's concert.

23, 1948 HARTFORD-TIMES

Connecticut at Tanglewood

AT BERKSHIRE MUSIC CENTER, Catherine Ameer of Norwalk demonstrates horn to fellow students. Left to right: Richard Chute, Falls Village; Alexander Ogilby, 45 Woodside Cir., Hartford; Ramona Dahlberg, New Haven; Raymond Montoni, Bridgeport; Phyllis Bellin, Ansonia; Bennet Klamkin, Waterbury; Margaret Travis, Torrington; William Skelton, Hamden. In front sits Joan Brainerd of Hamden, soprano, who will sing Sunday morning at dedicatory exercises for Little Red Cottage of Hawthorne when it is given to music center by National Federation of Music Clubs. Miss Brainerd will sing with New Haven Pops Tuesday evening at 8:15.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 23 1948

How To Be A Great Conductor

To the layman the art of conducting a symphony orchestra is utterly intangible. He knows it is much more than marking time and seeing that each instrument plays every note at the right moment, much more than the mechanical coordination of many parts. Volume, shading, phrasing, tempo, must all be controlled.

But how does the conductor decide what the volume and tempo, for instance, are to be? Musical notation, with which the composer writes his instructions for the performer, is only the roughest kind of guide and many composers make very light use of it. Conductors will present the same composition in entirely different ways. Which is the way the composer intended? Which is artistically right?

Dr. Serge Koussevitzky throws some light on this mystery in a lofty article in the current Atlantic. He is too lofty, perhaps, for the uninitiated, but at the same time most instructive. Conducting only became more than beating time when Wagner and Mendelssohn came on the scene and for the first time turned their backs to the audience instead of to the musicians. Wagner's conducting was romantic. Mendelssohn's "constructive" and conducting has since undulated between these two trends. Koussevitzky says conducting today is returning to the classical Mendelssohn line from a wide swing into romantic decadence that marked the early years of this century.

But he slides over fashions in conducting and makes the point that the performer is entitled to, and indeed can not help, putting himself into the composition, whether he be conductor of violinist. The work must be presented as he sees and feels it, and his artistic genius lies in his ability to understand both composer and composition, to catch what Koussevitzky calls the "central line" of the individual and his work. In a way this is saying that a musical composition is not completed until it is performed and that its final outlines are not constant, varying with the interpretation of every performer.

Still a work may be presented with mechanical perfection, the individuality of the performer being submerged. Koussevitzky calls this a reflection of the composition, acceptable because it keeps faith with the composer, and perfect in its own way. But organic perfection is his goal, interpretation that grasps the life force of the composition and merges with it. "Like a mystic experience," he writes, "the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great work."

Here he soars beyond us. It is impossible to communicate in words how the soul of music is found in mathematically arranged markings on a piece of paper. Still Dr. Koussevitzky has made a valuable effort, even though he can only really tell us from the podium, with baton in hand and orchestra before him.

Tanglewood

Eagle 7/23

Serge Koussevitzky will conduct the advanced student orchestra in the Brahms fourth symphony in the Shed. Miss Adele Addison, soprano, of Springfield, winner of the New England district prize of the National Federation of Music Clubs and the Pierre Lavalle scholarship for 1947, will sing two arias of Mozart. Open to the Friends of the Berkshire Music Center, the concert will be attended by the members of the federation as a part of their festivities in the dedication of the Hawthorne cottage.

The program will include also Beethoven's "Coriolanus" overture and three dances from "Fancy Free" by Leonard Bernstein.

Tomorrow Afternoon at 2

Dedication of Hawthorne's restored Little Red House by National Federation of Music Clubs, with acceptance for the Berkshire Music Center by Dr. Serge Koussevitzky, and remarks by Mrs. Royden J. Keither, federation president, Mrs. Guy Patterson Gannett, restoration committee chairman, Manning Hawthorne and Henry Wadsworth Longfellow Dana. The public is invited.

At 3 in chamber music hall the following recital by federation prize winners will begin:

Die Ihr des Unermesslichen Waltalls Schoffer Ehrt, cantata for soprano and piano .... Mozart
Le Moulin .... Pierne
Calmes dans le Demi-Jour ...... Debussy
Guitares et Mandolines .... Grovlez
Soloist: LuCretia Ferre, soprano, winner of the opera scholarship.

Toccata .... Frescobaldi
Elegie .... Faure
Soloist: Robert Allen, cello, winner of the string schoarship.
Now Sleeps the Crimson Petal ... Quilter
Two Spirituals—
Sometimes I Feel Like a Motherless Child.
Wash Me, O Lord.
Soloist: Martha Butler, contralto, winner of open scholarship.
Two Duets for Soprano and Contralto, Brahms
Die Meere.
Wie der Liebe.
Soloists: LuCretia Ferre and Martha Butler.
Nell Thurman and Solon Alberti, accompanists.

Tomorrow Night

The federation will present Miss Paula Lenchner, dramatic soprano of the Metropolitan Opera Company, winner of its 1945 Young Artist Award, in a recital at Sedgwick Hall, Lenox. The public is invited.

The program follows:

Gott in Fruhling.
Gretchen am Spinnrad.
Haiden Roslein.
Jungling an der Quelle.
Schubert

Nell .... Faure
Ici-Bas .... Faure
Hotel Poulenc.
Voyage a Paris.
Depuis le jour (aria from Louise). Charpentier
By a Lonely Forest Pathway .... Griffes
In the Woods .... Paul Bowles
Letter to Freddy (words by Gertrude Stein) .... Paul Bowles
I Hate Music .... Bernstein
Love Went a-Riding .... Bridge
Rheinlegendchen .... Mahler
Ich Atmet einen Linden Duft .... Mahler
Das Schlechte Wetter .... R. Strauss
All Mein Gedanken .... R. Strauss
Cacillie .... R. Strauss

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 24 1948

MUSICAL CENTER GETS HAWTHORNE HOUSE FOR STUDIO

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ton Globe

HAWTHORNE'S HORSE OF THE NIGHT

The hardhack of one century may be a monument in the next. Today at Tanglewood is a picturesque event. A restoration of Hawthorne's "little red house" at Lenox where he wrote his "Tanglewood Tales" and part of "The House of the Seven Gables" is being formally presented to the Berkshire Music Center. Mr. Manning Hawthorne, eldest grandson of the novelist to bear that name, will speak, and with him Mr. Henry Wadsworth Longfellow Dana, great grandson of Hawthorne's lifelong friend and fellow-collegian at Bowdoin. It was Longfellow who wrote for Hawthorne his best review of "Twice Told Tales" and years later, when the habit of silence and solitude had so grown on the novelist that he had withdrawn to stand in a window embrasure during a party at Craigie House and look out at the darkness—it was again Longfellow who said, like the poet he was,

"How well Hawthorne rides his horse of the night!"

He had ridden it pretty much all his life. When he was a little boy in Salem, his father, a sea captain of course, had died in a far foreign port, his mother had retired into widowed seclusion, and the household was virtually isolated; at Bowdoin he had two notable friends, Longfellow, a Portland boy, and Franklin Pierce of Hillsborough, N. H., whose campaign biography as candidate for the President of the United States the novelist was later to write as pot-boiler. Then came another dark-horse chapter: back in Salem after Bowdoin, Hawthorne sat him down in his mother's house for ten years and taught himself to write. He himself says that hardly a dozen people in Salem were aware of his existence, that saplings grew into trees while he sat there learning, and finally, years later, he wrote,

"In this lonely chamber fame was won."

a line of blank verse.

Indomitable ambition; intense fortitude. Imagine being the first American to emerge as a novelist. In his preface to "The Scarlet Letter" he amuses himself by picturing the scorn his Puritan ancestors would have had of him, "Why, the degenerate fellow might as well have been a fiddler!" And now, ninety-eight years later, fiddlers have moved in on Tanglewood, rebuilt his red cottage, which will be used for music studios, and they honor his memory as a great fellow-artist. Time moves in a mysterious way its wonders to perform.

So did Hawthorne. Least gregarious of mortals, he joined the communistic experiment at Brook Farm in West Roxbury, made himself, as he says, "a chambermaid to the cows," but extracted from it his "Blithedale Romance." That time for sure Brook Farm did pay its way. There is far more to tell about his solitary decade in Salem than has yet been told; but he was finally exhumed from it by Miss Elizabeth Peabody, whose sister, Sophia, up to that time a professional invalid, after one look at him (he was an extraordinarily handsome young man) promptly rose from her sofa and married him with despatch.

They went to live in the Old Manse, at Concord (Massachusetts), but art and income did not long connect, and before they left the Manse, he and his wife were dining on oatmeal and apples. Yet imagine, too, publishing a novel in New England a hundred years ago wherein the hero-villain, poor fellow, is a clergyman secretly guilty of adultery, and forced to preach publicly at his partner in guilt, adjuring her to reveal what he himself dare not tell. As for sin, Hawthorne was "agin it," so the clergy, although some of them made a fuss, had not much of a case against him.

Never a voluminous reader, Hawthorne's material came mainly from the secret places of the heart, beginning with his own. This is dangerous, for it is likely to use up a man fast, unless he can refuel from other human beings, and it had used up Hawthorne by the time he came to "Grimshawe" and "Septimius Felton." Neither of them came off, and neither was finally finished. Solitariness grew on him and, as his neighbor, Emerson, wrote of him on the day after his funeral, "he died of it."

UNCL

Hawthorne's House Is Musicians' Shrine

National Federation of Music Clubs Formally Presents Novelist's Restored Home to Berkshire Music Center

Jul 24

TANGLEWOOD—Presenting an illuminated testimonial to Mrs. Guy Patterson Gannett, chairman of the Little Red House Committee, Dr. Serge Koussevitzky accepted this afternoon for the Berkshire Music Center the restored Hawthorne cottage presented by the National Federation of Music Clubs.

HAWTHORNE HOME BECOMES A SHRINE

Special to THE NEW YORK TIMES.

LENOX, Mass., July 24—A reconstruction of Nathaniel Hawthorne's little red house was dedicated at Tanglewood this afternoon and presented by the National Federation of Music Clubs to the Boston Symphony Orchestra to be used as a studio. Music, literature and art were represented in the assembly that gathered around the site of Hawthorne's home for eighteen months from the spring of 1850, during which he wrote there "The House of Seven Gables" and "Tanglewood Tales."

Menning Hawthorne of North Woodstock, Conn., a great-grandson of the author, said in a brief address he felt it was irony of fate that this replica of the home of his great-grandfather, who cared nothing for music, should be dedicated a musical shrine.

"I feel, however," he added "that music has a driving force that brings together people of many backgrounds, tastes and racial origins into a friendship which when duplicated would expand to world proportions."

Mr. Hawthorne was accompanied by Richard Manning of Gambier, Ohio, a cousin of the author, and by Henry Wadsworth Longfellow Dana of Craigie House, Cambridge, a grandson of the poet. He read excerpts from diaries kept by Mrs. Longfellow and Mrs .Hawthorne showing the close family friendship.

Mrs. Royden J. Keith of Chicago, president of the federation, gave credit to her predecessor, Mrs. Guy Patterson Gannett of Portland, Me., for "translating a vision into reality." Mrs. Gannett pointed out the 98-year-old rosebush, still flourishing, described by Mrs. Hawthorne in a letter.

Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, referred to the cottage as a temple from which "radiated a center of music aflame with creative spirit."

Mrs. Gannett was presented with a plaque signed by Henry B. Cabot, president of the Boston Symphony Orchestra, Inc., Dr. Koussevitzky and Lewis Perry, chairman of the Berkshire Music Center Friends.

The four-room, single-story, red-painted house of wood construction with white trim rests on the exact foundation of the original cottage that was burned June 22, 1890.

It is partly surrounded by a heavy old-fashioned rail fence and has a delphinium and phlox border. Close by is a 30-foot, native stone-lined well. Cellarless, heatless, except for fireplaces, the rooms open to rafters and are sheathed in knotted pine. In the cellar ruins were found a brass kettle and pair of fireplace tongs, which have been added to period furnishings.

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sevitzky will conduct the Brahms' Symphony No. 1.

The public has been invited to the exercises Saturday afternoon when the National Federation of Music clubs will present the restored Hawthorne Cottage to the school and Dr. Koussevitzky will accept it. Also open to the public will be the chamber music concert following the ceremony and the recital at 8:15 in Sedgwick Hall, Lenox, by winners of federation awards. Six winners of federation prizes will participate in the week-end events.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 24 1948

KOUSSEVITZKY TO BE 76 YEARS OLD MONDAY

To be Honored by Faculty, Student Body at Tanglewood

Serge Koussevitzky, conductor of the [redacted] and director of the Berkshire Music festival at Tanglewood, Lenox, will be the guest of 600 members of the faculty and student body of the center and friends on Monday at a tea in celebration of his 76th birthday. The affair will take place in the beautiful Tanglewood gardens.

Dr. Koussevitzky, who is this year completing 25 years as director of the Boston orchestra, will relinquish that post next year but will continue as director of the Berkshire Music center and has indicated that he will desire to appear occasionally as guest conductor with the orchestra.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 22 1948

Scenes From Seven Operas on Program

Music Center Students at Tanglewood Play Tonight — Koussevitzky's Pupils in Concert Tomorrow.

The Berkshire Music Center at Tanglewood in Lenox will present scenes from seven operas this evening at 8:15 o'clock and will play a symphony concert in the shed Friday evening, conducted by Serge Koussevitzky and his pupils. [redacted] Eleazar deCarvalho will conduct the opera orchestra.

The opera scenes, performed under Boris Coldovsky, will include Liviette and Tracollo, Prologue to Faust, Orfeo ed Euridice, Eugen Onegin, Cavalleria Rusticana, The Bartered Bride and duet, La Traviata.

The Friday afternoon concert will have for its program Haydn's Symphony No. 99, Ravel's "Introduction and Allegro" and Prokofieff's "Overture on Hebrew Themes." DeCarvalho, a Brazilian, is assistant to Dr. Koussevitzky in teaching conducting and a guest conductor for the Berkshire Festival. He conducted the Boston Symphony Orchestra at Symphony Hall, Boston, last winter.

The program by the advanced orchestra of the school Friday night will include Beethoven's "Coriolanus" Overture, two Mozart Arias, with Adele Addison as soloist, and Three Dances from "Fancy Free" by Leonard Bernstein. Dr. Kous-

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2—The Berkshire Evening Eagle, Saturday, July 24, 1948

APPRECIATION: Dr. Serge Koussevitzky expresses gratitude to Mrs. Guy Patterson Gannett of Portland, Me., chairman of the Little Red House Committee, for the gift of the novelist's restored home by the National Federation of Music Clubs to the Berkshire Music Center. At left is Mrs. Koussevitzky and next to the Boston Symphony Orchestra's conductor are Mrs. Russell Taylor Hatch of Melrose, president of New England District of the Federation, and Mrs. Royden J. Keith, Chicago, national president.

Hawthorne, Longfellow Kin Cite Literary Coincidence Of Their Visit to Tanglewood

Historical and literary coincidence seem to be the order of the day at Tanglewood, where the reconstructed Little Red House of Nathaniel Hawthorne was dedicated this afternoon.

According to Henry Wadsworth Longfellow Dana, grandson of the poet, and Manning Hawthorne, great-grandson of the novelist, it was just 100 years ago today that Longfellow paid his first visit to Tanglewood, then owned by Samuel Grey Ward. And the purpose of that visit was to enjoy an evening of music.

Mr. Dana and Mr. Longfellow, who arrived here yesterday to participate in the dedication ceremonies, explained that the Longfellow visit took place two years before Nathaniel Hawthorne—an eminently unmusical man—moved in at Tanglewood. But in 1850, when Hawthorne decided to move to the Berkshires, it was Longfellow who recommended the Lenox site.

The evidence to support all this comes from the largely unpublished journals of Longfellow, which will be incorporated in a book about the poet's friendship with Hawthorne. The co-authors, by more than coincidence, are Mr. Dana and Mr. Hawthorne. A chapter from the book, which has already been some 10 years in progress, will deal with the Tanglewood episode.

Longfellow's Comment

Here—and for the first time in print—is Longfellows' comment on his Tanglewood visit of July 24, 1848:

"The evening we passed at Samuel Ward's. Rakemann played Chopin and Mendelssohn and Schubert on a piano somewhat out of tune."

Mrs. Longfellow was more charitable. In her own journal, she said that "Rakemann played deliciously," and let it go at that.

Perhaps the most remarkable of the Dana-Hawthorne documents relating to Tanglewood, however, is a letter which Mrs. Longfellow received in 1850 from the actress Fanny Kemble, who lived in Lenox at the time.

"Good Heavens!" she wrote. "Do you know the man who wrote that dreadful 'Scarlet, Letter'? He speaks of Longfellow as his acquaintance. He—Mr. Hawthorne—is coming up to Lenox to live, I understand. I sincerely hope he doesn't bring his alphabet with him."

There was one thing Fanny Kemble neglected to mention. At t time she wrote that letter she w being sued for divorce—charg by her husband with the same fense that won Hester Prynne big red "A."

300 Attend Ceremonies

With Mrs. Royden J. Keith, federation president, presiding, the presentation was made at a ceremony on the grounds of the cottage by Mrs. Gannett in the presence of 300 federation members and guests.

Declaring the structure and its presentation for practice studios a monument to the vision of one woman, Mrs. Keith said, "It is a convincing demonstration that we walk by faith and not by light." Expressing appreciation of Tanglewood and all that it stands for, she said, "we are strongly placing the accent on youth. The Berkshire Music Center represents to me one of the great opportunities to influence the youth of America and through them the youth of the world. The cultural impetus, the creative stimulus that they receive here can hardly be over-estimated in its impact on the civilization of today and the future. It is a matter of great gratification to me that through the Little Red House the National Federation of Music Clubs has a permanent association with it."

Reviews History of Project

Mrs. Gannett, reviewing the history of the project, said, "For me the Little Red House symbolizes the dream that Dr. Koussevitzky revealed to me six years ago and which he has brought to rich realization through giving the young people of this and many countries the finest musical education obtainable, and with this education the lofty idealism which can come only through the things of the spirit."

Crediting George E. Judd, manager of the Boston Symphony Orchestra, with the original inspiration to rebuild the structure as practice studios, Mrs. Gannett told of the wartime delays in building. She stated that every effort was made to reproduce the house in exact replica of the original, and told of the uncovering of the old well, the installation of an exact reproduction of the old pump and of the old rosebush referred to in one of Mrs. Hawthorne's letters to her mother. The bush is still growing over a boulder near the house.

Mrs. Gannett concluded, "In turning this house over to the Berkshire Music Center, it is with the hope that the organization which had the supreme interest in making it possible will always be given the right of supervision in so far as it is able to be helpful—that it will always be a living interest of our organization."

Little Red House

Continued From First Page

Lewis Perry, chairman of the Friends of the Berkshire Music Center. It reads:

To Mrs. Guy Patterson, with gratitude from the Trustees of the Boston Symphony Orchestra, Serge Koussevitzky, and the Friends and faculty of the Berkshire Music Center. She had the vision and the courage to make the Little Red House, the home of Nathaniel Hawthorne, in reality what it was called in 1850, "The Temple of Art and the Muses." Here Hawthorne wrote "The House of the Seven Gables." Through Mrs. Gannett and the National Federation of Music Clubs music is now joined with literature to create in the words of Serge Koussevitzky, "A temple of rare beauty, a living hope, a beacon in the night." To Mrs. Gannett we owe not only the hope for the union of music and literature, but that larger hope which would have been shared by Nathaniel Hawthorne for the union of art and democracy.

The ceremony was preceded b a picnic luncheon on the Tangle wood grounds and followed by song recital in the chamber mus hall by federation prize winners

Free Public Recital

Tonight the dedication will clo with a concert by Paula Lenchne Metropolitan Opera Company s prano, winner of the 1945 you artists award by the federatic at Sedgwick Hall, Lenox. Op free to the public, the recital w be the federation's gift to the co munity. The delegates from states will attend the concerts Tanglewood tomorrow.

LAWRENCE, MASS.
EAGLE

JUL 24 1948

Playing Violin At Tanglewood

Miss Jean Stillman, talented violinist, is spending six weeks at the Tanglewood Music Center in the Berkshires. She has had the privilege of playing in the student orchestra there under the direction of [redacted]

The young musician, who is the daughter of Mr. and Mrs. Howell M. Stillman, 39 Morton street, Andover, is a graduate of the N. E. Conservatory of Music and she has studied privately with outstanding teachers.

She is well known in Greater Lawrence as well as in Boston as she has appeared as a solo violinist on concert programs and has played with ensembles and orchestras.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
L 24 1948

Shaw Urges Participation To Aid Growth of Music

LENOX — Following a luncheon of the New England district of the National Federation of Music Clubs yesterday at the Curtis Hotel, Robert Shaw, 31-year-old member of the faculty of the Berkshire Music Center addressed the group at a rn session.

The boyish-looking choral conductor, who is also a member of the faculty of the Juilliard School of Music in New York, called for active participation in music to aid its growth in America.

"Music is much safer in the hands of people who make it and not just those who appreciate it," declared Shaw as he emphasized to the group that there is "a great deal of dislocation of music on the American scene today."

He added that the performers are making money today while the composers are starving, describing this as "a sad situation." He credited Dr. Koussevitzky, and the Berkshire Music Center, with doing more than anyone else to see that "composers get a break," adding that Tanglewood is healthy because students at the Berkshire Music Center have an opportunity to make music. The problem, as Shaw sees it, is building situations where everyone can participate. A great deal of dislocation would disappear, he feels, if music were made universal.

Mr. Shaw stated "it is too bad that in a country as large as the United States," that the Metropolitan Opera Association should be "the one central opera source that dictates to the rest of the country." At the same time he praised William Schumann, head of the Juilliard School for Music, because "he has the effrontry to assume that young artists should know more of their world." Shaw asserted that Schumann still dares to insist that graduates perform music as well as know its theory.

Mr. Shaw told a few of the problems which confronted him in New York where he also serves as conductor of the Collegiate Choral and explained that one chorus was made up of employees "from the department of sanitation to the legal department, with few from the latter." The chorus, made up of stenographers, clerks and other city employees had difficulty in starting rehearsals, Mr. Shaw said, "We had Jews, Catholics and Negroes in the chorus rehearsing in a Protestant church hall," he explains, "but after being ordered from the hall we found a more liberal Protestant group in New York who permitted us to use their hall for rehearsals and the concert was finally given at Carnegie Hall."

Mrs. Russell Taylor Hatch of Melrose, president of the New England District Federation of Music Clubs, presided at the luncheon meeting. Dr. Koussevitzky expressed his gratitude to the Federation for its gift to the Berkshire Music Center of the Little Red House, predicting that great things for art will be produced in the house.

David Laurent, first winner of the Anne M. Gannett fund scholarship, gave a short recital, singing a set of "Gambling Songs," by Niles.

Mrs Koussevitzky and George E Judd, manager of the Boston Symphony Orchestra, spoke briefly.

Koussevitzky's Address

Dr. Koussevitzky spoke as follows:—

This is a red letter day not only in the life of Tanglewood and its community, but also the country at large. We are present at the dedication ceremony of a house—new in frame and old of fame—historically known as Hawthorne's cottage, and humbly named "The Little Red House." Today we designate it as a shrine, for it is restored to life by the congregate effort of many—so is an altar sanctified by countless offerings of prayers.

The curious and intangible association of Hawthorne's name with a place where he spent but one short year of his life, yet chose to name and to immortalize, remains an open "Book of Wonder."

Whether his fiery spirit animates Tanglewood today as of old, or the muses still favor these grounds, though their temple "turned to smoke," the fact remains that Tanglewood became a place of pilgrimage, a radiating center of music, aflame with creative spirit. The temple itself is now restored to serve music and the arts.

Is not this a tangible sign of the flame of inspiration that lighted the heart of a great American woman, who set the spark to a group large enough to spread over the nation? It is to the initial thought of Mrs. Gannett, her relentless and active efforts, her loving care and the co-operation of the federation of which she was president that we owe the beautiful replica of Hawthorne's cottage, adapted for the use of the Berkshire Music Center—truly a shrine to the patron saint of Tanglewood.

On this memorable dedication day we gratefully acknowledge the gift of the Little Red House by the National Federation of Music Clubs. To Mrs. Gannett goes our tribute — to her we express our admiration and gratitude in words engraved on this address, as they are engraved in our hearts.

Testimonial to Mrs. Gannett

The address to which Dr. Koussevitzky referred is a framed testimonial, signed by Henry B. Cabot, Boston Symphony Orchestra president, Dr. Koussevitzky as director of the Berkshire Music Center and

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 24 1948

Tanglewood

Tonight at 8.15

The National Federation of Women's Clubs will present Paula Lenchner, winner of its 1945 young artist prize, member of the Metropolitan Opera Company, in a recital at Sedgwick Hall, Lenox. The public is invited.

Tomorrow Morning

Chamber music concert at 10.30. The program will be:

Hindemith
Little chamber music for wind instruments
Coached by Raymond Allard
Couperin .... Motet
Adolescentulus Sum for two flutes, two violins and organ
Schubert .... Der Hirt auf dem Felsen
For clarinet, piano and soprano
Coached by Ralph Berkowitz
Robert Schumann
Quintet in E flat for piano and strings
Coached by Gregor Piatigorsky
Soloist: John Brainerd, lyric soprano, 1947 Young artist prize winner of the National Federation of Women's Clubs

Tomorrow Afternoon at 3.30

The second performance of the Mozart concert in the Bach-Mozart series of the Berkshire Festival.

NEXT WEEK

Monday Afternoon

The symphony concert scheduled for 4.30 postponed to Friday at the same hour.

The school will meet on the lawn in front of the main house to discuss plans for Aug. 3. when Tanglewood will be "on parade" for the benefit of the Berkshire Music Center and musicians abroad. The school picture will be taken.

Tuesday Afternoon

The small choir of Department 5 will give a concert in the theatre at 4.30.

Tuesday Evening

The second performance of the Bach program by members of the Boston Symphony Orchestra, Serge Koussevitzky conducting, will conclude the Bach-Mozart series of the Festival.

Wednesday Evening

The last of four chamber music concerts in a Schubert cycle contributed to the Berkshire Music Center by Mrs. Elizabeth Sprague Coolidge.

Thursday Evening

Opening of Berkshire Festival concerts in the Shed.

Friday Afternoon

Concert by Department 5 small choir.

Friday Evening

Symphony concert by advanced student orchestra in the Shed.

Saturday Morning

Public rehearsal of Boston Symphony Orchestra for the benefit of the pension fund at 10 in the Shed.

Saturday Evening

Second Berkshire Festival concert in Shed by Boston Symphony Orchestra, Serge Koussevitzky conducting.

All events excepting Festival concerts and rehearsal are open to Friends of the Berkshire Music Center.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 24 1948

Mozart Music At Tanglewood Tomorrow

Large Crowd Expected for Theatre Hall Concert

TANGLEWOOD—An even larger audience than heard the Bach concert last Sunday is expected for the Mozart program that will be given for the second time tomorrow afternoon at 3.30 at Tanglewood by members of the Boston Symphony Orchestra conducted by Serge Koussevitzky. Late ticket buyers will again listen from the stage, the lawn and benches surrounding the theatre-concert hall.

The program follows:

Symphony in C major.
Piano concerto in G major.
Lukas Foss, soloist.
Serenade (Nacht Musique) for 2 oboes, 2 clarinets, 2 horns and 2 bassoons.
Symphony in E flat major.

General admission will be on sale at noon at the box office.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 24 1948

SHAW DECLARES PARTICIPANT HAS POWER IN MUSIC

Composer Addresses Music Club Leaders; Adele Addison Sings in Concert

By WILLARD M. CLARK

Lenox, July 23—Preliminary to the opening of "The Little Red House," better known as the Hawthorne House a luncheon was given today at the Curtis Hotel at which Robert Shaw, probably the most distinguished of American choral conductors, was on hand to tell an equally distinguished audience of members of the National Federation of Music Clubs that the salvation choral music, in fact, any music, rests with those who are participants. In fact, declared Mr. Shaw the participant wields twice the power of the "lover of music."

Notes Dislocations

Mr. Shaw, an extremely boyish appearing young man, was earnest in his avowal that those who take part in music will eventually be the founders of ensemble music in this country. Mr. Shaw noted distinct dislocations in the world of music. The composer's lot is not a happy one. Today the performer, not the composer, is in the ascendancy. The composer remains the prophet, the performer, the "God." He noted that Dr. Koussevitzky had done more than any other conductor to make the works of American composers known.

Dr. Koussevitzky was on hand to speak very briefly to express his thanks to the Federation for its part in making "Hawthorne House" a permanent part of Tanglewood.

Mr. Shaw finds too many conservatories of music making music everything but the performance of music. He notes that studies in the psychology, history and philosophy of music are all very fine, but that the same students who study the course may have no idea as to what music really is, for they neither perform or sing it.

He is a bit disturbed that the Metropolitan Opera Association remains the "dictator" of music in this country. He had words of praise for Composer William Schumann, president of the Juilliard School of Music, who still dares to insist that graduates perform music as well as know its theory.

Mrs. Keith Presides

Mrs. Roydan J. Keith well known as a fine American contralto, and now president of the National Federation of Music Clubs, presided at the meeting. She introduced Mrs. Serge Koussevitzky, who added to her husbands thanks for "Hawthorne House" she invited George Judd, manager of the Boston Symphony orchestra, to speak.

Mr. Judd, always the diplomat, had pleasant things to say about the Federation and even about radio.

He noted that radio was doing a fine job in providing good music when one considered the number of hours available for such broadcasts and the number of listeners for such types of music.

The meeting ended with a short recital by David Laurent, first winner of the Anne M. Gannett Scholarships given by the Federation to veteran soloists. It will be remembered that the Pioneer Valley Music Club of Springfield presented Mr. Laurent in a recital a few weeks ago. He sang a set of "Gambling Song," by Niles, and was rewarded with wholehearted applause from this very distinguished audience.

Adele Addison Sings

Tonight we attended a concert by the senior student orchestra. Of particular interest to Springfield was the fact that Adele Addison was heard in arias from the "Marriage of Figaro" and the "Magic Flute" by Mozart, under the baton of Seymour Lipkin, who will be heard as pianist in the Tschaikowsky "Piano Concerto No. 1" later in the concerts. Miss Addison sang these taxing arias with a beauty of tone, excellence of phrasing and clarity of diction which one has learned to expect from this extremely gifted soprano.

The program opened with a fine performance of Beethoven's "Cariolanus Overture" conducted by Irwin Hoffman. Excerpts from Leonard Bernstein's "Fancy Free" were conducted by Howard Shanet. Dr. Koussevitzky conducted the orchestra in a really brilliant performance of the fourth symphony by Brahms.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JUL 24 1948

RHODE ISLANDERS AT MUSIC CENTER

Play Important Part in 3-Day Meeting of N.E. District at Lenox, Mass.

By RUTH TRIPP
Journal-Bulletin Music Critic

Stockbridge, Mass., July 23.—Rhode Islanders are playing an important part in the three-day meeting of the New England district of the National Federation of Music Clubs which marks the dedication of "The Little Red House" at the Berkshire Music Center in Tanglewood.

Today's sessions began with a business meeting and forum held at the recently completed building which is a replica of Nathaniel Hawthorne's home. The original building was destroyed by fire several years ago.

Members of the federation from all parts of the United States have contributed to the fund which has made possible the structure which will now be used by the chamber music and opera departments of the Berkshire Music Center. A luncheon at the Curtis Hotel was well attended. Dr. Serge Koussevitzky brought greetings to the group and commended their interest in the progress of music study.

The afternoon session was presided over by Mrs. Russell T. Hatch, district president. Robert Shaw, a member of the faculty of the Berkshire Music Center and director of the Collegiate Chorale, addressed the group. His topic, "Youth in the Field of Music," was useful for purposes of the program. What he really talked about was the many dislocations in the American scene as they relate to the world of music.

He spoke of the overbalanced emphasis on performance as against creative work and its result in terms of the composer. He also touched lightly on the preponderance of history, philosophy and psychology of music presented to students and made a strong plea for more group participation in music. With engaging candor he stated the case of prize awards as a stimulating influence in the creative field versus the establishment of locations where music can be made by students under such ideal conditions as those which prevail at Tanglewood.

David Laurent, baritone, of Providence sang a group of songs, accompanied by Louise Winsor Moore. His selection of the "Gambling Songs," arranged by John Jacob Niles was a fortunate one. His ability to project the varied moods of this set of American folk songs was never better displayed. His work attained a high level of artistry and he was obliged to sing an encore. Mrs. Moore played well matched accompaniments.

Gay Tapley of Portland, Me., reported on her recent visit as American delegate to the International Congress of the Jeunesse Musicales in Luxembourg. This evening's concert at the shed in Tanglewood was presented by the orchestra of the Berkshire Music Center with Adele Addison, soprano, as soloist. Two Rhode Islanders, Robert Allen, cellist, and Martha Butler, contralto, winners of two of the three scholarships presented to the center by the Newport Music Club will participate in the afternoon program of tomorrow. The third winner of the scholarships Lucretia Fabre of Idaho, will also sing.

This Clipping From
WATERVILLE, ME.
SENTINEL

JUL 24 1948

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

JUL 25 1948

Honor Composer at Tanglewood

In special recognition of Darius Milhaud, guest composer this Summer at the Berkshire Music Center, at Tanglewood, Lenox, Mass., the Berkshire Festival program of next Sunday afternoon has been altered to include a performance by the Boston Symphony Orchestra of his Symphony No. 2. The composer himself will conduct.

The Milhaud work comes in the first week of concerts by the full orchestra. The first of the big series is Thursday evening, when the program will include the Bach Suite in D major, No. 3, Hindemith's "Mathis der Maler," and the Fifth Symphony of Beethoven, Dr. Serge Koussevitzky conducting.

The remainder of the program next Sunday will be given to Mahler's Symphony No. 2 in D-major, the "Resurrection," with the Festival chorus of 250 voices with Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano, as soloists, Leonard Bernstein conducting.

The Milhaud Symphony No. 2 was performed for the first time anywhere by the orchestra in Boston in 1946 also under the baton of the composer.

DEDICATE HAWTHORNE FORMER HOME AT MUSIC CENTER— Left, a crowd of more than 200 heard Mrs. Royden J. Keith, Chicago, president of the National Federation of Music Clubs, speak Saturday at the formal presentation of the former home of novelist Nathaniel Hawthorne to the Berkshire Music Center as a practice house on the grounds at Tanglewood, Mass.

Right, Mrs. Guy Patterson Gannett, of Cape Elizabeth, left, receives a hand-illuminated citation signed by well-known leaders in music from Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, as part of the ceremonies. Mrs. Gannett is a past president of the NFMC and chairman of the "Little Red House" project which was started eight years ago and was interrupted by the war. (Howard S. Babbitt, jr., Photos)

This Clipping From
HOUSTON, TEX.
POST

JUL 25 1948

Milhaud to Conduct Own Symphony At Berkshire Festival

BOSTON, July 24.—(Sp)—In special recognition of Darius Milhaud, guest composer and conductor, the Berkshire Festival program of Sunday, ~~Aug. 1, has~~ been altered to include a performance by the Boston Symphony orchestra of his Symphony No. 2, which he will conduct.

The Milhaud work comes in the first week of concerts in the Tanglewood Music Shed by the full orchestra. The first of the big series will be Thursday evening, when the program will include the Bach Suite in D Major, Hindesmith's "Mathis der Maler," and the Fifth Symphony of Beethoven, Dr. Koussevitzky conducting.

The remainder of the program on Aug. 1 will be given to Mahler's Symphony No. 2 in D Major, the "Resurrection," with the Festival chorus of 250 voices with Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano, as soloists, Leonard Bernstein conducting.

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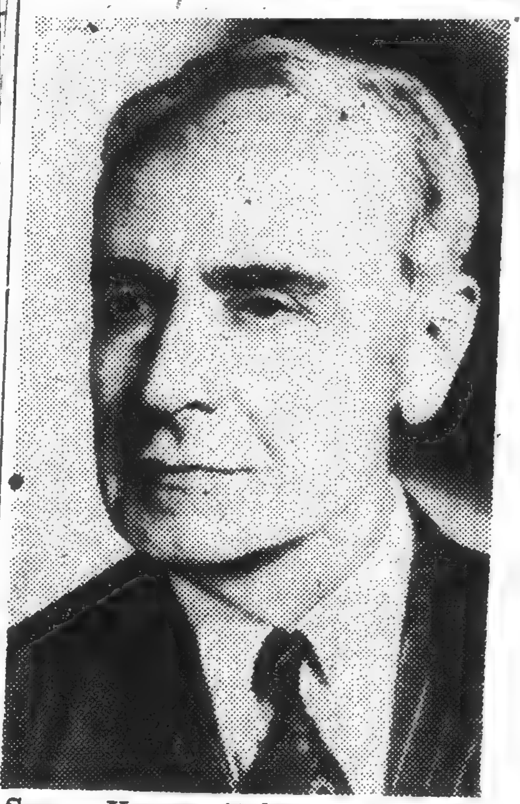
This Clipping From
NEW YORK, N. Y.
TIMES

JUL 25 1948



Serge Koussevitzky, who opens Berkshire Festival Thursday.

BERKSHIRE FESTIVAL

TANGLEWOOD
Lenox, Mass.

Boston Symphony Orchestra
Conductor, Serge Koussevitzky

Today, 3:30 P. M., Mozart program. Soloist, Lukas Foss, piano.
Symphony in C (K. 338); Serenade for wind instruments in C minor (K. 388); Concerto for piano in G (K. 453); Symphony in E flat (K. 543).

Tuesday, 8:15 P. M., Bach program. Soloists: Lukas Foss, Ralph Berkowitz, Bernard Zighera, pianists; Georges Laurent, flute.
Brandenburg Concerto No. 3 in G; Cantata No. 65, Sie werden aus Saba alle kommen (conducted by Hugh Ross); Concerto in D minor, for three pianos; Suite No. 2, in B minor, for flute and strings; Concerto in C, for three pianos.

Thursday, 8:15 P. M.
Bach's Suite No. 3, in D; Hindemith's Symphony, Mathis der Maler; Beethoven's Symphony No. 5.

Saturday, 8:15 P. M. Soloist, Isaac Stern, violin.
Piston's Symphony No. 3; Prokofieff's Violin Concerto No. 1; Brahms' Symphony No. 1.

Next Sunday, Aug. 1, 3:30 P. M. Conductors, Darius Milhaud and Leonard Bernstein; Ellabelle Davis, soprano; Nan Merriman, contralto.
Milhaud's Symphony No. 2, in D; Mahler's Symphony No. 2, Resurrection.

This Clipping From
SPARTANBURG, S. C.
JOURNAL

JUL 25 1948

orld of Music

Benefit Planned to Aid Needy Europe Artists

NEW YORK, (UP)—A 4-hour benefit to help the needy musicians of Europe will be given by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug. 3.

The main event will be a concert by the orchestra under Serge Koussevitzky. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Under the title of "Tanglewood on Parade," there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center— orchestra, choral, operatic and chamber music.

At an assembly preceding the orchestral concert, speakers will urge "nationwide assistance from the New World to the creative artists of the Old World."

WHILE IT IS early to forecast the plans of the Metropolitan Opera for the coming season, it is reported that General Manager Edward Johnson plans a revival of Verdi's "Falstaff," with Leonard Warren, baritone, in the title role. The opera, in an English version, was last heard at the Metropolitan in the 1943-44 season.

It is possible that Verdi's "Simon Boccanegra" likewise will be revived, also with Warren. It was last presented in 1940, when Lawrence Tibbett sang the title role.

One of the new singers expected to be engaged by the Metropolitan next season is Italo Tajo, Italian bass-baritone, who already has attracted favorable attention in this country through recordings and appearances in 1946 with the Chicago Opera and last year with the San Francisco Opera.

CLAUDIO ARRAU, pianist, has been transfered from his post as cultural attache to the Chilean embassy in Washington to the embassy in Mexico City.

Arrau has postponed a scheduled tour of South Africe until next summer and will go instead to Mexico the middle of August for a 6 weeks' rest. Arrau returned recently from his 16th tour of South America.

A NEW VIOLIN concerto has been composed in Australia by Eugene Goossens, internationally-known [illegible] dedicated to [illegible] be- [illegible] years ago [illegible] He said [illegible] ing only [illegible] but ing his [illegible] dur-

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Cir. (S 53,909)

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUL 25 1948

Spotlight On The Berkshires

Although the formal opening of the Berkshire Music Festival in the big Shed does not come until midweek this week, the trek has begun Tanglewoodward for music-minded New Yorkers. New York license plates were thick on the streets of Lenox last Sunday and on Tuesday, when the first two of the Bach Mozart concerts were in progress, and there is promise of an equally large attendance today, when Tuesday evening's all-Mozart program will be repeated. This will include the Symphony in C Major, the Serenade for Winds, and the Piano Concerto in G Major, with Lukas Foss as soloist. An orchestra of Chamber Music proportions only is used for these concerts and a generous proportion of the audience is seated on the stage.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 25 194

'LITTLE RED COTTAGE'

Replica of Hawthorne Home Is Dedicated

By RAYMOND MORIN

LENOX, Sunday—A replica of the "Little Red Cottage" in which Nathaniel Hawthorne enjoyed his most fruitful year as an author, was dedicated yesterday afternoon at Tanglewood. The presentation was made by Mrs. Guy Patterson Gannett, former president of the National Federation of Music Clubs, and accepted by Serge Koussevitzky conductor of the Boston Symphony.

Mrs. Gannett was introduced by Mrs. Royden J. Keith, president of the federation. In part Mrs. Keith said—"In our organization we are strongly placing the accent on youth. The Berkshire Music Center represents to me one of the great opportunities to influence the youth of America and through them the impetus of the world."

Outlines Origin

Mrs. Gannett outlined the origin of the project, attributing its actual beginning to a suggestion made to her six years ago by Dr. Koussevitzky and George E. Judd, manager of the Boston Symphony, that the Hawthorne cottage be restored for sorely needed teaching and practice studios for the Berkshire Music Center students.

The attractive cottage houses two large studios which will be shared by Dr. Koussevitzky and Gregor Piatigorsky for their classes in conducting and cello. It also is fully equipped with kitchen facilities and will be used for many of the students social functions.

Accepts Gift

In accepting the gift Dr. Koussevitzky said:

"This is a red letter day not only in the life of Tanglewood and its community, but also the country at large. We are at present at the dedication ceremony of a house new in frame and old of fame—historically known as Hawthorne's cottage, and humbly named "The Little Red House." Today we designate it as a shrine, for it is restored to life by the congregate effort of many—so it is an altar sanctified by countless offerings of prayers.

"The curious and intangible association of Hawthorne's name with a place where he spent but one short year of his life (1850-51) yet chose to name and immortalize, remains an "open book of wonder."

"Whether this fiery spirit animates Tanglewood today as of old, or the Muses still favor these grounds, though their temple turned to smoke, the fact remains that Tanglewood became a place of pilgrimage, a radiating center of music aflame with creative spirit. The temple itself is now restored to serve music and the arts.

Lauds Mrs. Gannett

"Is not this a tangible sign of flame of inspiration that lighted the heart of a great American woman, who set the spark to a group large enough to spread over the nation. It is to the initial thought of Mrs. Gannett, her relentless and active efforts, her loving care and the cooperation of the federation of which she was president that we owe the beautiful replica of Hawthorne's cottage, adapted for the use of the Berkshire Music Center—truly a shrine to the patron saint of Tanglewood.

"On this memorable dedication day we gratefully acknowledge the gift of the "Little Red House" by the National Federation of Music Clubs. To Mrs. Gannett goes our tribute — to her we express or admiration and gratitude."

An unexpected appearance was made by Judge Raymond Wilkins, representing the trustees of the Boston Symphony. In accepting the gift for the trustees, Judge Wilkins declared "Music is now joined with literature."

Up to this point the 300 members of the National Federation who attended with their guests had heard speech-making of the gravest solemnity, but when called upon to speak, Henry Wadsworth Dana put a stop to that.

Grandson of the poet, Mr. Dana informally told reminiscences and anecdotes about his grandfather Nathaniel Hawthorne, also Herman Melville and the fabulous Fanny Kemble from his grandparents diaries.

It was exactly one hundred years ago yesterday that the Longfellows came to the Berkshires to live. Mr. Dana recalled the famous meeting under the cliffs of Monument Mountain between Hawthorne, Melville, and Oliver Wendell Holmes. He told of the queer assortment of furnishings Mrs. Hawthorne had introduced into the cottage, even to "a statue of Apollo whose head she had tied on."

Amusing Letter

One of the most amusing of the Dana-Hawthorne memoirs was a letter written by Fanny Kemble (then Mrs. Butler) to Mrs. Longfellow in 1850—"Good Heavens" she wrote "Do you know the man who wrote that dreadful "Scarlet Letter." He speaks of Longfellow as his acquaintance. He — Mr. Hawthorne — is coming up to Lenox to live, I understand. I sincerely hope he doesn't bring his alphabet with him."

"There was one thing Fanny Kemble neglected to mention" Mr. Dana added. "She was at the moment being sued for divorce and half of Stockbridge was prepared to brand her with the same letter."

Richard Manning of Gambrier, Ohio, a cousin of Hawthorne's was introduced but did not speak. Manning Hawthorne of North Woodstock, Conn., great grandson of the novelist, represented the family as speaker.

He expressed a mild irony in the fact that a former home of Nathaniel Hawthorne, who had no ear whatever for music, should be dedicated as a musical shrine. "However," he added, "I am sure my great grandfather would have rejoiced in this use being made of the Little Red Honse."

Recital Follows

Following the dedication ceremonies, a recital was given in the Chamber Music Hall by winners of National Federation of Music Clubs scholarships at Tanglewood. The participants were Lucretia Ferre, soprano; Robert Allen, cellist and Martha Butler, contralto.

Dedication events were brought to a close last night with a concert by Paula Lenchner, Met soprano, winner of the 1945 young artists award by the federation. It took place in Sedgwick Hall, Lenox.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER

IN RECOGNITION

. . . of Darius Milhaud, guest composer at the Berkshire Music Center this summer, the Berkshire festival program on Sunday afternoon August 1, has been changed to include a performance by the Boston symphony orchestra of his symphony No. 2. The composer himself will conduct the work which will be presented in the first week of concerts by the full orchestra. The remainder of the August 1st program will be given to Mahler's symphony No. 2 in D Major, the "Resurrection" with the festival chorus of 250 voices and Ellabelle Davis and Nan Merriman as soloists and Leonard Bernstein conducting. The Milhaud Second symphony was commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Madame Natalie Koussevitzky.

This Clipping From
ODESSA, TEXAS
AMERICAN

JUL 25

The Odessa (Tex.) American, Sunday, July 25, 1948 19

Four-hour Benefit At Tanglewood Will Aid Needy European Musicians

NEW YORK. (UP) — A four-hour benefit to help the needy musicians of Europe will be given by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on August 3.

The main event will be a concert by the orcherstra under Serge Koussevitzky. Maurice Evans will appear in Shakespearean excerpts. Under the title of "Tanglewood on Parade," there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center — orchestra, choral, operatic and chamber music. 9

At an assembly preeding the orchestral concert, speakers will urge "nation-wide assistance from the New World to the creative artists of the Old World."

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL 25 1948

HAWTHORNE HOUSE ACCEPTED AS GIFT

Berkshire Music Center Gets Present From Federation of Music Clubs

By RUTH TRIPP
Journal-Bulletin Music Critic

Stockbridge, Mass., July 24.—The stage is now set for the present-day sequel to "The Wonder Book," Hawthorne's "Little Red House," has been formally accepted by the Berkshire Music Center as a gift from the National Federation of Music Clubs. The garden of the rebuilt structure was the setting for the formal exercises today at which Mrs. Guy Patterson Gannett, past president of the federation presided.

Dr. Serge Koussevitzky in his speech of acceptance described the building which houses two soundproof studios and a pleasant drawing room as "a shrine restored to life new in fame but old in faith." His co-operation and that of George Judd were an important factor in the completion of the project. The bright Berkshire sun shone on the large gathering and a rare treat was afforded those who were there.

As if Cousin Eustace himself had revisited the scene to relate a story we all had the privilege of hearing from the lips of Henry Longfellow Dana, a grandson of the famous poet, excerpts from his grandmother's diary which made the famous "golden age" of the Berkshires come to life.

Cousin Eustace would have said "sit down, then, every soul of you, and be all still as so many mice. At the slightest interruption.—I shall bite the story short off between my teeth, and swallow the untold part." Mr. Dana's listeners were not always "as still as mice" because his delightfully humorous manner of recounting intimate bits of the story of the Longfellows house-hunting for the Hawthornes.

The "Little Red House" suited Mrs. Hawthorne very well. Mr. Hawthorne found it small and the drawing room "stuffy". One of the most delightful bits of the "untold part" of the story we heard was the comment of the actress Fanny Kemble, when she heard of the arrival of the author of the then current sensation "The Scarlet Letter." Said Fanny: "I sincerely hope he will not bring his alphabet with him."

Also present were Richard Manning, a cousin of the Hawthorne family, and Manning Hawthorne, a great-grandson of the author, who spoke briefly of his family's pleasure at the restoration of the "Little Red House".

Rhode Island's contribution of a portion of the funds was acknowledged as were two gifts. The insulation and soundproofing of the two studios were made possible by a gift from Irene L. Mulick of Cranston, a past president of the Rhode Island Federation of Music Clubs, and fire irons were given by Mrs. Ada Holding Miller, national vice president of the organization.

At a concert following the dedicatory exercises Robert Allen, 'cellist of Providence, played "Toccata" by Fresccbaldi and "Elegie" by Faure. His tone quality was warm and appealing and his interpretations reflected an understanding of style. The Faure number was the outstanding performance of the program. Nell Thurman assisted ably at the piano.

Martha Butler, contralto, of Newport has a naturally rich voice which will improve with study. She was hampered by a slight cold. Her group included a song by Quilter and two spirituals.

Lucretia Ferre, soprano, sang a song from a Mozart cantata and three others. Of these Debussy's "Calme dans le Demi-Jour" was most enjoy-

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This Clipping From
HARTFORD, CONN.
COURANT

JUL 25 1948

Hawthorne Home Made Shrine.

Lenox, Mass., July 24.—(AP.)—The onetime Berkshire Hills home of Nathaniel Hawthorne, famed novelist of the nineteenth century, today was presented to the Berkshire Music Center of Tanglewood. The presentation was made to Dr. Serge Koussevitzky, director of the center and conductor of the Boston Symphony Orchestra. He called the little red house a shrine to service music and the arts.

This Clipping From
SAN JOSE, CAL.
MERCURY HERALD

Boston Symphony Will Assist Benefit for European Artists

NEW YORK, July 24. (UP)—A four-hour benefit to help the needy musicians of Europe will be given by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug. 3.

The main event will be a concert by the orchestra under Serge Koussevitzky. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Under the title of "Tanglewood on Parade," there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestra, choral, operatic and chamber music.

At an assembly preceding the orchestral concert, speakers will urge "nation-wide assistance from the New World to the creative artists of the Old World."

* * *

While it is early to forecast the plans of the Metropolitan Opera for the coming season, it is reported that General Manager Edward Johnson plans a revival of Verdi's "Falstaff," with Leonard Warren, baritone, in the title role. The opera, in an English version, was last heard at the Metropolitan in the 1943-44 season.

It is possible that Verdi's "Simon Boccanegra" likewise will be revived, also with Warren. It was last presented in 1940, when Lawrence Tibbett sang the title role.

One of the new singers expected to be engaged by the Metropolitan next season is Italo Tajo, Italian bass-baritone, who already has attracted favorable attention in this country through recordings and appearances in 1946 with the Chicago Opera and last year with the San Francisco Opera.

* * *

Claudio Arrau, pianist, has been transferred from his post as cultural attache to the Chilean embassy in Washington to the embassy in Mexico City.

Arrau has postponed a scheduled tour of South Africa until next Summer and will go instead to Mexico the middle of August for a six weeks' rest. Arrau returned recently from his 16th tour of South America.

* * *

A new violin concerto has been composed in Australia by Eugene Goossens, internationally-known conductor. It is dedicated to Jascha Heifetz. Goossens began the work in Melbourne two years ago and has just completed it. He said he had been promising Heifetz a concerto for 15 years but only really got to work on it during his stay in Australia.

George Szell will take a leave of absence from the Cleveland orchestra next December to accept an invitation of Holland's Concertgebouw Orchestra to conduct 15 concerts of its winter season in Amsterdam. Next October Szell begins his third season as musical director of the Cleveland Orchestra.

* * *

Alexander [illegible] will play excerpts from a new two-hour piano work by Messiaen, "Vingt Regards sur l'Enfant Jesus," at a recital in Carnegie Hall next November.

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

25 1948

Hawthorne Home Presented

Lenox, Mass. (AP)—The one-time Berkshire Hills home of Nathaniel Hawthorne, famed novelist of the nineteenth century, Saturday was presented to the Berkshire Music Center at Tanglewood.

3200 Hear Program at Tanglewood

LENOX, July 25 (AP)—An over- ow crowd of 3200 turned out a anglewood today for a Moz program by the Boston Symphon Orchestra under Dr. Serge Koussevitzky.

Eleven hundred filled the concert hall while the remaining 2100 heard the concert from the terrace.

Lukas Foss, 24-year-old Berlin-born pianist and composer, was recalled to the platform five times after he played 'Piano Concerto in G Major."

The orchestra opened today's program with "Symphony in C Major" and also performed the serenade "Nacht Musique" an 'Symphony in E-Flat Major."

The final concert of the Bach-Mozart series will be given at Tanglewood Tuesday night when the Boston Symphony Orchestra will render an all-Bach program.

Poet Archibald MacLeish wi serve as chairman of "Tanglewoo n Parade," the benefit which th oston Symphony Orchestra a he Berkshire Music Center w erform Tuesday, Aug. 3, for t reative musicians of Europe.

Dr. Koussevitzky will be honore n his 74th birthday tomorrow tudents and faculty member the Berkshire Music Center.

Although he has announce resignation as conductor o Boston Symphony Orchestra the 1948-49 season, he will con as director of the music center

Springfield Repub Jul 25

Latest Tanglewood Facility, Hawthorne House, Dedicated

Replica of Author's Berkshire Residence Is Gift of Music Club Federation to Music Center

By VICTOR PRAHL

Nathaniel Hawthorne has come into his own again at Tanglewood. The "little red house" he occupied for a year and a half nearly 100 years ago has been restored through the generousity of the National Federation of Music Clubs and was formally dedicated yesterday afternoon when Mrs. Guy Patterson Gannett, former president of the federation made the presentation and it was accepted by Dr. Serge Koussevitzky, director of the Berkshire Music Center. Mrs. Gannett, for whom the restoration of the Hawthorne cottage has been a pet project, recalled the bleak October day she visited the site of the former cottage for the first time with Dr. Koussevitzky and George E. Judd, manager of the Boston Symphony Orchestra.

Exact Replica

She credited Mr. Judd with the original idea of rebuilding the house for practice studios. She referred to the efforts in reproducing an exact replica of the original cottage, of uncovering the old well, finding an exact reproduction of the yard pump, and voiced her delight in discovering an old rose-bush climbing over a boulder that Mrs. Hawthorne had described in a letter. In conclusion she said, "Dr. Koussevitzky and trustees of the Berkshire Music Center, the Little Red House is yours,—or may I perhaps say it is ours together, a tangible evidence of our mutual determination to give expression to our loftiest principles through the mighty medium of music."

Dr. Koussevitzky in his acceptance stated that this was a red-letter day in the history of Tanglewood and called it the dedication of a house "new in frame but old in fame." In thanking Mrs. Gannett for restoring "The Temple of Art and the Muses" he presented her with an illuminated manuscript from himself, the trustees and friends of the center, which concluded, "To Mrs. Gannett we owe not only the hope for the union of music and literature, but that larger hope which would have been shared by Nathaniel Hawthorne for the union of art and democracy."

Fills a Need

The cottage itself, a charming example of New England architecture of the simpler type, is situated between the large house and the lake, on the lower road. On the utilitarian side it provides practice space for the students at the music center and a reception room for visitors, while as a memorial it clarifies the famous author's assocation with this beautiful spot. A look of dsappointment usually comes over the average visitor at Tanglewood when he discovers that the large house in the center of the grounds is not the former home of Hawthorne and that the ungainly edifice is not "The House of Seven Gables." Now that the visitor may see an authentic reproduction of the real Hawthorne house this situation will be cleared.

The original cottage was destroyed by fire in 1890 since which the spot has been marked merely with a bronze tablet. The new structure is built on the foundation of the original house. Here Hawthorne came early in the summer of 1850, seeking a change of scene and fresh inspiration, having just finished "The Scarlet Letter." His reaction to the Berkshires recorded in his journal and letters to friends, ranges from phrases of enthusiasm to those of intense dislike. However, it proved a profitable year and a half for it was here he wrote "The House of Seven Gables," "A Wonder Book" and planned "The Blithedale Romance." It must have been a worthwhile sojourn just to meet the out-going, dynamic Herman Melville. At the time Melville was writing "Moby Dick," and when finished, dedicated it to Hawthorne. Other temporary neighbors and visitors were Oliver Wendell Holmes, summering in Pittsfield, and Fanny Kemble, the actress, not to mention that flamboyant and prolific romance of Stockbridge, G. P. R. James.

Other Festivities

There were further speeches and more music at the session on Friday afternoon which opened the three day celebration. Robert Shaw, choral director, stressed the importance of making music rather than merely studying it, and said that the little red house was significant in that it housed actual music makers instead of a pile of bones. Mr. Judd, manager of the orchestra, in speaking of a shift in trend, said that the cultured mother in Hawthorne's day hoped that her son would become an author while today she prefers him to be a composer. Of course, living exclusively in the atmosphere of Symphony Hall and Tanglewood, Mr. Judd might understandably be prejudiced. David Laurent delighted the audience with his vocal warmth in five "Gambling Songs" by John Jacob Niles, the same as he sang in his fine recital here last year.

Later in the day there was a concert by chamber orchestra prepared under the direction of Eleazar de Carvalho devoted to works by Prokofieff, Ravel, and Haydn. This gifted conductor and his apprentices all achieved remarkable musical results with a minimum of effort and display. Exceptional talent and even fine artistry is the rule of the day at Tanglewood and while it seems unjust to be casual about such achievement, to mention each gifted individual performer, would read like a directory.

Miss Addison Sings

Of the seven winners of federation contests who appeared during the three days it is only natural that local interest should have centered in the appearance of Adele Addison, soprano, of Springfield, who appeared as soloist with the student orchestra in the big shed on Friday evening. She sang two arias by Mozart, Pamina's air, "Ach ich fuhl's," from the "Magic Flute," and "Dove Sono" from "Don Giovanni." Marking another milepost in the career of this gifted singer, a true Mozart style was in evidence as an addition to her musical assets. In excellent vocal state, one was impressed anew with the rich fullness and mature quality of her voice in the more dramatic passages. She received an ovation and several times brought back to the stage her conductor, Seymour Lipkin, who gave her fine support in both airs. Mr. Lipkin is this year's winner of the Rachmaninoff piano prize and is scheduled to play the Tchaikowsky concerto with the orchestra on August 10th. In the second half of the program Dr. Koussevitzky accomplished marvels with the orchestra in Brahms' "Fourth."

Several such days at Tanglewood add up to a musical revelation. Driving from Lenox to the center I gave a lift to a boy and his cello. He was a member of the orchestra and informed me that he would be soloist in a Haydn concerto next week. He is from Denmark. This reenforces the idea that during these weeks Tanglewood is not only the music center of American but the world.

GUIOMAR NOVAES TO PLAY AT WORCESTER

Worcester, July 24—Guiomar Novaes, internationally famous Brazilian pianist, will be heard with the Philadelphia' Orchestra at the first subscription concert of the 89th Worcester Music Festival, Oct. 26, at Memorial Auditorium. Eugene Ormandy will conduct the orchestra in a toccata and fugue in D minor, Bach; and "Scheherazade" (symphonic suite) by Rimsky-Korsakoff. The festival chorus, Walter Howe conductiong, will sing "Magnificat," by Bach.

Madame Novaes is a native of Sao Paulo, Brazil. She was educated in Paris and New York with high musical honors. At 16 she made her debut as an artist. Engaged by the leading orchestras of Europe and this country, Mme. Novaes is rated as one of the finest of woman pianists today.

MILHAUD TO CONDUCT HIS OWN SYMPHONY

In special recognition of Darius Milhaud, guest composer at the Berkshire Music Center this summer, the Berkshire Festival program of Sunday afternoon, August 1, has been altered to include a performance by the Boston Symphony Orchestra of his Symphony No. 2. The composer himself will conduct, according to Serge Koussevitzky, music director of the orchestra and director of the school. The remainder of the program on August 1 will be given to Mahler's Symphony No. 2 in D major, the "Resurrection," with the Festival chorus of 250 voices and Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano, as soloists, Leonard Bernstein conducting.

Commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Madame Natalie Koussevitzky, the Milhaud Symphony No. 2 was performed for the first time anywhere by the orchestra in Boston in 1946 also under the baton of the composer.

BERKSHIRE FESTIVAL

AT TANGLEWOOD

Between Lenox and Stockbridge — Massachusetts

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Music Director

CONCERTS IN THE SHED

July 31, Aug. 1, 5, 7, 8, 12, 14, 15

Reserved Seat Sale at $2.50

EXTRA TCHAIKOVSKY CONCERT

Tuesday, Aug. 10

Pathetic Symphony, Piano Concerto No. 1 (Seymour Lipkin, Soloist), "1812" Overture

Reserved Seats at $5, $4, $2.50

General Admission to All Above Concerts $2 — Box Seats $6

Public Boston Symphony Rehearsal Saturday, 10 AM—$1.00

(Benefit Pension Fund)

TONIGHT—5:50-11 PM

"TANGLEWOOD ON PARADE"

POPULAR Program by the BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY conducting, preceded by a

MANIFESTATION in the Shed, inaugurating a campaign for nation-wide assistance to the Creative Artists of Europe in present need. Dr. Koussevitzky will introduce ARCHIBALD MacLEISH as Chairman; Guest Artists and Speakers will include CORNELIA OTIS SKINNER.

THE BERKSHIRE MUSIC CENTER will present—SYMPHONY CONCERT — OPERA SCENES — DEMONSTRATION CHORAL REHEARSAL—"100 YEARS OF CHAMBER MUSIC"

Picnic Supper Door Prize* Waltzing on the Lawn

Fireworks

* (RCA Victor Berkshire Radio-Phonograph

Fireworks

Tickets admitting to all events $2.50—Reserved seats $4.00—Box seats $6.00 (tax incl.). On sale at Tanglewood, England Brothers and Wood Bros., in Pittsfield; Blue Bird Sport Shop, Stockbridge.

This Clipping From

PASADENA, CAL.

STAR-NEWS

JUL 25 1948

Words About Music

By CHARLES D. PERLEE

What Serge Koussevitzky Has to Say About Young Artists in the Music World

Some weeks ago Serge Koussevitzky, conductor of the Boston Symphony, was honored by the National Music League for assistance to young musicians. Upon that occasion he made a speech and some of the things he said should prove of intense interest to "Words About Music" readers. Here are excerpts:

"A brilliant young man can very easily find a place in the musical world, but a very deep, if modest, sometimes shy young man, who is more gifted than this brilliant artist, must wait years until he will have the opportunity to play or to conduct or to sing. And that is just what you (the National Music League) are doing. You give the young artist who cannot have a brilliant career immediately the possibility to have the experience from the first concert to the second, from the second to the third. And that is just what the artist is looking for from society.

"Certainly, I don't understand why the government is doing nothing for the artists; in general, it is doing nothing for art. This is something I could never understand all my life, and particularly in democratic countries. Don't think that I'm a retrograd—just the opposite. But I notice the whole democratic world is doing nothing for art. Take for instance, France. What is she doing for musical art? Nothing. Absolutely nothing. Take England—only in the last four years has she begun to help the artist. And not the artist, only the bigger organizations—the orchestras. Whereas in olden times—look at the kings, or even our czars in Russia. We hated them all, but have to recognize the opera and all the conservatories—72 great conservatories in cities were supported by the czar.

"Thank goodness we have such people as Mama and others who can help the young artist.

"There is one great difficulty. That is to find the really right way to choose the gifted people. Because a brilliant young boy or girl is very easy to judge, but to find the deep, the profound artist and enable him to have a career, that is a most difficult thing. I can give you some examples. There was established in memory of the great Anton Rubinstein a competition for the most gifted artists in the world. The first competition was about 1895, and the whole world sent the most gifted artists. Busoni was also in this competition, but he didn't receive this award. Somebody else received it. Ten years later no one knew the man who received the award, but Busoni was known the world over as the greatest pianist.

"Another example is Artur Rubinstein. In 1910 the Rubinstein competition was held in St. Petersburg. Artur Rubinstein entered this competition, but he didn't receive the award. Somebody else won. Who is this somebody else? Nobody knows. And Artur Rubinstein is today one of the greatest pianists. That is, therefore, the most difficult problem—to find the way to choose the right person. Let us hope our instinct will never make mistakes."

JOHN RAITT
And Now "Magdalena"

ALBANY, N. Y., SUNDAY TIMES-UNION
PICTORIAL REVIEW—JULY 25, 1948 2

This Clipping From

NEW YORK, N. Y.

HERALD TRIBUNE

JUL 25 1948

Festival List For the Week In Berkshires

Series A to Open Next Thursday Night; Work by Milhaud on Sunday

The opening Mozart and Bach programs of the Berkshire Festival at Tanglewood, Lenox, Mass., will be repeated this afternoon and Tuesday evening by members of the Boston Symphony Orchestra under Serge Koussevitzky's direction, as follows:

Mozart, today at 3:30: Symphony in C (K.338); Serenade for winds; Piano Concerto in G (K.453) (Soloist Lukas Foss); Symphony in E flat (K.543).

Bach, Tuesday at 8:15: Brandenburg Concerto No. 3; Cantata No 65, "Sie werden aus Saba alle kommen"; Concerto in D minor for three pianos and strings; Suite No. 2, for flute and strings; Concerto in C for three pianos and strings.

The Festival's Series A, with the full Boston Symphony, begins in the Music Shed next Thursday night. The programs are:

Thursday, 8:15, Dr. Koussevitzky conducting. Suite No. 3, in D major, Bach; Symphony, Mathis der Maler Hindemith; Symphony No. 5, Beethoven.

Saturday, 8:15, Dr. Koussevitzky conducting: Symphony No. 3, Piston; Violin Concerto No. 1; Prokofieff (soloist, Isaac Stern); Symphony No. 1, Brahms.

Sunday, Aug. 1, 3:30, Milhaud, Symphony No. 2, Darius Milhaud conducting; Mahler, Symphony No. 2, with chorus, Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano; Leonard Bernstein conducting

The Milhaud symphony has been substituted for an originally scheduled Haydn symphony in next Sunday's program in recognition of the composer's presence at the Berkshire Music Center as guest composer.

The Boston Symphony will hold a public rehearsal next Saturday morning at 10 o'clock for the benefit of its pension fund. The following events will be held by the Berkshire Music Center:

Today, 10:30 a. m. Joan Brainerd, soprano; Tuesday, 4:30 Department V Small Choir; Wednesday, 4:30, Department V Orchestra; 8:15, Boston Conservatory Quartet, Schubert's quartet in A, "Trout" Quintet and Octet in F Friday, 8:15 Department II Orchestra.

As already announced, there will be an extensive benefit program on Tuesday evening, Aug. 3, for needy musicians in Europe, including demonstrations of the Center's activities at 6 o'clock and a concert by the Boston Symphony under Dr. Koussevitzky at 8 o'clock.

Information about tickets for the festival concerts and the benefit of Aug. 3 is obtainable from the Boston Symphony at Tanglewood. Information about other events is obtainable from the Berkshire Music Center.

Most volatile piece of programming was the C Major Symphony with which the concert opened. It was an energetic composition, handled to bring out sharp contrast between the overture theme and the delicacy of the andante for strings and bassoons in the second movement, closing with a repeating triplet melody.

The interesting orchestration of the Nacht Musique Serenade featuring two oboes, two clarinets, two horns and two bassoons, caused a buzz of comment through the concert hall audience. The arrangement, perhaps, was the best example of Mozart's own conception of private music by a small group, and offered almost modern syncopation by the wind instruments.

The E-flat Symphony, a familiar concert piece, showed Mozart at his peak as a creator of absolute music. The orchestra yesterday gave an especially pleasant reading of the waltz-like allegro, with its country-dance fiddle air above a heavy bass.

The Music Festival will continue tomorow night with an all-Bach program. All departments of the Berkshire Music Center will participate in a four-hour "Tanglewood On Parade" performance Aug. 3.

FZ

[191]

Full-Scale Berkshire Festival Opens Thursday at Tanglewood

By CYRUS DURGIN July 25

Another Berkshire Festival will begin next Thursday evening in the big, fan-shaped Music Shed at Tanglewood. This is another way of saying that Summer musical activity in the Eastern United States will then reach its peak, for there is no other concert series in this part of the country to compare with the Berkshire Festivals.

Over a period of years—interrupted by wartime suspension—~~Serge Koussevitzky and the Boston Symphony Orchestra have developed~~ the Festivals into ~~a yearly artistic venture of the~~ greatest box office success and the highest artistic ~~importance.~~

That's a pretty speech, but it is true. There are the Lewisohn Stadium concerts in New York, with conductors coming and going and much trotting out of the familiar steeds of the symphonic stables. There are, too, the Robin Hood Dell concerts in Philadelphia, and the Watergate programs on the Potomac River in Washington, D. C. But only the Berkshire Festivals have the unity of style and the large-scale proportions which indicate a cultural activity of the first rank.

This season there will be more varied interest than ever before. That is well, because a few years back there were those who thought that the Berkshire concerts had become enmeshed in a policy of presenting only the familiar symphonic masterpieces. Then, thanks to Mr. Koussevitzky, Boris Goldovsky and the opera department of the allied Berkshire Music Center, ame Britten's opera "Peter Grimes." A year later followed the American premiere of Mozart's "Idomeneo," and the recognition that new paths lay ahead for the Festivals.

More Novelty This Year

This year there will be even more novelty, what with performances Vaughan Williams' Sixth Symphony new to this country, and of Rossini's forgotten opera "The Turk in Italy." We shall have, also, Milhaud's Second Symphony, with the composer conducting, Mahler's "Resurrection" Symphony, Prokofieff's First Violin Concerto, with the dexterous Isaac Stern as soloist, and the comparatively new and prize-winning Third Symphony by Walter Piston.

There will be other scores, too, well out of the pasturage of the old, familiar steeds, among them Prokofieff's Second Suite from "Romeo and Juliet" and Stravinsky's "Oedipus Rex." You may quote as you will the cynical (if partly true) aphorism that people know what they like and like only what they know. The fact remains, nevertheless, that no first-rate artistic enterprise ever survived solely—or much less progressed—on the standard items of musical merchandise.

This Summer Mr. Koussevitzky is sharing the heavy burden of preparation and performance with three of his conducting proteges: Leonard Bernstein, Robert Shaw and Eleazar de Carvalho. Here in Boston we long since knew the calibre of the gifted Mr. Bernstein's work. We have been introduced to the talents of Mr. de Carvalho. Mostly on records and by reason of news from elsewhere have we come to know the abilities of Robert Shaw, who has done such electrifying work with the Collegiate and RCA-Victor Chorales and at the Berkshire Music Centre.

Wise Course Followed

In relinquishing part of his Summer burden, Mr. Koussevitzky has followed the very wise course of gradually bringing forward the young men in whom he has faith and whom he has helped so generously and abundantly. The policy will bring us all future artistic returns.

This is the last Summer in which Mr. Koussevitzky will have full charge of the festival, although it is understood he will figure in guest appearances after the advent of Charles Munch as his successor at the helm of the Boston Symphony. It is to be hoped that the policy of bringing forward the younger conductors will be followed, all of course within the practical limits of the unified style of the festivals.

This article announced that the festival begins Thursday. Actually, according to the custom of the past few years, there have been programs by small orchestra, of the music of Bach and Mozart. But in the popular mind, the Berkshire Festivals really begin when the full numbers of the Boston Symphony assemble in the Music Shed. This afternoon and Tuesday evening the Mozart and Bach programs, respectively, will be repeated. The complete full-scale programs are as follows:

SERIES A

Thursday at 8:15—Bach: Suite in D major, No. 3; Hindemith: Symphony, "Mathis der Maler"; Beethoven: Fifth Symphony.

Saturday at 8:15—Piston: Third Symphony; Proflofieff: First Violin Concerto (Isaac Stern, soloist); Brahms: First Symphony.

Sunday, Aug. 1 at 3:30—Milhaud: Second Symphony (the composer conducting); Mahler: Symphony No. 2, "Resurrection" (Leonard Bernstein conducting; Ellabelle Davis, soprano, and Nan Merriman contralto soloists; the Berkshire Music Center Chorus).

SERIES B

Thursday, Aug. 5, at 8:15, Beethoven: "Pastoral" Symphony; Stravinsky: "Oedipus Rex" (Carol Brice, contralto; David Lloyd, tenor; James Pease, bass soloists; male chorus from the Berkshire Music Center); Wesley Addy, narrator).

Saturday, Aug. 7, at 8:15—Prokofieff: "Romeo and Juliet" Suite No. 2; Vaughan Williams; Sixth Symphony (first performance in America); Strauss: "Don Quixote" (Gregor Piatigorsky, soloist).

Sunday, Aug. 8, at 3:30.—Eleazar de Carvalho conducting; Berlioz: "Fantastic Symphony Villa-Lobos: "Madona; Falla: "El Amor Brujo" (Carol Brice, contralto, soloist); Siqueira: "Nordestina" Suite No. 1.

EXTRA CONCERT

Tuesday, Aug. 10, at 8:15. Tchaikovsky: "Pathetique" Symphony; First Piano Concerto (Seymour Lipkin, soloist); "1812 Overture."

SERIES C

Thursday, Aug. 12, at 8:15 Leonard Bernstein conducting. Weber: "Der Freischuetz" Overture; Stravinsky "Petrouchka" (complete); Shostakovich: Fifth Symphony.

Saturday, Aug. 14, at 8:15, Robert Shaw conducting. Debussy: "The Blessed Damozel" (Ellen Faull, soprano, a Eunice Alberts, contralto, soloists; fem chorus from the Berkshire Music Cen Brahms: "A German Requiem" (F Yeend, soprano, and Jam soloists; chorus Center)

HAWTHORNE HOUSE GIVEN TO BERKSHIRE MUSIC CENTER

The red cottage at Tanglewood, Lenox, Mass., where Nathaniel Hawthorne wrote "The House of Seven Gables." It has been restored by the National Federation of Music Clubs.

Mrs. Guy P. Gannett of Portland, Me., former president of the Federation, making the presentation to Serge Koussevitzky, director of the Center, at ceremonies Saturday.

3,200 AT TANGLEWOOD FOR MOZART CONCERT

LENOX, Mass., July 25 (AP)—An overflow throng of 3,200 turned out at Tanglewood today for a Mozart program by the Boston Symphony Orchestra under Dr. Serge Konsevitzky. Filling the concert hall were 1,100 persons, while the remaining 2,100 heard the concert fro mthe terrace.

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The orchestra opened today's program with Symphony in C Major and also performed the Serenade, "Eine Kleine Nacht Musick," and Symphony in E-flat Major.

The final concert of the Bach-Mozart series will be given Tuesday night when the Boston Symphony Orchestra will perform an all-Bach program.

Archibald MacLeish, the poet, will serve as chairman of "Tanglewood on Parade," the benefit which the Boston Symphony and the Berkshire Music Center will give on Tuesday, August 3, to aid the creative musicians of Europe.

Dr. Koussevitzky will be honored on his seventy-fourth birthday tomorrow by students and faculty members of the music center.

All-Mozart Program At Tanglewood

July 25

The intimate music of Mozart received sensitive treatment yesterday afternoon from the Boston Symphony Orchestra, in an all-Mozart program at Tanglewood.

An audience of 1,100 persons heard the program in the small concert hall, while 2,100 others listened through the open portals from their less formal seats on the grassy terrace outside the building.

Dr. Serge Koussevitsky, celebrating his 74th birthday today, seems to take new vigor with each summer season of festival concerts. His fine and unobtrusive conducting yesterday brought out a full richness from the small orchestra used for the Mozart compositions.

Yesterday's program consisted of the seldom-heard Symphony in C Major, the Salsburg Symphony; the piano concerto in G Major; an eight-instrument serenade for wind instruments from Eine Kleine Nacht Musique; and the E-flat Major Symphony.

Pianist Recalled Five Times

Lukas Foss, young Berlin-born pianist who was soloist for the G Major Concerto, was recalled five times after his exuberant performance. He and Dr. Koussevitsky appeared equally at ease with the lively concerto, in which orchestra and soloist treated listeners to charming counterplay.

Music -:-

By Edgar S. Van Olinda

AN ALL Mozart program will be given this afternoon at the Tanglewood Music Center at 3:30 o'clock in the theatre-concert hall. The smaller orchestra will be conducted by Dr. Serge Koussevitzky and the program will include the C-major symphony; Serenade for wind instruments; Concerto for piano with Lukas Foss, soloist, and Symphony in E-flat.

The first concert by the full Boston symphony in the great music shed will take place. Thursday night, July 29, conducted by Dr. Koussevitzky. The program consists of the Bach suite in D-major; The Hindemith symphony, "Mathis der Maler" and the Beethoven Symphony, No. 5 in C-minor.

* * *

The red cottage at Tanglewood, Lenox, Mass., where Nathaniel Hawthorne wrote his "Wonder Book" and "The House of the Seven Gables" has been restored by the National Federation of Music clubs and was dedicated yesterday at the Berkshire Music Center. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the center, is shown in the little yard. Dr. Koussevitzky and Gregor Piatigorsky, the celebrated 'cellist, also a member of the faculty of the center, have their studios in the little red house which a young painter of Hawthorne's time called the "temple of art and the muses."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 26 1948

MacLeish To Be Chairman For Tanglewood Benefit

Archibald MacLeish will be chairman for the "Tanglewood on Parade" benefit to be offered by the Boston Symphony Orchestra and the Berkshire Music Center on Tuesday evening, Aug. 3, for the assistance of creative musicians in Europe.

As already announced, the program begins at 6 o'clock with a parade of the center's 462 students, who will then demonstrate the various activities of the school. After an hour for a picnic supper, the second part of the program, titled the "Manifestation," will begin at 8 o'clock. Cornelia Otis Skinner will read Michael Drayton's "The Parting" and Shakespeare's twenty-ninth sonnet, "When in Disgrace." Maurice Evans, originally announced for this part of the benefit, will be unable to attend.

At 9:15, Serge Koussevitzky will conduct the Boston Symphony in Johann Strauss's "Voices of Spring," Sibelius's "Valse Triste," Ravel's "La Valse," Beethoven's third "Leonore" overture and Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator. Tickets for the demonstration, manifestation and concert are priced at $2.50. Those subscribing for reserved and box seats, at $4 and $5, will also be entitled to attend a performance of Menotti's "The Telephone" and scenes from other operas in the gardens at 4 o'clock.

Mr. MacLeish will introduce Miss Skinner, Aaron Copland, assistant director of the Berkshire Music Center, and the other speakers in the manifestation. This benefit marks the opening of a national campaign for the assistance of musicians in Europe. The national committee in charge will ask other orchestras to give benefits during the coming regular season.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM
JUL 25 1948

Home Of Hawthorne Becomes Music Shrine

National Music Clubs Present Little Red House To Berkshire Group

By Greta Kerr
(Staff Correspondent)

Lenox, Mass., July 24.—The National Federation of Music Clubs today formally presented the restored Nathaniel Hawthorne Little Red House to the Berkshire Music Center, the realization of a project envisioned eight years ago.

Dr. Serge Koussevitsky, director of the center, accepted the gift at the simple ceremonies. He designated it a shrine, "for it is restored by the congregate effort of many. So an altar is sanctified by countless offerings of prayers."

Speaking for the National Federation of Music Clubs, of which she is a past president, Mrs. Guy Patterson Gannett, Portland, Me., dedicated the house to "our aspirations for American youth."

"The Little Red House is yours—or rather ours," she told Dr. Koussevitsky and trustees of the Music Center. "It is ours together, a tangible evidence of our mutual determination to give expression to our loftiest principles through the medium of music."

The house will be used as studios for advance music students at the festival school. Its restoration, first planned in 1942, was interrupted by World War II.

Referring to the part Mrs. Gannett had played in restoration of the building, Dr. Koussevitsky said:

"Is not this a tangible sign of the flame of inspiration that lighted the heart of a great American woman, who set the spark to a group large enough to spread over the nation? It is to this initial thought of Mrs. Gannett, her relentless and active efforts, her loving care and the cooperation of the federation of which she was president that we owe the beautiful replica of Hawthorne's cottage, adapted for the use of the Berkshire Music Center—truly a shrine to the patron saint of Tanglewood.

Commends Mrs. Gannett

"On this memorable day, we gratefully acknowledge the gift of the Little Red House by the National Federation of Music Clubs.

"To Mrs. Gannett goes our tribute to her we express our admiration and gratitude in words engraved on this address, as they are engraved in our hearts," Dr. Koussevitzky concluded as he read a tribute from the Berkshire group.

That commendation, signed by Dr. Koussevitsky, Henry B. Cabot, president, Boston Symphony Orchestra, Inc., Lewis Perry, chairman. Berkshire Music Center, and friends of the group, was as follows:

"To Mrs. Guy Patterson Gannett, with gratitude from the trustees of the Boston Symphony Orchestra, Serge Koussevitzky, and the friends and faculty of the Berkshire Music Center. She had the vision and the courage to make the Little Red House, the home of Nathaniel Hawthorne, in reality what it was called in 1850, the Temple of the Art and the Muses.

"Here Hawthorne wrote the House Of The Seven Gables. Through Mrs. Gannett and the National Federation of Music Clubs, music is now joined with literature to create in the words of Serge Koussevitzky, a temple of rare beauty, a living hope, a beacon in the night. To Mrs. Gannett we owe not only the hope for the union of music and literature, but that larger hope which would have been shared by Nathaniel Hawthorne for the union of art and democracy."

Another tribute received by Mrs. Gannett was in the form of a telegram from Mrs. Margaret Chase Smith, Republican nominee from Maine for the U. S. Senate. Her message said: "Congratulations on your admirable contribution to the field of music. The Little Red House represents a most worthy achievement."

The ceremony was held on the grounds of the house which has been rebuilt on its original foundations and was occupied by Hawthorne in 1851 The spirit of the author was recalled when his only living great-grandson to bear the family name, Manning Hawthorne of North Woodstock, Conn., spoke briefly of his pleasure that the former home of his illustrious great-grandfather will again serve the youth of the country. Making the bond between the past and the present even stronger was the presence of Henry Wadsworth Longfellow Dana of Cambridge, Mass., who told of the lifelong friendship of his great-grandfather and Hawthorne, which began when both were members of the same class at Bowdoin College in Brunswick, Me.

Another nationally known figure in the musical world to have a part in the program was Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs, who at the beginning of her administration named Mrs. Gannett national chairman of the committee on the Little Red House.

Every State Shared

Every State has had a part in the raising of the $15,000 necessary to restore the house which had been leveled by fire in 1890. Nearly 1.000 contributors are listed in the red leather bound book which contains the permanent record. Innumerable gifts have been received for its furnishings. To the generosity of the public in support of this project Mrs. Gannett payed glowing tribute as she recalled the difficulties of continuing it through the war years. "The obstacles have been overcome and the Little Red House is here, just as red as it was when Nathaniel Hawthorne lived in it, wrote his Wonder Book, and fussed about the awful New England climate," she recounted.

The exterior of the house is an exact replica of the original building. Two old prints still in existence were followed in detail and reference to letters written by the Hawthornes in which they described the house and gardens provided many of the details. Even the rail fence has been replaced, the old well uncovered after years of disuse, and the new pump is an exact reproduction of the old one. The old rose bush still climbs over the boulder which contains the original marker of the house. Ultimately the grounds will be replanted exactly as they were described by Mrs. Hawthorne in letters to her mother which Julian Hawthorne published in his book on the family's Tanglewood [illegible].

Mrs. Gannett enumerated several gifts made to the house by admirers of Hawthorne because in a sense it will be a literary shrine.

The Hawthorne Club of Canaan, Conn., has sent a complete set of Hawthorne's works; Bowdoin College alumni have made contributions; the Rossini Club of Portland, Me., has given the fittings for the two laboratories; Mrs. Ada Holding Miller of Providence, R. I., contributed the antique fire set; Mr. and Mrs. Russell Taylor Hatch of Melrose, have presented antique chairs, a secretary for the reception room, the silver service, and several pieces of flat silver. Among other gifts listed by Mrs. Gannett in her talk were the small painting of the original Little Red House and the complete insulation of the new house.

"It is because of these gifts, because of the loyalty and enthusiasm of our membership," Mrs. Gannett continued, "that I have today the great pleasure and supreme honor of turning over to the Berkshire Music Center trustees this Little Red House, which represents the fruition of six years of hopes and dreams. I do so with a fervent wish that it may, for long years to come, furnish a haven for faculty and students alike, and that it may become so integrated into your program that it will play an important part in the life of the school.

"The Little Red House is a symbol of our aspirations for the American youth and our desire to help realize those aspirations — the aspirations which Dr. Koussevitzky revealed to me six years ago, and which he has brought to rich realization through giving the young people of this and many other countries the finest musical education obtainable — and with this education, the lofty idealism which can come only from things of the spirit."

The dedication ceremony was but a part of the program which began Friday evening with a concert by the advanced student orchestra with Dr. Koussevitzky conducting and Adele Addison as soloist.

Immediately following the ceremony a musical program was held in the Chamber Music Hall, with LuCretia Ferre, soprano, Robert Allen cellist, and Martha Butler, contralto, as soloists, and with duets by the Misses Ferre and Butler. All three young persons are winners of the National Federation of Music Clubs Scholarships for Tanglewood, 1948.

The remainder of the day's program included a recital tonight in Sedgwick Hall by Paula Lenchner, dramatic soprano, 1945 Young Artist winner of the National Federation of Music Clubs and a member of the Metropolitan Opera Company.

Other Honor Guests

Other honor guests at the ceremony were Mrs. Edgar Stillman Kelly of New York, a past National president, Mrs. John Monty of Gatineau Mills, Quebec, formerly of Maine, who was here in her first official capacity as president of the new Canadian Federation of Music Clubs, and 90 year old Mrs. Charles Evans of New Haven, Conn. Mrs. Evans made a special pilgrimage to the dedication in memory of her daughter Etelka Evans, who when the rebuilding of the little red house was first suggested by Mrs. Gannett at a board meeting in Providence, R. I., made the first gift, an ember from the original house after the fire.

More than 130 guests attended the picnic luncheon at Tanglewood preceding the dedication.

The interior of the house as restored bears not the least semblance to the original house as occupied by the Hawthornes nearly a century ago. The entrance remains the same. The door opens into a tiny hall which connects the ell, probably the original kitchen but now the parlor, with the main house, in which are located the two soundproof studios. These are used by Dr. Koussevitzky and Igor Piataigorsky, cellist, for their advanced students. The rooms each seat 35. Both are pinepaneled to the tops of the first story windows, the studios extending the full story and a half. Stone fireplaces are in each room, and in one are the original firetongs found in the debris of the old cellar. These were duplicated in a new fireplace set and presented to the house by Mrs. Ada Holding Miller of Providence, R. I. One wall of each studio has open shelves for music and manuscripts and the only furnishings are the grand pianos.

The connecting hallway contains a small antique chest and mirror as its only furnishings. Braided and hooked rugs cover the floor of the parlor which contains several of the special gifts, among which are the secretary with the Hawthorne books; a marble-topped table, the gift of Miss Louise Armstrong of Portland, Me., a love seat and chair of the early empire period, gifts of Mrs. Earl Stevenson of Newton, Mass., the silver tea service, and pastel watercolors, done by the grandmother of the late Mrs. Arthur Hepburn, donor of much of the music center property. Her grandmother was Mrs. Richard C. Dixey who as the 17-year old Ellen Sturgis Tappan, did the paintings of the little red house, the

Lenox station, the pond in Wi
and various Tanglewood scenes.
A modern kitchenette and pow
room occupy the remaining space
On Sunday the week end progr
of dedication will be concluded wh
the guests attend a chamber mu
concert in the morning, with Jo
Brainerd, 1947 young artist winn
of the National Federation as so
ist, and the Berkshire Festival C
cert by the Boston Symphony C
chestra, Dr. Koussevitzky conductin
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3200 Throng

Continued from Page 1

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MacLeish Chairman

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Dr. Koussevitzky will be honored on his 74th birthday tomorrow by students and faculty members of the Berkshire Music Center.

Although he has announced his resignation as conductor of the Boston Symphony Orchestra after the 1948-49 season, he will continue as director of the music center.

This Clipping From
ELMIRA, N. Y.
TELEGRAM
JUL 25 1948

World of Music

Benefit Listed For European Musicians

United Press

New York—(UP)—A four-hour benefit to help the needy musicians of Europe will be given by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug. 3.

The main event will be a concert by the orchestra under Serge Koussevitzky. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Under the title of "Tanglewood on Parade," there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestra, choral, operative and chamber music.

* * *

While it is early to forecast the plans of the Metropolitan Opera for the coming season, it is reported that General Manager Edward Johnson plans a revival of Verdi's "Falstaff," with Leonard Warren, baritone, in the title role. The opera, in an English version, was last heard at the Metropolitan in the 1943-44 season.

* * *

3200 Throng Tanglewood To Hear Mozart Program

Jul 26 Springfield Repub

Boston Symphony Orchestra Directed by Dr. Koussevitzky; Lucas Foss Recalled Five Times

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Foss Recalled Five Times

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The final concert of the Bach-Mozart series will be given at Tangle-

Continued on Page 7

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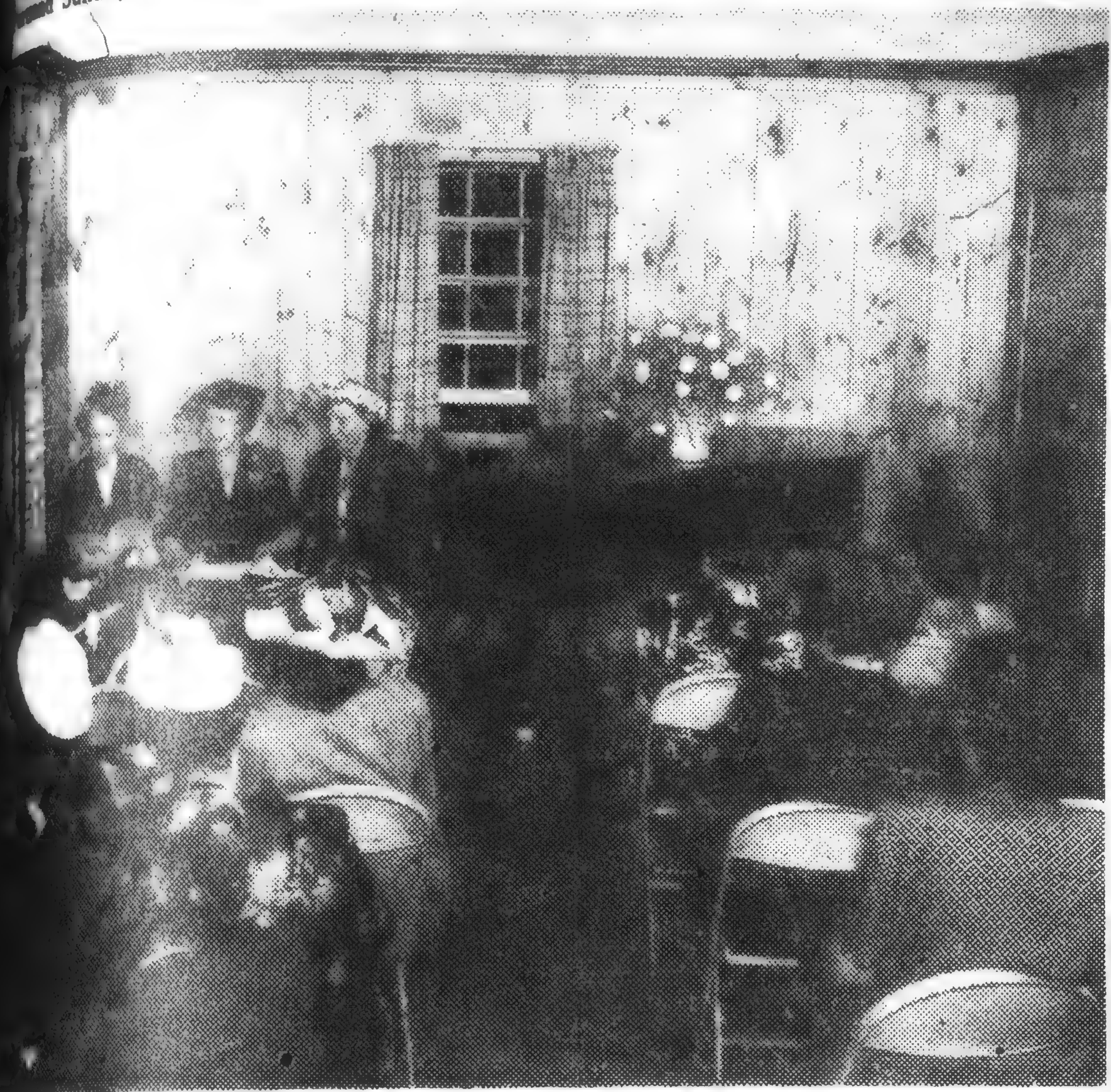

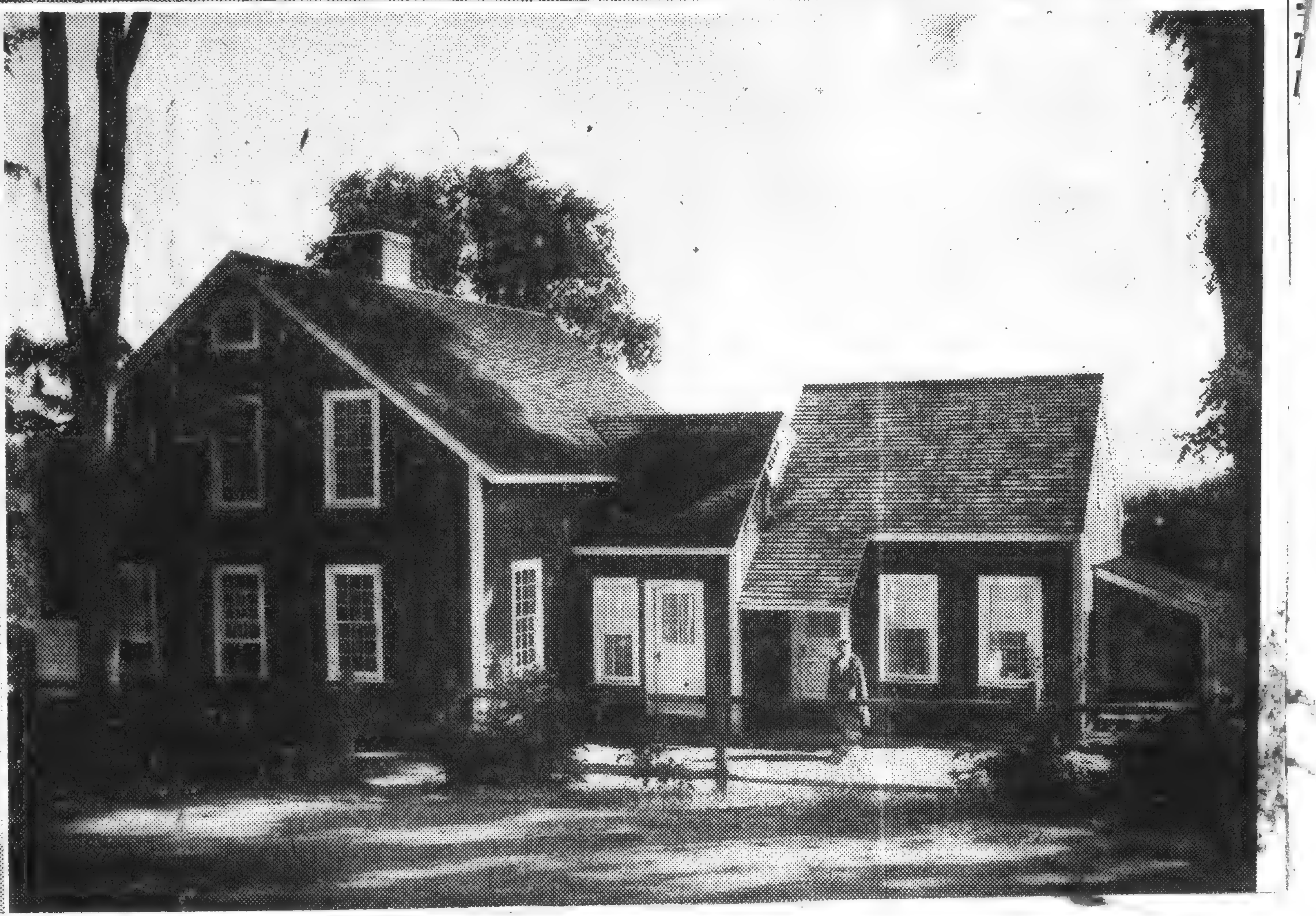

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1947 young artist winner
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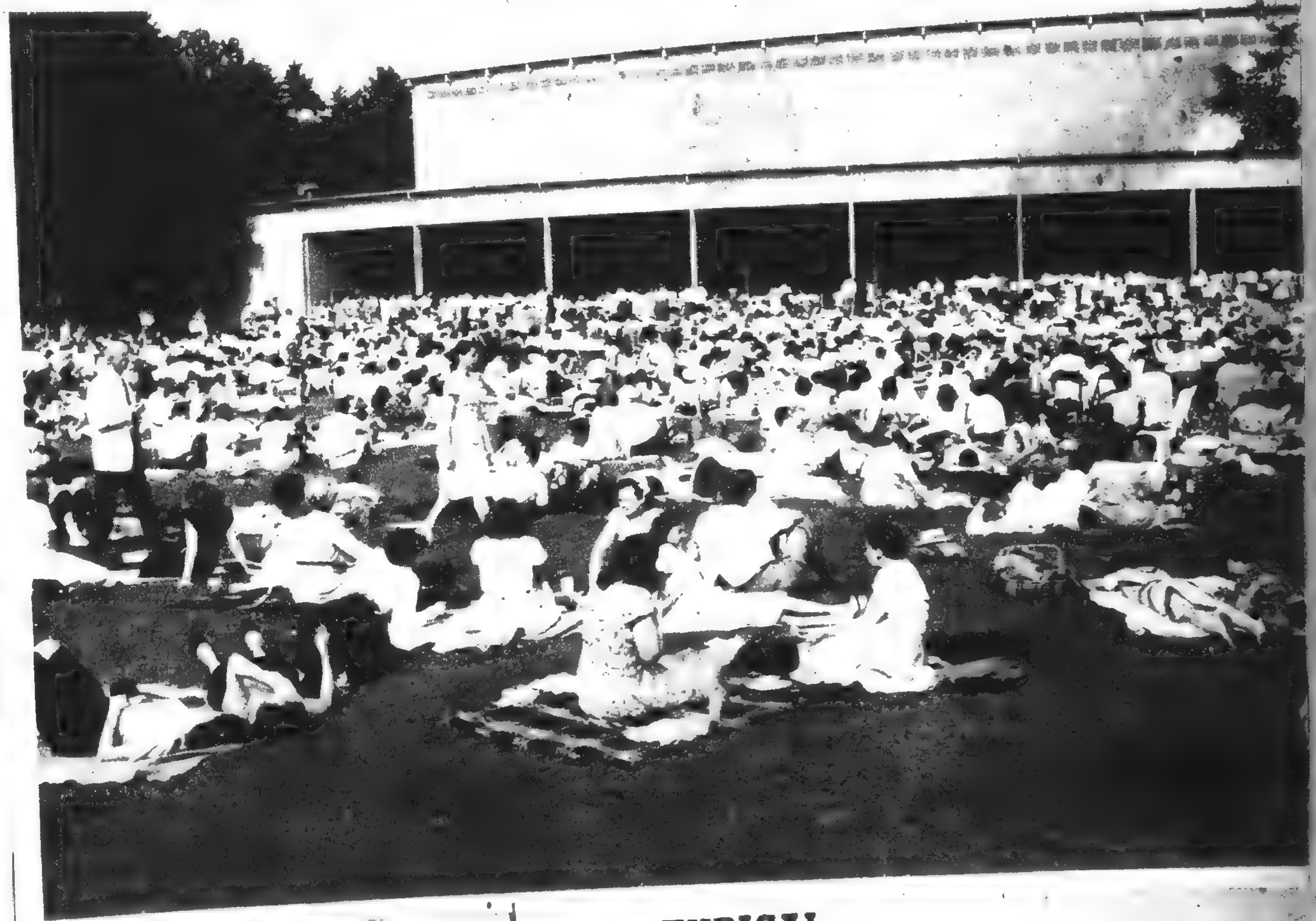
. Koussevitzky conducting,
ernoon.

SIC SHRINE—Scenes as the former home of Na-
thorne at Tanglewood was presented as a music shrine
ire Music Center by the National Federation of Music
left, the first meeting in the Little Red House, that
England District of the National Federation of Music
at front, left to right, are Mrs. Russell Taylor Hatch
New England District president, Mrs. Royden J. Keith
National president, and Mrs. Guy Patterson Gannett
immediate Past President. The studio is customarily
Grego Piatigorsky and his students in strings. At up-
interior, the living room with its fine old mahogany
Lower left, Mrs. Royden J. Keith of Chicago, President
Federation steps through the door on her initial
Little Red House. Lower right, exterior view of the
with Dr. Serge Koussevitzky in the yard.



TYPICAL
AFTERNOON SCENE
— *LEFT* —

Seated in the immense music shed or lounging on the spacious lawns, music lovers from all over the world come to Tanglewood for the ever-popular music series.

ALSO FROM SPRINGFIELD

of Stearns Terrace, violinist, and Frances Kleinerman of Meadowbrook
dow, a member of the chorus, are taking the summer course at the Berk-
Center.

[194]

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 26 1948

Musician Observes Birthday

LENOX, July 26 (UP)—Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra, celebrated his 74th birthday today at Tanglewood, famed Berkshire music center where he yesterday directed his orchestra in a Mozart program before a capacity audience of 3,200.

This Clipping From
WORCESTER, MASS.
GAZETTE
JUL 26 1948

Program Near End At Tanglewood

LENOX, July 26—With the dedication of Hawthorne's "Little Red Cottage," on Saturday afternoon, and the repeat performances of the Mozart and Bach programs yesterday afternoon and tomorrow evening, the preliminary events at Tanglewood will draw to a close.

LEONARD BERNSTEIN
In Tanglewood concerts

The first of three series of concerts by the full Boston Symphony under Serge Koussevitzky and Leonard Bernstein will begin on Thursday evening.

The opening concert (Koussevitzky conducting) will be Bach's "Suite in D major, No. 3," Symphony, "Mathis der Maler" by Hindemith, are Beethoven's "Symphony No. 5, in C minor."

Isaac Stern will appear Saturday night as violin soloist in Prokofieff's "Concerto No. 1." Dr. Koussevitzky will also conduct Piston's "Symphony No. 3," and Brahms' "Symphony No. 1 in C minor.

The concluding concert of the first series will be conducted by Bernstein. The main work will be Mahler's "Symphony No. 2 (Resurrection)" for orchestra and chorus. Soloists will be Ellabelle Davis, Soprano, and Nan Merriman, contralto. This Sunday afternoon concert and the preceding two will take place in the Shed.

Attended by 300

The dedication of the Hawthorne cottage was attended by 300 members of the National Federation of Music Clubs which contributed the building for much- needed teaching and practice studios.

Mrs. Guy Patterson Gannett, former president of the federation made the presentation. In accepting the restored building where Nathaniel Hawthorne wrote "The Wonder Book" and "The House of the Seven Gables," Dr. Koussevitzky referred to it as "an altar sanctified by countless offerings of prayers."

Mrs. Gannett, who is personally responsible for the project, was paid the following tribute jointly by Henry B. Cabot, president of the Boston Symphony, Dr. Koussevitzky and Lewis Perry, chairman, Friends of the Berkshire Music Center.

"She had the vision and the courage to make the Little Red House, the home of Nathaniel Hawthorne, in reality what it was called, 'The Temple of Art and the Muses.' Through Mrs. Gannett and the National Federation of Music Clubs, music is now joined with literature to create in the words of Serge Koussevitzky, 'A temple of rare beauty, a living hope, a beacon in the night.' To Mrs. Gannett we owe not only the hope for the union of music and literature, but that larger hope which would have been shared by Nathaniel Hawthorne for the union of art and democracy."

Representing Worcester at these ceremonies was Mrs. Phyllis Lations Hanson, editor of the official publication, junior division of the federation, also C. Arthur Hanson, special member.

Will Be Honored

This afternoon, Dr. Koussevitzky will be honored at a 76th birthday celebration. Approximately 600 members of the faculty, students, and friends of the Berkshire Music Center will attend the affair, which will be held in the beautiful Tanglewood gardens.

Soon to be displayed in Tanglewood's new reception building at the main entrance will be a valuable collection of original manuscripts by famous composers. Special cases are being constructed and they will be kept under constant guard.

Walter Schatzki provided the items which are headed by a portfolio of Mozart manuscripts. They include two serenades, one piece for two violins and orchestra, and the famous "Haffner Serenade"—value $27,500.

The Boston Symphony is currently showing composers' autographs and old musical instruments from the Casadesus and Boaz Piller collections, at the Berkshire Museum in Pittsfield.

In this display are such choice items as a combined flute and walking stick presented by Voltaire to Frederick the Great of Prussia, original manuscripts by Gluck, Sibelius, Cesar Franck, Mendelssohn, Tschaikowsky, and many others.

Many Worcester residents are registered among the Friends of the Berkshire Music Center among them Mrs. Chandler Bul-

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 26 1948

Tanglewood

Overflow Audience
Hears Paula Lenchner

An overflow audience heard the recital by Paula Lenchner, Metropolitan Opera Company soprano, at Sedgwick Hall, Lenox, Saturday evening. The National Federation of Music Clubs, whose 1945 young artist award Miss Lenchner won, presented her concert to the public as a part of their dedication of the Hawthorne cottage.

Miss Lenchner sang to an enthusiastic audience a group of Schubert songs, one of French, one of American and one of modern German. Her accompanist was Felix Wolfes of the faculty of the Berkshire Music Center.

This Clipping From
DANBURY, CONN.
NEWS-TIMES
JUL 24 1948

BECOMES MUSIC STUDIO

Lenox, Mass., July 24 (AP)—The one time cottage home of unmusical Nathaniel Hawthorne yesterday was turned over to the Berkshire musical center as a practice studio for students.

For the next two days musicians from 15 states and Canada will honor the novelist who once said he couldn't tell "Yankee Doodle" from "Hail Columbia." Hawthorne lived in the cottage in 1850 and 1851.

Taking part in the celebration is famed Boston symphony conductor Serge Koussevitzky who founded the musical center here.

The National Federation of Music Clubs started nearly 10 years ago to restore the little red house.

Mrs. Guy Patterson Gannett of Portland, Me., then federation president, has worked since then to restore the cottage, which was fireswept in 1890.

At the formal dedication today she will present the cottage to the Berkshire music center.

Among the 100 officers and members of the National Federation of Music Clubs attending are Mrs. Royden J. Keith of Chicago, the president, and Mrs. John Monty of Mills, Que., head of the Canadian federation.

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR
JUL 26 1948

Heimlichs In Berkshires For Music Festival

Mr. and Mrs. Milton Heimlich of 26 Myrtle Boulevard, Larchmont, have left to attend the Berkshire Music Festival at Lenox, Mass. They will be present at a rehearsal for the Bach-Mozart Chamber Music Festival preceding the main festival, and will visit the music analysis classes of Aaron Copeland.

Mr. and Mrs. Heimlich will visit choral reherasals by Robert Shaw and Hugh Ross, under whom Mrs. Heimlich studied conducting in 1944 and 1945, and will attend symphonic rehearsals by Leonard Bernstein and Serge Koussevitsky. They will also hear Ella Belle Davis of New Rochelle sing the Mahler Symphony, and will visit her following the performance.

From the Berkshires, Mr. and Mrs. Heimlich will spend two weeks mountain climbing in Keene Valley, N. Y., and will stay for three weeks at Fire Island before returning home after Labor Day.

Mrs. Heimlich is music supervisor at the Windward School in White Plains. Mr. Heimlich is a member of the Board of Directors of the Council for Unity of New Rochelle.

CLUB LISTS EVENT

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JUL 26 1948

3,200 Applaud Concert

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Eleven hundred filled the concert hall while the remaining 2,100 heard the concert from the terrace.

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This Clipping From
WATERBURY, CONN.
AMERICAN
JUL 26 1948

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Pianist Recalled
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Most volatile piece of programming was the C Major Symphony with which the concert opened. It was an energetic composition, handled to bring out sharp contrast between the overture theme and the delicacy of the andante for strings and bassoons in the second movement, closing with a repeating triplet melody.

The interesting orchestration of the Nacht Musique Serenade featuring two oboes, two clarinets, two horns and two bassoons, caused a buzz of comment through the concert hall audience. The arrangement, perhaps, was the best example of Mozart's own conception of private music by a small group, and offered almost modern syncopation by the wind instruments.

The E-flat Symphony, a familiar concert piece, showed Mozart at his peak as a creator of absolute music. The orchestra yesterday gave an especially pleasant reading of the waltz-like allegro, with its country-dance fiddle air above a heavy bass.

The Music Festival will continue tomorow night with an all-Bach program. All departments of the Berkshire Music Center will participate in a four-hour "Tanglewood On Parade" performance Aug. 3.

FZ

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM
JUL 26 1948

MOZART PROGRAM FILLS TANGLEWOOD

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Although he has announced his resignation as conductor of the Boston Symphony orchestra after the 1948-49 season, he will continue as director of the Music Center.

DAYTONA BEACH, FLA.
JOURNAL
JUL 26 1948

Hawthorne Home To Music Center

LENOX, Mass.—(AP)—The onetime Berkshire Hills home of Nathaniel Hawthorne, famed novelist of the 19th century, yesterday was presented to the Berkshire Music Center at Tanglewood.

The presentation was made to Dr. Serge Koussevitsky, director of the Center and conductor of the Boston Symphony Orchestra. He called the little red house a shrine to service music and the arts.

Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs, made the presentation on behalf of the Federation. She said she conceived the idea of restoring Hawthorne's home in 1942 while she was Federation president.

Springfield
July 25

STUDY HOUR

— LEFT —

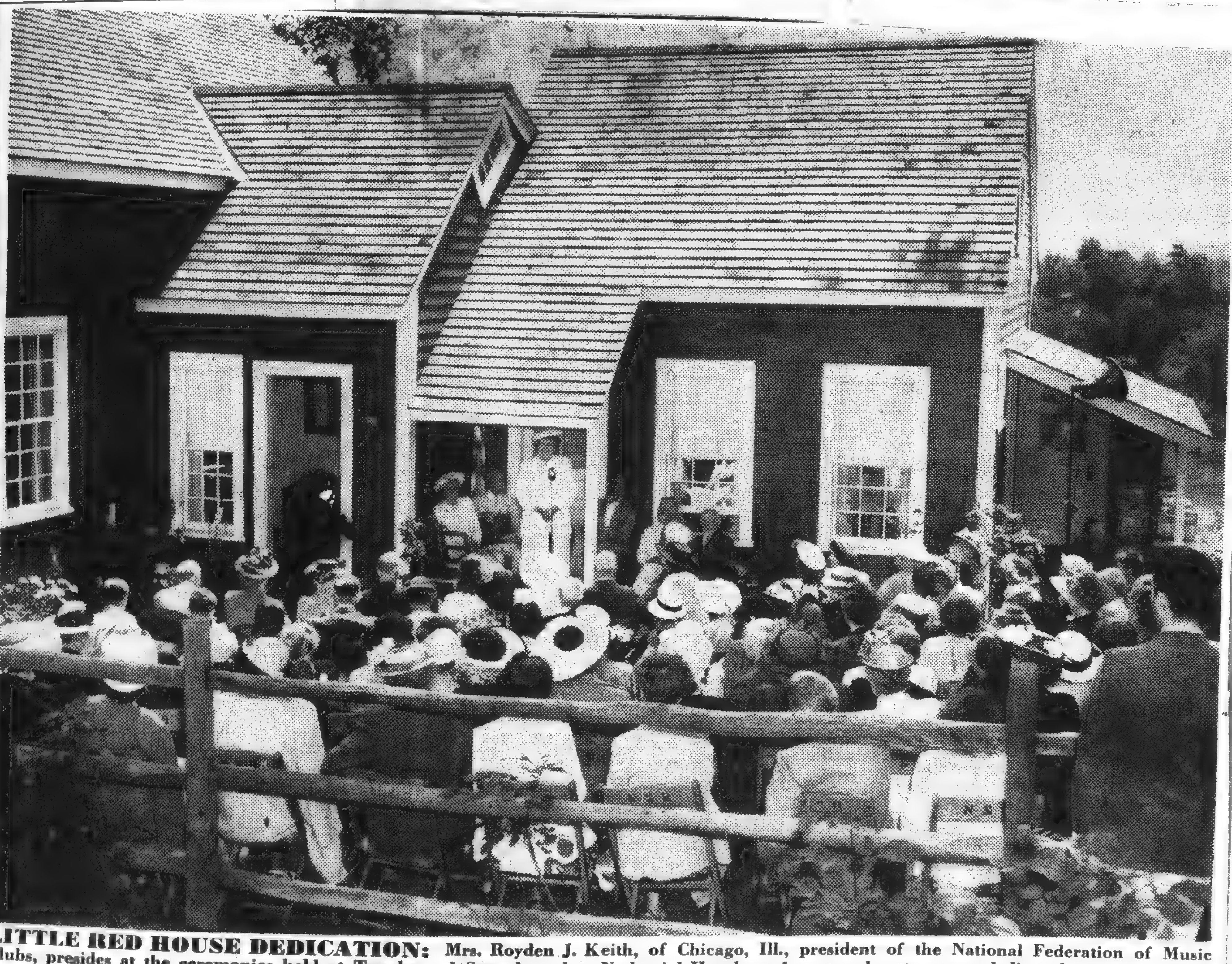
Adele Addison, soprano, a pupil at the Berkshire Music Center, was soloist with the Student Orchestra at the Hawthorne dedication ceremonies. Miss Addison was the New England district winner of the 1947 Paul LaValle Scholarship and has been a student at the Center for the past two seasons.

INFORMAL POSE

— RIGHT —

Dr. and Mrs. Serge Koussevitsky were snapped by the cameraman at a reception held a few weeks ago at the Center. Although Dr. Koussevitsky announced his retirement as conductor of the Boston Symphony Orchestra at the conclusion of the 1948-49 season, he will continue to play the all-important part of director at the Music Center.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 26 19



LITTLE RED HOUSE DEDICATION: Mrs. Royden J. Keith, of Chicago, Ill., president of the National Federation of Music Clubs, presides at the ceremonies held at Tanglewood Saturday when Nathaniel Hawthorne's restored cottage was dedicated as a "temple to serve music and the arts." Delegates from music clubs in 15 states were in the audience for the exercises. Seated near Mrs. Keith are, left to right, Mrs. Guy Patterson Gannett of Portland, Me., former federation president and chairman of the Little Red House committee, who presented the restored cottage to the Berkshire Music Center; Dr. Serge Koussevitzky, who acknowledged the gift and presented Mrs. Gannett a framed testimonial for her work in restoring the house; Manning Hawthorne, great-grandson of the novelist; Henry Wadsworth Longfellow Dana, grandson of the poet, and Richard Manning, a cousin of Hawthorne.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 26 1948

Koussevitzky Feted On 74th Birthday

Leads Boston Symphony Orchestra in All Mozart Program Before 3,200 at Tanglewood — Given Tea.

Dr. Serge Koussevitzky, who yesterday led the Boston Symphony orchestra in an all-Mozart program heard by an overflow audience of 3,200 at Tanglewood, observed his 74th birthday at the famed music center.

Dr. Koussevitzky was guest of honor at a party given by the faculty and students of the Berkshire Music center at Lenox, where he will continue as director following his resignation as conductor of the Boston Symphony orchestra after the 1948-49 season.

The throng which filled the concert hall and overflowed on the terrace yesterday was especially appreciative of the work of Lukas Foss, 24-year old Berlin-born pianist and conductor. He was recalled to the platform five times after his presentation of the "Piano Concerto in G Major."

Also heard on the Mozart program yesterday were "Symphony in C Major," "Nacht Musique," and "Symphony in E Flat Major." The final concert in the Bach-Mozart series will be given tomorrow night, when the Boston Symphony orchestra will present an all-Bach program.

The orchestra also will present a program, "Tanglewood on Parade," on Tuesday, Aug. 3, for the benefit of the creative musicians of Europe. Archibald MacLeish, noted poet and former librarian of Congress, will be chairman of the program.

BLUFFTON, IND.
NEWS-BANNER
JUL 26 1948

HAPPY BIRTHDAY

Happy birthday to George Bernard Shaw, Irish playwright and wit; to Aldous Huxley, author, and Serge Koussevitsky, orchestra conductor.

Tanglewood Tales, Or Youth Makes Music

In the Berkshires, young talent and great teachers constitute both festival and school.

By HOWARD TAUBMAN

THE scene is Tanglewood, a gracious 400-acre estate between Lenox and Stockbridge in Massachusetts looking down on Lake Makheenac, which is cupped tranquilly by the rolling Berkshire Hills. Here Nathaniel Hawthorne lived a long time ago and wrote "The House of the Seven Gables" and imagined "Tanglewood Tales." Here the Boston Symphony Orchestra and Serge Koussevitzky, its conductor, have been taking part in the Berkshire Festival for almost a decade, a festival that has become a national institution and achieved international fame.

The time is morning, any morning in recent weeks. This is not festival time; the main phase of the festival—the concerts by the Boston Symphony—will begin next Thursday evening. Then audiences of 8,000 and more for each concert will sit under the graceful Music Shed with its sides open to grass, trees, heavens and breezes and will spill over onto surrounding lawns under canopy of sky and stars, listening to great music by composers of days gone by and of today.

But this is an ordinary morning between July 5 and Aug. 15. There is no buzz and turmoil of a festival throng. The business in hand is largely that of the Berkshire Music Center, which, like the festival, is concerned with music. The accent, however, is not on polishing performances for a knowing, exigent audience but on enlarging the musical horizons of 462 young men and women who will help to lead the nation musically in years to come. The Center is Mr. Koussevitzky's brain-child, pet and constant concern; it is his proudest creation in more than a half century of toil and creative leadership in the world of music.

BEFORE you begin to wander around Tanglewood on this ordinary morning of the Center's six-week session and get the feel of its far-flung activities, it might be well to find out what the Center is. It is not, in the exact sense, a school, though Tanglewood on a fine morning looks like a college campus. The Center has no charter, license or certification, and it awards no degrees, diplomas, credits or certificates of merit. A unique institution, it has no parallel in this country or in Europe. If it resembles anything, it is like a seminar and laboratory of music rolled into one.

On this ordinary morning, if you wander into the Music Shed, you will find an orchestra of about one hundred young men and women on the stage. The men may outnumber the women by a shade, but you will notice that the girls are in every section of the ensemble; they play fiddles and 'cellos and bullfiddles and they blow on woodwinds and brasses. In the first violin section there is a Chinese boy. One of the first-desk 'cellists is a Negro lad. The concertmaster is a visitor from Palestine. The orchestra is a sound cross-section of the Center's enrollment, which is drawn this year from forty-two states, the District of Columbia, Alaska and fifteen foreign countries on four continents. Like the Center itself, it represents the democracy of the "One World" concept.

ONE of the three student conductors, specially chosen by Mr. Koussevitzky himself from 150 applicants for study directly with him, takes his place on the podium. He has studied the score he will rehearse—by himself and in a private session with Mr. Koussevitzky. Now he will try to convey his ideas to an orchestra of his peers. On the stage are various members of the Boston Symphony who are acting as teachers and who watch the work of their charges. Mr. Koussevitzky sits behind the conductor, and with him are Leonard Bernstein and Eleazar de Carvalho, two of the most gifted products of the Center of other years, who are now acting as Mr. Koussevitzky's aides.

Players and teachers are dressed informally but not sloppily. Slacks, shorts or halters for the girls are out; they must wear dresses. The men must have on shirts and trousers; bare chests and shorts are forbidden. It is Mr. Koussevitzky's conviction that a musician must look neat as well as play neatly and cleanly. A young violinist appeared one morning some seasons ago to rehearse a concerto with his shirt-tails flying in the breeze, and he was informed firmly that this was not Tanglewood style.

On this morning of our visit Mr. Koussevitzky himself is the very mirror of smart, informal attire. He has on a light brown tweed jacket, darker brown slacks, light brown bow tie, a white cap, white gloves and a white scarf, and a light brown topcoat is thrown over his shoulders. At no point during the session does he remove his cap, gloves or scarf, though he throws the coat off when he becomes very active.

The young conductor gives the cue to the orchestra. He stops and corrects it. He resumes playing. Then Mr. Koussevitzky makes a suggestion. The playing goes on. Mr. Bernstein puts in a word to the conductor. Mr. de Carvalho stands behind the bullfiddles to watch orchestra and student conductor. As the ensemble plays Mr. Koussevitzky stands beside the violins or sits down among the 'cellos. He tells the string players that he does not wish to curb their natural enthusiasm "but use your bows economically and you'll get more out of this passage."

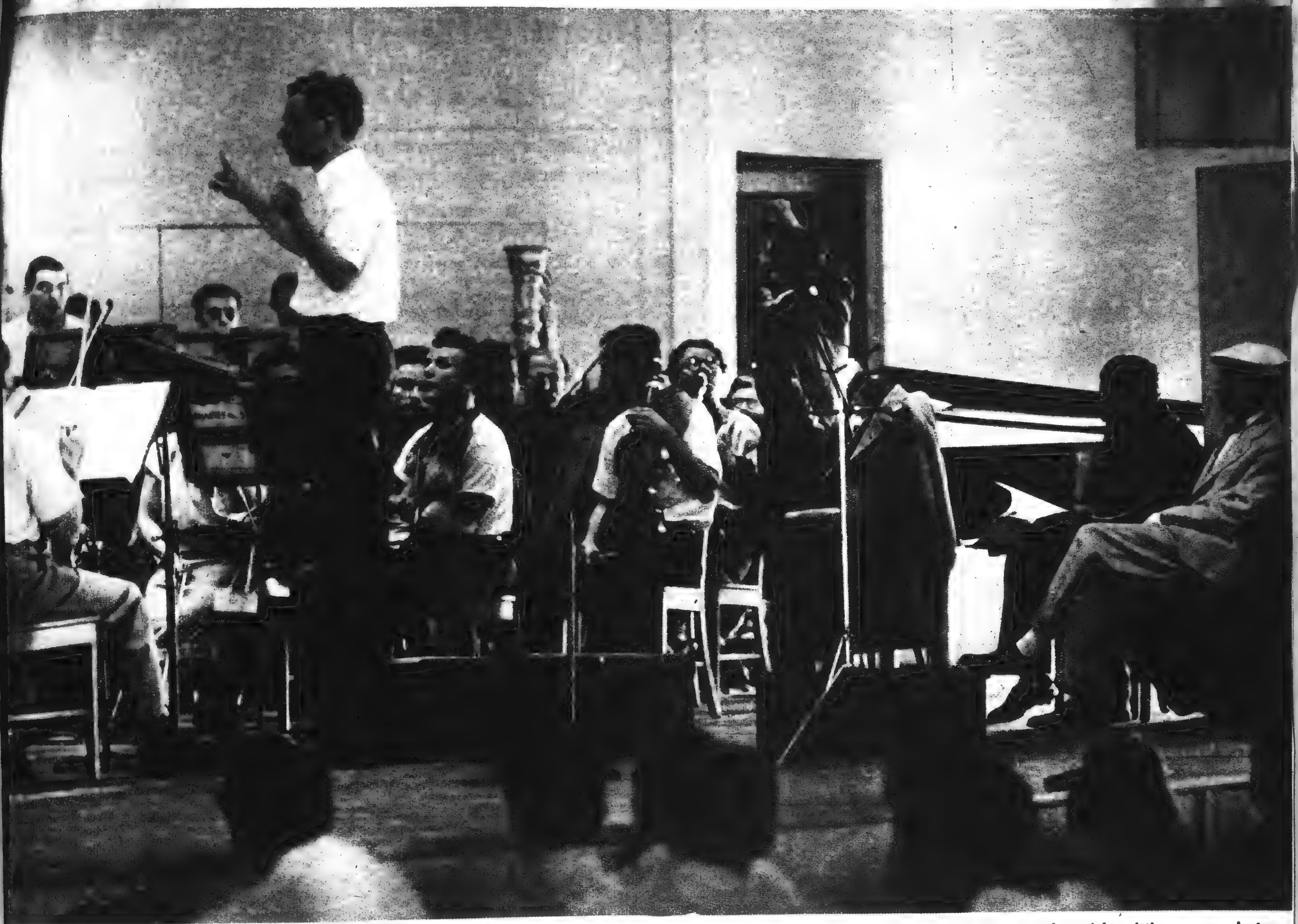
LET us leave the orchestra session, where Mr. Koussevitzky and his young charges will keep at it until lunch time. There are other things afoot at Tanglewood. Over in the Chamber Music Hall, Robert Shaw, talented American choral conductor, is putting a newly assembled chorus through its paces. The members of this chorus have musical training, but most of them are not planning careers as performers. They are teachers in high schools and col- (Continued on Page 28)

HOWARD TAUBMAN, music editor of The Times, was present at the opening of the Berkshire Music Center in 1940, and recently spent several days there preparing this article.

COMPOSERS Aaron Copland (left) and Darius Milhaud of France teach composition at Tanglewood's Music Center. Copland, leading American composer, is assistant director of the school.

BOY MEETS GIRL at Tanglewood to study the score of Brahms "Requiem" or argue some fine point of rehearsal. In the background is the theatre where the Center's operas are staged.

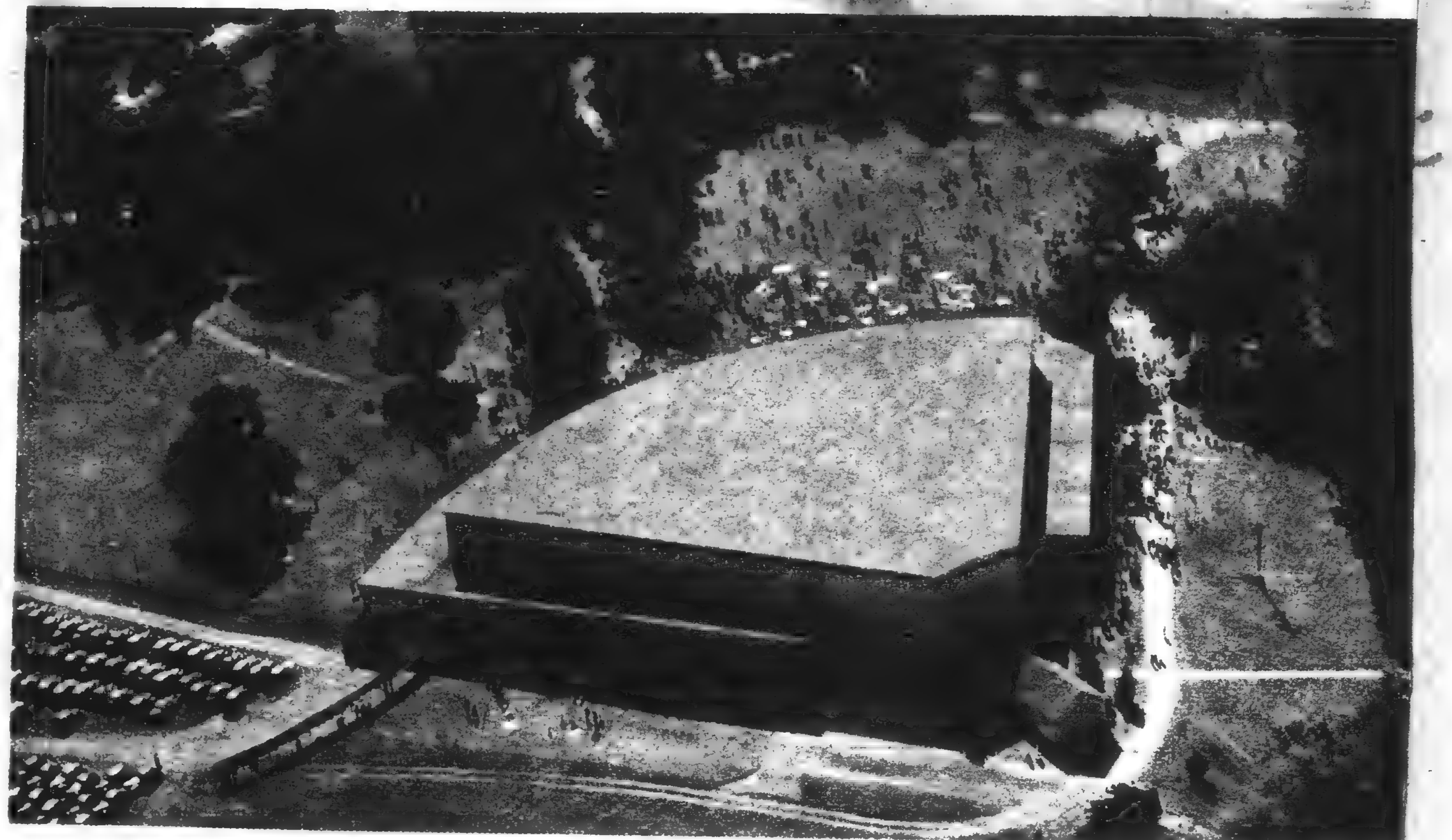
JAM SESSION in the lounge of the men's dormitory after dinner is a frequent occurrence and provides relaxation from arduous "long-hair" studies. Center has 462 students this year.



SERGE KOUSSEVITZKY, founder and headmaster of the Center and conductor of the Boston Symphony, watches at far right (in cap) as one of the three conducting pupils he instructs personally works with the student orchestra. In center and at right, sitting, are conductors Leonard Bernstein and Eleazar de Carvalho of Brazil, alumni and aides to Dr. Koussevitzky.

FESTIVAL TIME, when students and guest artists, including the Boston Symphony, perform for the public, may draw as many as 10,000 music lovers to Tanglewood. Because the Center's Music Shed seats only 6,000, many bring their own chairs or blankets and enjoy the concerts from the lawn. The festival's main phase begins July 29, ends Aug. 15 when the Center closes.

[198]



Audiences of 8,000 and more gather for concerts in the graceful Tanglewood Music Shed.

Tanglewood Tales, or Youth Makes Music

(Continued from Page 12)

leges, amateurs, college students. They are spending the summer living and working in music. If the average age of the Center's enrollment is 26, the average age here is somewhat higher. Mr. Shaw, a remarkable technician, teaches this group to sustain and mold a tone, and in an amazingly short interval you note that he has a rich, well-blended tone. When this chorus sings the Brahms Requiem later on during the festival you will think it has been working together for years.

DRIFT over to the rehearsal stage in the orchard. Here the Opera Department's orchestra is going through its paces in an excerpt from Verdi's "Traviata," with a couple of singers doing the arias.

In the theatre beyond the formal garden Boris Goldovsky, in charge of the Opera Department, is working with singers on stage business and scenes from the operas. In the barn down the road other members of the Opera Department are learning stage business of other operas. In the scenic workshop behind the theatre youngsters are building sets and working on lighting plans and on costumes.

In the Administration Building the rooms upstairs are used for study of chamber music and song repertory. The Little Red House, rebuilt to look exactly like the cottage Hawthorne lived in, is across a road. It has been turned into studios. Here Mr. Koussevitzky has his private sessions with his conducting protégés. In another wing Gregor Piatigorsky, the distinguished solo 'cellist, who is in charge of chamber music, conducts his groups. Tucked away in the woods are other studios. The composition class under the direction of Aaron Copland, leading American composer, [illegible] may be going on in a corner somewhere.

Shortly after lunch, which is served on the grounds and eaten on the lawn, activity picks up again. The orchestra made up of the teachers and amateurs takes over in the Music Shed under the direction of another Center graduate, Frederick Fennell. This ensemble is called "The Incorrigibles." But don't let the name fool you. By the end of the season they'll be doing a tough symphonic program.

Music goes on almost constantly at Tanglewood during the six weeks of the Center's sessions. These young people talk music when they are not playing and singing. A boy and girl alone at the far end of the lawn may be making small talk, but a copy of Brahms' Requiem is open before them. Time may be taken off for a swim in Lake Makheenac, but after dinner there is more music and talk about music. You see lads coming home from dates at the girls' dormitory with musical instruments and scores under their arms. Impromptu chamber music and even orchestral groups form as readily as boys on a sand-lot divide up into ball teams.

THERE are only two strictures against music-making. One is a curfew on musical instruments in the three dormitories from 10 P. M. to 8 A. M. That was put into effect some seasons ago when it was discovered that some zealous characters didn't know enough to quit at bedtime. The other restriction is against practicing where it would bother Tanglewood's neighbors. This one arose because a young trombone player a year or two ago picked himself a secluded spot on the fringe of Tanglewood and had himself a fine time blasting away on the trombone. The lady of a neighboring house did not mind the sound of the trombone, but her cook did. In fact, the cook was so irritated she gave her employer notice. Center officials heard of this delicate situation in time to tell the trombonist to go and blow somewhere else, which induced the all-important cook to withdraw her notice.

THIS, then, is a hint of what goes on at Tanglewood in addition to the Berkshire Festival. This is the Berkshire Music Center, Mr. Koussevitzky's dream come true. It came into being in 1940 as a product of his memories of his own struggles as a youth when, poor, unknown and from the provinces of Russia, he had to fight his way into schooling and a career in Moscow. Recalling his own battle to orient himself as a musician, he decided that here he would found a center that would help bridge the gap between conservatory and concert life by bringing young artists together with those who had arrived and by making them work together for mutual advantage.

Mr. Koussevitzky keeps an eye on everything that goes on at Tanglewood. He watches the progress of his Center's alumni, goes to hear their performances when he can, reads their scores and premières them and is particularly proud when an amateur chorus in Florida or Wisconsin has improved because its conductor has spent a summer at Tanglewood.

"The Center," he says simply, "is my child, and I shall take care of it as long as I live."

This means that after the 1948-49 season, which will be Mr. Koussevitzky's twenty-fifth and last with the Boston Symphony, he will devote himself entirely to the Berkshire Music Center. He accepts no payment for his work as director and teacher there. In fact, he gives bountifully of

THE NEW YORK TI

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 26 1948

OVERFLOW CROWD AT TANGLEWOOD

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 26 1948

MACLEISH WILL BE CHAIRMAN

Tanglewood to Offer Benefit for European Musicians

Archibald MacLeish will serve as chairman of "Tanglewood on Parade," the benefit, which the Boston Symphony Orchestra and the Berkshire Music Center will stage Tuesday, Aug. 3, for the creative musicians of Europe. The distinguished American poet will introduce Cornelia Otis Skinner, Aaron Copland and other important figures in letters and the arts. Serge Koussevitzky will speak as well as conduct the full orchestra in a concert in the Music Shed between Lenox and Stockbridge.

"A musical CARE package" is the way one participant describes the four-hour event, which will inaugurate a nation-wide campaign for assistance to the fellow artists of the old world. The national committee will request other orchestras throughout the country to give benefits during the forthcoming season.

Just returned from a coast-to-coast tour in "Lady Windermere's Fan," which ran the entire season before in New York, Miss Skinner will read two Elizabethan sonnets at the "manifestation" beginning at 8 p. m. Her selections will be Michael Drayton's "The Parting" and the Sonnet No. 29 of Shakespeare, "When in Disgrace." Almost as well known as an author as actress, Miss Skinner will have her sixth book published this autumn, reminscences of her celebrated father and mother entitled "Family Circle." She is a frequent contributor to The New Yorker and has a humorous sketch in the current issue of that magazine. This season she returns to the monologue stage where she won her first fame.

Maurice Evans had also accepted to appear in a Shakesperean excerpt but has sent word he will be unable to attend.

In the gala spirit of the occasion, Dr. Koussevitzky has programmed a group showing the development of the waltz for the grand concert at 9.15 p. m. The lively finale will include "Voices of Spring" by Strauss, "Valse Triste" by Sibelius, and "La Valse" of Ravel. The other numbers will be Beethoven's "Lenore" Overture No. 3 and Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator.

Festivities will begin at 6 p. m. with an actual parade of the 462 students of the Berkshire Music Center. They will proceed to their various departments for demonstrations of all activities of the school—orchestra, opera, chorus, and chamber music. The hour from 7 to 8 p. m. will be given over to picnic supper on the grounds.

Tickets admitting to all events beginning at 6 p. m. are priced at $2.50. Patrons subscribing for reserved seats at $4 and box seats at $5 will be invited to a special added attraction, a performance at 4 p. m. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas. A $2200 custom-built RCA Victor Berkshire model radio-phonograph will be given away.

SPRINGFIELD, MASS.
MORNING UNION
JUL 26 1948

3200 Throng Tanglewood To Hear Mozart Program

Boston Symphony Orchestra Directed by Dr. Koussevitzky; Lucas Foss Recalled Five Times

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[199]

Boston Herald July 25

BERKSHIRE MUSIC CENTER

The activities at the center at Tanglewood, Lenox, which opened July 4 and closes Aug. 15, will again in 1948 be the Mecca for music lovers and students from all parts of the country. Here are glimpses of the center and those connected with it.

RELAXING SETTING of music center in heart of the Berkshires, gives inspiration to all musicians.

AT OPENING OF CENTER'S SEASON this year were, left to right—Mrs. Henriette Hirschmann, Darius Milhaud, Dr. Serge Koussevitzky, music director; Mme. Milhaud and Mrs. Koussevitzky.

DEDICATED YESTERDAY, this red house where Nathaniel Hawthorne lived and worked will house the studios of Dr. Koussevitzky and Gregor Piatigorsky celebrated 'cellist. The building was restored by the National Federation of Music Clubs.

WOOING THE MUSE, this student of the base viol practices in a shady spot on the center's spacious 200 acres at Tanglewood.

Mozart's Music Played At Tanglewood

The intimate music of Mozart received sensitive treatment Sunday afternoon from the Boston Symphony Orchestra, in an all-Mozart program at Tanglewood.

An audience of 1,100 persons heard the program in the small concert hall, while 2,100 others listened through the open portals from their less formal seats on the grassy terrace outside the building.

Dr. Serge Koussevitsky, celebrating his 74th birthday yesterday seems to take new vigor with each summer season of festival concerts. His fine and unobtrusive conducting Sunday brought out a full richness from the small orchestra used for the Mozart compositions.

Sunday's program consisted of the seldom-heard Symphony in C Major, the Salsburg Symphony; the piano concerto in G Major; an eight-instrument serenade for wind instruments from Eine Kleine Nacht Musique; and the E-flat Major Symphony.

Pianist Recalled Five Times

Lukas Foss, young Berlin-born pianist who was soloist for the G Major Concerto, was recalled five times after his exuberant performance. He and Dr. Koussevitsky appeared equally at ease with the lively concerto, in which orchestra and soloist treated listeners to charming counterplay.

Most volatile piece of programming was the C Major Symphony with which the concert opened It was an energetic composition, handled to bring out sharp contrast between the overture theme and the delicacy of the andante for strings and bassoons in the second movement, closing with a repeating triplet melody.

The interesting orchestration of the Nacht Musique Serenade featuring two oboes, two clarinets, two horns and two bassoons, caused a buzz of comment through the concert hall audience. The arrangement, perhaps, was the best example of Mozart's own conception of private music by a small group, and offered almost modern syncopation by the wind instruments.

The E-flat Symphony, a familiar concert piece, showed Mozart at his peak as a creator of absolute music. The orchestra Sunday gave an especially pleasant reading of the waltz-like allegro, with its country-dance fiddle air above a heavy bass.

The Music Festival will continue tonight with an all Bach program. All departments of the Berkshire Music Center will participate in a four-hour "Tanglewood On Parade" performance Aug. 3.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

JUL 27 1948

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CHAMBER MUSIC CONCERT SLATED AT TANGLEWOOD

Coolidge Series Program To Friends of Berkshire Music Center

[illegible] event of [illegible] Tanglewood will [illegible] evening at 8.15 [illegible] Concert Hall. [illegible] concerts of [illegible] Franz Schubert on [illegible] of July. [illegible] of Mrs. Elizabeth Sprague Coolidge [illegible] to open [illegible] Berkshire Music Center.

The Program

[illegible]

[illegible] Music [illegible] July [illegible] 27, Serge Koussevitzky [illegible]. The first concert in the [illegible] by the full Boston Symphony Orchestra under Dr. Koussevitzky will be Thursday evening, [illegible] 29.

[206]

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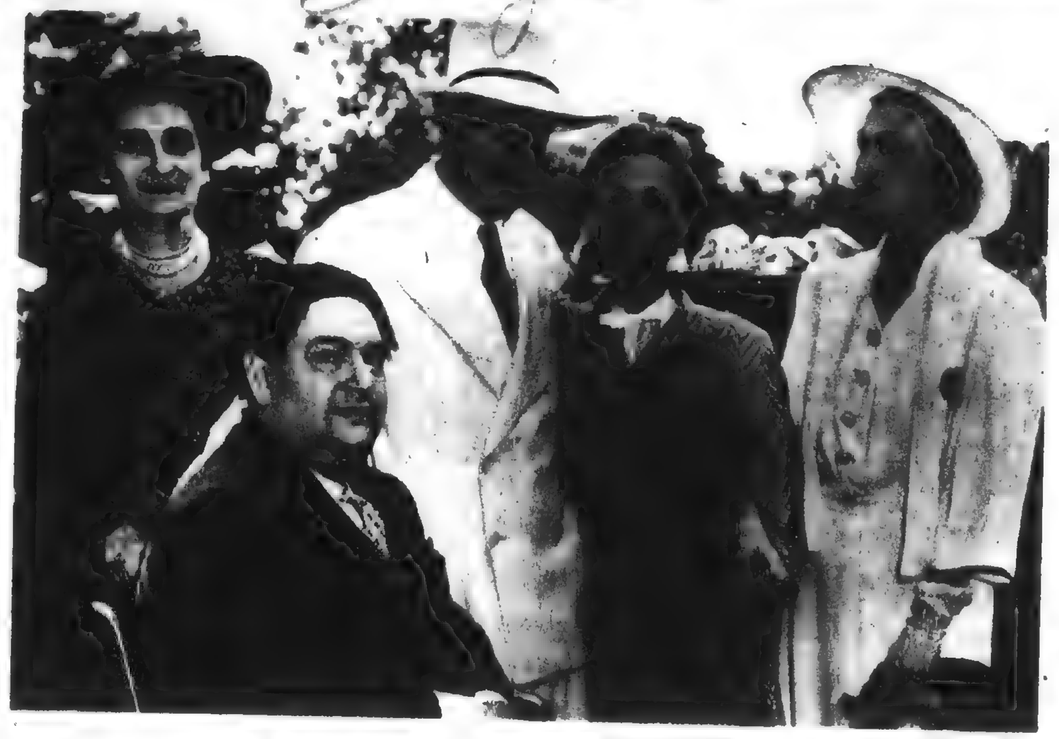

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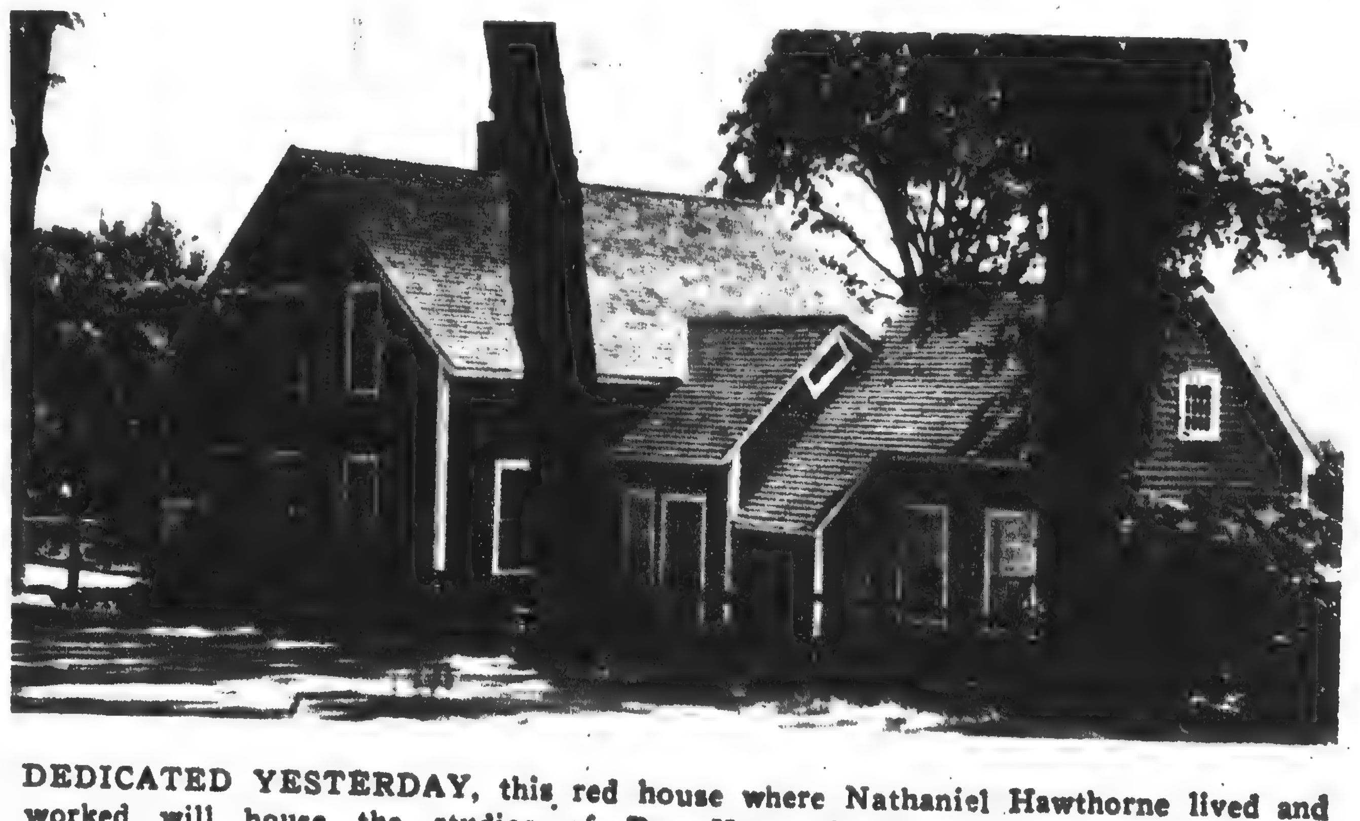

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JUL 27 1948

Poet MacLeish Will Preside At Tanglewood

Archibald MacLeish will serve as chairman of "Tanglewood on Parade," the benefit which the Boston Symphony Orchestra and the Berkshire Music Center will stage Tuesday, Aug. 3, for the creative musicians of Europe.

The distinguished American poet will introduce Carnelia Otis Skinner, Aaron Copland and other important figures in letters and the arts to be announced. Serge Koussevitzky will speak, as well as conduct the full orchestra, at a concert in the Music Shed, between Lenox and Stockbridge.

"A musical CARE package" is the way one participant describes the four-hour event, which will inaugurate a nation-wide campaign for assistance to the fellow artists of the Old World. The national committee will request other orchestras throughout the country to give benefits during the forthcoming season.

Just returned from a coast-to-coast tour in "Lady Windermere's Fan," which ran the entire season before in New York, Miss Skinner will read two Elizabethan sonnets.

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vestry.

CHAMBER MUSIC CONCERT SLATED AT TANGLEWOOD

Coolidge Series Program To Friends of Berkshire Music Center

The first purely musical event of the season at Tanglewood will be the concert tomorrow evening at 8.15 p. m. in the Theater-Concert Hall. This is the first of four concerts of chamber music by Franz Schubert on the four Wednesday evenings of July. The series is the gift of Mrs. Elizabeth Sprague Coolidge and is open to friends of the Berkshire Music Center.

The Program

Wednesday evening's program will offer the quartet for ute, guitar, viola and violoncello, the Sonata for Arpeggione and the entire song cycle, "Winterreise," sung by Ralph Herbert, baritone, with Erich Itor Kahn at the piano. The other artists will be Carleton Sprague Smith, flutist; Suzanne Bloch, guitar; Paul Doktor, violist; and Sidney Edwards, 'cellist.

In the sonata the arpeggione part will be played by Mr. Doktor on the viola. Long since extinct, the arpeggione had a vogue which lasted only a few years. It was invented in 1823 and was also called guitar violoncello or guitare d'amour. It had six strings and a body like a guitar's but was played with a bow.

The guitar was a very popular instrument in Schubert's day and when called upon the little Viennese master could play it. His "Cantata for his Father's Name Day," obviously a piece for a family occasion, composed in 1815, contained a part for guitar.

The Berkshire Festival begins with the Bach-Mozart series July 18, 20, 25 and 27, Serge Koussevitzky conducting. The first concert in the music shed by the full Boston Symphony Orchestra under Dr. Koussevitzky will be Thursday evening, July 29.

The Berkshires Dedicate a House to Music In Memory of Hawthorne, Who Disliked Both

Eagle — July 26

Famed Author's Disgruntled Musings Feature Formal Opening of His Restored Retreat

TANGLEWOOD—A choice collection of salty anecdotes about Lenox and Stockbridge—some of them less than complimentary—today appeared headed for a place of distinction in Hawthorne's Little Red House here.

The pithy sayings highlighted the address of Henry Wadsworth Longfellow Dana at Saturday's dedication of the restored cottage of the novelist, who besides not enjoying his stay in the Berkshires, is recorded as having disliked music too.

Officials of the National Federation of Music Clubs, who turned the restored cottage over to the Berkshire Music Center, indicated today that Dr. Dana's address will be made into a bound volume and will become a permanent part of the local historical record of the Little Red House.

The Hawthorne Club of Canaan, Conn., presented a set of the complete works of the novelist to the Federation for the restored cottage and it is planned to add Dr. Dana's address to the cottage library.

Warned About 'Sedgwick Tribe'

Drawn largely from the unpublished journals of his grandfather, Henry Wadsworth Longfellow, Mr. Dana's address revealed a number of new aspects of Southern Berkshire life. On the subject of the well-known literary Sedgwick family, for example, Mr. Dana remarked:

"My grandfather had recorded in his journal how Mr. Devereux Barker, Mrs. Samuel Gray Ward's brother, had said that everything seemed to be Sedgwick in this region: The very grasshoppers in the field chirped 'Sedgwick, Sedgwick!'

"There was a story that in the Stockbridge Graveyard the tombstones of the Sedgwicks were arranged in a circle facing inward, so that when the last trumpet was blown on the Day of Judgment and they arose from their tombs, they might be confronted by no one who was not a Sedgwick.

"The Concord poet, Ellery Channing, tried to warn Hawthorne against the Sedgwick tribe in Stockbridge and Lenox. 'That devilish institution of Spitzbergen!' he wrote. 'That ice-plant of Sedgwicks! Good God! to live permanently in Iceland!'"

The Little Red House itself, Mr. Dana also indicated, didn't hold too high a place in Hawthorne's affections:

"Except for the ground floor, it consisted chiefly of a large pointed roof making the end of the house, which was painted a bright red, look something like a colossal red A. Mrs. Hawthorne wrote on June 23, 1850, that 'Mr. Hawthorne says it looks like the Scarlet Letter.'

"Mr. Hawthorne described it as 'the very ugliest little bit of an old red farmhouse you ever saw' and 'the most inconvenient and wretched home I ever put my head into,' and used to refer to it as the 'Red Shanty.'"

Hawthorne Meets Melville

Possibly the most remarkable literary event in Berkshire history, as Dr. Dana described it, was the picnic on top of Monument Mountain Aug. 5, 1850, when Herman Melville, the author of "Moby Dick," met Hawthorne for the first time.

Dr. Dana's remarks follow in part:

At the summit of the mountain the various men seemed to have assumed characteristic attitudes. Melville bestrode a peaked rock, which ran out like a bowsprit and pulled and hawled imaginary ropes for our delectation. Hawthorne looked mildly about for the great Carbuncle." Little Dr. Oliver Wendell Holmes "peeked about the cliffs and protested it affected him like ipecac" and then "cut three branches for an umbrella and uncorked the champagne which was drunk from a silver mug." Longfellow was not present on this occasion, but they all drank his health in champagne.

It was on the way down the mountain that Hawthorne and Melville "were compelled by a thundershower to take shelter in the rocks of Monument Mountain. There the two hours of enforced conversation between these two rather shy men, hitherto unacquainted with each other, brought about that momentous meeting of minds which is one of the high-water marks in the history of American literature.

Hawthorne and his children frequented the same beautiful valleys and brooks and lakes that the Longfellows and their children had frequented. Longfellow's friends at Pittsfield and

Hawthorne
Continued on Second Page

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 27 1948

Hawthorne

Continued From First Pg.

Lenox and Stockbridge became Hawthorne's friends.

The tangled woods of the neighborhood suggested to Hawthorne the enchanting name of "Tanglewood" and the homestead of "High-Wood" was transfigured by Hawthorne into "Tanglewood."

Named 'Shadow Brook'

Similarly he gave to the brook shadowed by thick trees the delightful name of "Shadow Brook." Here the children are told the story of King Midas and "The Golden Touch" and as an appropriate introduction to the tale Hawthorne tells us how in the woods beside the shadowy brook "the touch of autumn had transmuted every one of its green leaves into what resembled the purest gold."

Finally, for the last story of the "Wonder Book," the children and their narrator climb to the peak of "Bald Summit" from which they can look down upon Tanglewood and the whole valley below them. There, on the mountain top, they listened to the story of Bellerophon and winged horse Pegasus

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116 Vets Are Studying Music At Tanglewood Under GI Bill

TANGLEWOOD — Under the GI Bill of Rights 116 young musicians are studying at the Berkshire Music Center. In addition, two are under Public Law 16 for disabled veterans. Representing a little less than half the male student body, the number is slightly below last year's enrollment of 125 veterans. They receive from the government their tuition, subsistance allowance and $20 for books and equipment.

Many veterans have returned to continue their training, begun in previous years. While the Veterans' Administration does not permit repetition of a course, due to the special nature of the musical training offered at the school, they may continue their training for three years if they are in the opera, orchestra or composition departments.

Of the 36 married veterans, 9 have children. It is not unusual to see a young mother leave her lecture to look into a baby carriage parked in the shade outside the classroom. In the cases of five couples, both husband and wife are students.

DAVID LLOYD
Soloist Tonight

David Lloyd of Minneapolis, Minn., who served in the Naval Air Corps during the war, is a tenor in the opera department. He will appear as one of the soloists tonight in the Bach cantata No. 65, "Sie Werden aud Saba Alle Kommen," with the ~~Boston Symphony Orchestra. Last summer~~ he gave a performance with the orchestra in the Beethoven ninth symphony and Mozart's "Requiem." He will sing the title role in Stravinsky's "Oedipus Rex," Thursday evening, Aug. 5. His wife is a violinist.

Edward Roncone of Sewickley, Pa., who is an auditor in the conducting department, was the leader of the 28th Division Band and was taken prisoner by the Germans in the Battle of the Bulge. Clay Williams of St. Louis, also an auditor in the orchestral conducting class, spent 17 days on a life raft in the Pacific when his ship was sunk by the Japanese. Many others have outstanding war records.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 27 1948

Festival to Hear Milhaud Symphony

HARTFORD-TIMES

In special recognition of Darius Milhaud, guest composer at the Berkshire Music Center this summer, the Berkshire Festival program of Sunday afternoon has been altered to include a performance by the Boston Symphony Orchestra of his Symphony No. 2. The composer himself will conduct, according to Serge Koussevitzky, music director of the orchestra and director of the school.

The Milhaud work comes in the first week of concerts in the Music Shed by the full orchestra. The first of the big series is Thursday evening when the program will include Bach Suite in D major No. 3, Hindemith's "Mathis der Maler," and the Fifth Symphony of Beethoven, Dr. Koussevitzky conducting.

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THE REMAINDER of the program on Aug. 1 will be given to Mahler's Symphony No. 2 in D major, the "Resurrection," with the festival chorus of 250 voices with Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano, as soloists, Leonard Bernstein conducting.

Commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky, the Milhaud Symphony No. 2 was performed for the first time anywhere by the orchestra in Boston in 1946 also under the baton of the composer.

* * *

MESSRS. MILHAUD and Honegger, who was guest composer at Tanglewood last summer, are generally acknowledged as the most prominent of the celebrated "groupe des six," the six young French composers who were strongly influenced by Satie and Cocteau after the first World War. Before thta Mr. Milhaud spent two years in Brazil and his music felt the exotic dance rhythms of that country. He also made use of American jazz. During the years 1941-46 he taught at Mills College in Oakland, Calif.

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 27 1948

TANGLEWOOD CONCERT SERIES OPEN THURSDAY

The first of three main series of concerts at Tanglewood will begin Thursday evening with the performance of Bach's "Suite in D major, No. 3," Hindemith's Symphony, "Mathis der Maler," and Beethoven's "Symphony No. 5."

This concert and that of the following Saturday evening will be conducted by Serge Kousseviszky. The second concert ~~will have~~ Isaac Stern as violinist, performing Prokofieff's "Concerto No. 1" with the Boston Symphony. The balance of the program will be Piston's "Symphony No. 3" and Brahms' "Symphony No. 1, in C minor."

[illegible] Works on Program

The concluding concert of the first series will be given on Sunday afternoon, Leonard Bernstein conducting. The program comprises but two works—Haydn's "Symphony in D major, No. 104," and Mahler's "Symphony No. 2 (Resurrection)" for orchestra, chorus, and soloists. Ellabelle Davis, soprano, and Nan Merriman, contralto, will sing the solo scores.

The two remaining series, beginning the weekends of Aug. 5 and 12 will follow similar schedules.

Monday evening, Aug. 2, the first American performance of Rossini's forgotten opera, "The Turk in Italy" will be given by students of the Berkshire Music Center under Boris Goldovsky's direction. The following night will mark a secial event called "Tanglewood on Parade."

At this time, four hours of music will be performed simultaneously in Tanglewood's three main auditoriums — the Shed, Theater-Concert Hall, and Chamber Music Hall.

Seymour Lipkin, winner of the Rachmanioff Award, will perform Tschaikowsky's "Concerto in B-flat." Other works to be performed by the Boston Symphony under Dr. Koussevitzky in the Shed are Beethoven's "Leonore Overture," Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and "La Valse" by Ravel.

A special feature in the Theater-Concert Hall will be the appearance of Cornelia Otis Skinner in Shakespearean excerpts.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 27 1948

Bach Program At Festival

Final Concert Of Series at Tanglewood Tonight

TANGLEWOOD—The Bach program of the Bach-Mozart series of the Berkshire Festival will be played tonight at 8.15 by members of the Boston Symphony Orchestra, Serge ~~Koussevitzky, conducting.~~ With the same program as the opening concert July 18, the second half will be broadcast at 9.30 over WBEC.

The program follows:

Brandenburg concerto No. 3 for strings (with sinfonia from the cantata, Christ lag in Todesbanden).

Cantata No. 65, Sie werden aus Saba Alle Kommen (orchestra and chorus, with tenor and bass).

Festival chorus prepared and conducted by Hugh Ross.

David Lloyd, tenor.
James Pease, bass.

Concerto in D minor for three pianos and strings.

Soloists: Lukas Foss, Bernard Zighera, Ralph Berkowitz.

Suite No. 2 in D minor for flute and strings.

Soloist: Georges Laurent.

Concerto in C major for three pianos and strings.

Tickets are on sale at the box office. General admission will be available three hours before the concert.

This Clipping From
FITCHBURG, MASS.
SENTINEL
JUL 27 1948

Musician Dies At 53

PITTSFIELD, July 27 (AP)—Victor Polatschek, 53, first clarinetist with the Boston Symphony orchestra, died suddenly today at his summer home on Lake Mahkeenac.

He was stricken apparently with a heart ailment a few hours before scheduled to play the Bach-Mozart series of concerts at the Berkshire festival at Tanglewood.

Polatschek was an outstanding soloist in Europe before coming to the United States in 1930 to join the Boston Symphony at the request of Dr. Serge ~~Koussevitsky.~~

Born in Czechoslovakia, Polatschek served with the Austrian army in World War I. He studied at the Vienna academy of music and later played with the state opera in Vienna and the Vienna Philharmonic.

He leaves his widow, the former Fredericke Loeffler of Boston, and a sister in Vienna.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 27 1948

Tanglewood

Tonight at 8.15

The final concert of the Bach-Mozart series by members of the ~~Boston~~ Symphony Orchestra, Serge ~~Koussevitzky conducting.~~

Tomorrow Night

The last of four chamber music concerts in a Schubert cycle contributed by Mrs. Elizabeth Sprague Coolidge will be played by the Boston Conservatory String Quartet, with the following program, open to Friends of the Berkshire Music Center and guests of Mrs. Coolidge:

String quartet in A minor.
Quintet in A major ("Die Forelle").

The quartet, whose members are Gaston Elcus, violin; Harry Dickson, violin; Albert Bernard, viola; Jacobus Langendoen, violoncello, will be assisted by Raymond Allard, bassoon; William Valkenier, French horn; Henry Girard, double bass, and Lucie Elcus, piano.

The quartet is based on the theme that Shubert used also in the "Rosamunde" music. The quintet consists of variations on his famous song, "The Trout."

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ued From First Page

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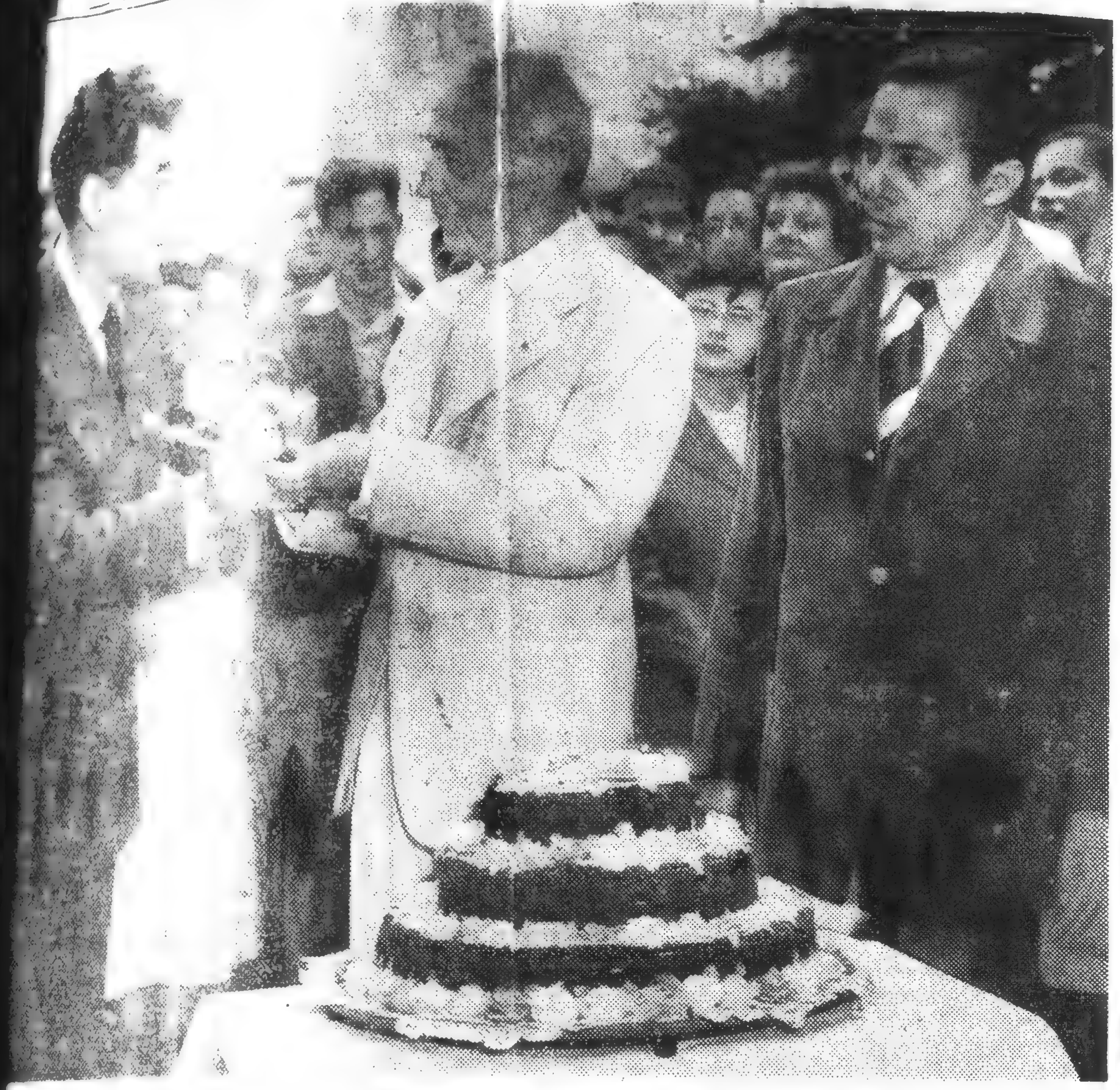
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE



PPY BIRTHDAY: Dr. Serge Koussevitzky, director of the Berkshire Music Center, was in a l mood yesterday afternoon at Tanglewood when he was given a surprise party on his 74th birthday 00 students and guests of the center. Here he passes a piece of his birthday cake to Leonard Bern-, while Eleazear de Carvalho of the conducting staff looks on. A chorus made up of students sang ppy Birthday to Koussevitzky," composed in 1941 by Lucas Foss, followed by the high light of the noon when a trio of student conductors, Seymour Lipkin, pianist, Irwin Hoffman, violinist, and Howard Shanet, cellist, played the "Koussevitzky Blues," written and narrated by Bernstein.

This Clipping From
LEWISTON, ME.
JOURNAL

JUL 27 1948

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He leaves his widow, the former Fredericke Loeffler of Boston, and a sister in Vienna.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 27 1948

BERKSHIRE MUSEUM PLANS ANNUAL EXHIBIT

Summer Members' Night to Feature Mestrovic Exhibit Aug. 6

The grand opening of the Ivan Mestrovic exhibition of sculpture and drawings will be featured Friday evening, Aug. 6, at the annual Summer Members' night of the Berkshire museum in Pittsfield.

The program will begin at 8.30 o'clock with a series of color motion pictures on "Places You Would Like to Visit." A short film entitled "Secrets of Sculpture," based on the methods of the exhibitor, also will be shown.

Open house, beginning at 9.30 o'clock, will feature the grand opening, and also included in the exhibits will be one organized by the Boston Symphony orchestra comprising composer's autographs, and also musical instruments from the Casadesus collection of old musical instruments.

Music during the evening will be furnished by the Kingman-Bullock trio. Refreshments will be served.

This Clipping From
LEWISTON, ME.
SUN

JUL 27 1948

Berkshire Festival Highlight To Be Guest Composer's Music

In special recognition of Darius Milhaud, guest composer at the Berkshire Music Center this summer, the Berkshire Festival program of Sunday afternoon, Aug. 1, has been altered to include a performance by the Boston Symphony Orchestra of his Symphony No. 2. The composer himself will conduct, according to Serge Koussevitzky, music director of the orchestra and director of the school.

The Milhaud work comes in the first week of concerts in the Music Shed by the full orchestra. The first of the big series is Thursday evening, July 29, when the program will include the Bach Suite in D major, No. 3, Hindemith's "Mathis der Maler," and the Fifth Symphony of Beethoven, Dr. Koussevitzky conducting.

The remainder of the program on Aug. 1 will be given to Mahler's Symphony No. 2 in D major, the "Resurrection," with the Festival chorus of 250 voices with Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano, as soloists, Leonard Bernstein conducting.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 27

Victor Polatschek, BSO Clarinetist, Dies Suddenly

Victor Polatschek

STOCKBRIDGE — Victor Polatschek, 59, first clarinetist with the Boston Symphony Orchestra, died suddenly at 7 this morning at his summer home on the eastern shore of Lake Mahkeenac. A member of the faculty of the Berkshire Music Center, he was playing in the Bach-Mozart series of the Berkshire Festival at Tanglewood, and was to have played tonight. He attended Dr. Serge Koussevitzky's 74th birthday party at Tanglewood yesterday afternoon.

Born in Czechoslovakia, Mr. Polatschek lived in Vienna until he came to the United States in 1930 at the request of Dr. Koussevitzky to join the Boston orchestra. He studied at the Vienna Academy of Music, later becoming soloist and teacher there. He played with the State Opera and the Vienna Philharmonic Orchestras.

Although he served in the Austrian Army in World War I, he became an American citizen as soon as possible after arriving in this country. He assisted members of his family when Austria was devastated by World War II, making it possible for some of them to come to the United States. He was one of the first members of the Boston Orchestra to buy a summer home in the Berkshires. He is survived by his widow, the former Fredericko Loeffler, and a sister in Vienna.

The funeral will be held this afternoon at 4:30 at the Kelly Funeral Home in Lee. The body will be taken to Boston tomorrow for burial.

This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

JUL 27 1948

Bach Concertos Feature Berkshire Program at 9:30

"America's Town Meeting" discussion of international law, "We, The People" interview with a celebrated Philippino leper heroine. "The Berkshire Festival" salute to the music of Bach and the "Hit the Jackpot" program with over $15,000 in prizes at stake highlight the air shows tonight.

Clarence Streit, president of Federal Union, Inc., an executive officer of the United World Federalists, a former official of the British Broadcasting Corporation, and a woman judge will participate on the ABC broadcast of "America's Town Meeting" from Eugene, Oregon tonight at 8:30 over WFMJ. They will discuss the topic: "How Should the United Nations Progressively Establish International Law?"

Senator Wayne Morse (R. Ore.), member of the Senate Armed Services Committee and the Committee on Labor and Public Welfare, will preside as moderator of the broadcast. George V. Denny, Jr., president of Town Hall and originator of the ABC series, is on vacation.

Boris Karloff

Rostrum speakers during the broadcast are: Streit, editor of Freedom and Union, and author of "Union Now with Britain," Allan Cranston, member of the national executive board and chairman of the North California branch of the United World Federalists; Stephen Fry, a naturalized American, formerly program director of the BBC and member of the Colonial Office in Palestine, and Judge Reba Beck Bosone of Salt Lake City, first woman judge in Utah and member of the Utah State Board of the American Association of the United Nations.

PHILLIPINO LEPER HEROINE. Mrs. Josefina Guerroro will be one of three persons interviewed from the National Leprosarium at Carville, La., on "We, the People," at 9 tonight over WKBN. Mrs. Guerroro has just come to this country for treatment at Carville. During the war, "Joey," joined the underground in Manilla and aided internees and U. S. prisoners of war by bringing them food, clothes, medicine and messages. Since the Japs had a great dread of lepers, she was left pretty much alone, and was therefore, able to spy on Japanese activities for the U. S. forces. When the war was over, Mrs. Guerroro's American friends persuaded Attorney General Tom Clark to waive immigration restrictions and permit her to enter the National Leprosarium for treatment.

Also on this unusual broadcast from the Leprosarium will be Major and Mrs. Hans Hornbostel, who were heard on the "We, the People" some months ago. Major Hornbostel entered the leprosarium to be with his wife who is under treatment there.

News from WFMJ

(By Associated Press, United Press, ABC and The Vindicator)

Tuesday night—4:30, 6:30, 7*, 11, 12, 12:30 and 12:55.

Wednesday day—6, 6:30, 7, 7:45, 8*, 8:55, noon, 1*, 2 and 4:30 p. m.

Bulletins and special broadcasts will be given whenever events warrant.

*American Networks newscasts.

Back in New York, Dwight Weist will interview movie horror man, Boris Karloff; Metropolitan Opera Star James Melton, who will introduce his protege, soprano Lillian Murphy of Kansas City and Miss Jane Bowman, veteran woman banker of Akron.

DR. SERGE KOUSSEVITZKY will open the second "Berkshire Festival" over WFMJ at 9:30 p. m. with Bach's "Concerto in D Minor" for three pianos and strings. Soloists will be Lukas Foss, Bernard Zighera and Ralph Berkowitz, pianists. The final number, also a Bach score, will find the three pianists participating in the "Concerto in C Major." for the same combination.

Bach is said to have written these two triple piano concertos for performances by himself and his sons, Philip Emanuel and Wilhelm Friedmann Bach. A few string players would be called in to provide background accompaniment. At times the three keyboards act as one, at other times, the themes are bandied back and forth or dovetailed into a distinct pattern.

Between the two concertos, the "Suite No. 2" will be presented with Georges Laurent, flutist, as soloist.

OVER $15,000 WORTH OF PRIZES will be dangled tantalizingly before contestants on CBS' "Hit the Jackpot" over WKBN at 9:30 tonight. All the contestant has to do is to try and guess the correct solution of a "secret sentence." The "secret sentence" is conveyed to listeners by sound effects and dramatic vignettes giving clues to the key words.

Other Programs Tonight

6:45-WKBN—John Kieran, editor of the "Information Please Almanac," takes over the news while Lowell Thomas goes on a one-week vacation.

8:30-WRRN—A chilling story of a group of criminals who tried to pad the votes in an election, until the election turned into an electrocution, will be heard on Mutual's "Official Detective" program.

8:30-WKBN—The Cleveland Indians-Philadelphia Athletics baseball game over FM. The game will be re-broadcast at 10 p. m. over regular AM frequencies.

10:30-WTAM—"An Evening with Romberg" presents vocal selections by Brunetta Mazzolini, soprano, and John Howard, baritone, with the concert orchestra under the direction of composer-director, Sigmund Romberg.

11:30-WFMJ—"Orchestra Hall" presents the second and third movements of Paderewski's "Piano Concerto in A Minor," played by Jesus Maria Sanroma; a duet from "Rigoletto" sung by Schymberg and Bjoerling; and the "Magic Fire Music" from Wagner's "Die Walkyrie" played by the Philadelphia Orchestra.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 27 1948

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This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN

DEL MAR BROADCAST OMITTED FROM ALL LOCAL SCHEDULES

By DOROTHY MAHONEY

None of the local stations will carry live, or recreated broadcasts of Del Mar horse races, opening today. The network outlets, of course, don't have available time. Of the independents, KUSN has scheduled commercial shows that can't be canceled, KYOR doesn't feel it can go to the expense of carrying the races without a sponsor, and KSON is in a state of indecision: "We just don't know."

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"Scotty" Doggett, 16, won't be here this fall to tootle the call to colors at San Diego High School, as he did last year, but he's doing pretty well with his trumpet in San Francisco. Scotty won $250 on the Horace Heidt program Sunday when he defeated a 7-time winner by playing both trumpet and banjo in his first appearance. He will return Sunday to compete with other contestants on the broadcast at 7:30 p.m. on KFSD.

Scotty Doggett

Scotty, who was born and reared in San Diego, moved to the northern city in October with his parents, Mr. and Mrs. Reginald Doggett. He was a member of the Youth Symphony here.

* * *

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BERKSHIRE EAGLE

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By HAROLD M. BONE

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19519619

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[203]

This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN
JUL 2 [illegible] 1948

DEL MAR BROADCAST OMITTED FROM ALL LOCAL SCHEDULES

By DOROTHY MAHONEY

None of the local stations will carry live, or recreated broadcasts of Del Mar horse races, opening today. The network outlets, of course, don't have available time. Of the independents, KUSN has scheduled commercial shows that can't be canceled, KYOR doesn't feel it can go to the expense of carrying the races without a sponsor, and KSON is in a state of indecision: "We just don't know."

* * *

"Scotty" Doggett, 16, won't be here this fall to tootle the call to colors at San Diego High School, as he did last year, but he's doing pretty well with his trumpet in San Francisco. Scotty won $250 on the Horace Heidt program Sunday when he defeated a 7-time winner by playing both trumpet and banjo in his first appearance. He will return Sunday to compete with other contestants on the broadcast at 7:30 p.m. on KFSD.

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LIFE-LONG PURPOSE

TIMES

Koussevitzky's Aid to Our Composers Highlights His Career Here

By OLIN DOWNES

THE announcements of the the forthcoming Berkshire Music Festival and of the opening of Dr. Koussevitzky's Berkshire Music Center, which is scheduled for next Wednesday, have a particular significance at this stage in the conductor's career.

The announcement of his retirement as conductor of the Boston Symphony Orchestra was news in the spring. News implicit in the announcement, to which no particular attention was given, was the fact that the leader gave no indication, express or implied, of his intention to retire from the direction of the Music Centre. And indeed Dr. Koussevitzky has no such intention. The Centre is the apple of his eye. It is no accident of his career, nor is it a recent conception with him.

He has developed this school in late years, not as an incidental offshoot of other activities which have long been a dominant obligation but actually as the fulfillment of a life-long purpose which has become more than a dream. It is the school which will receive the major part of Koussevitzky's time and effort, as he plans it, in the years before him—years which, at present numbering seventy-four, will be just as active and filled with projects vividly imagined and practically executed in the past of a man whose energy feeds on activity and with whom to live is to work and plan.

Planned School

The school was in fact Koussevitzky's fundamental motivation when he accepted the invitation of Gertrude Robinson Smith, then representing the Berkshire Festival Association, to come with the Boston Symphony to Stockbridge for an annual symphonic festival. He then stated his interest in the project, which, however, he would entertain not merely as the occasion for some crack orchestral performances under conditions that would ensure the highest artistic standards, but as the place at which he would be able to establish a music school which he had envisioned far back in his Russian days, and before circumstances made such an undertaking possible. With him the idea of the school has been entertained as an integral part of his life's plan.

GUEST ARTIST

Halman

Jan Peerce, tenor, appears at Stadium Thursday.

This is not a statement advanced to give journalistic color to a newspaper article. It is cited as something which throws a light upon the quality of one of the leading musicians of this epoch, and the singular breadth of his purpose which distinguishes Koussevitzky from all his colleagues, however gifted or pre-eminent.

Contrary to the general assumption of those who only know and hear one of the most famous of the virtuoso conductors of his period when he functions on the podium, Koussevitzky has never been a one-man show. He has had the normal ambitions and the human share of delight in success and acclaim which have accrued to one of the brilliant figures in a highly competitive field. This does not in the least modify the fact that it was the grand perspective of music seen in its broadest and most humanitarian aspects that has characterized his activity in every step of his development. No musician of this century has conducted such a broadly planned offensive on all the fronts of a distinguished interpreter's career.

Own Experience

Psychoanalysts—or sentimentalists—might talk lengthily of the effect upon Koussevitzky's thinking of his own experience as a young boy; when he left, against his father's bidding, the little Russian town of Vyshny Volochek in the province of Tver, arriving with nothing much even to keep him alive, to obtain the education he knew he had to have to fulfil his ideas. He will ever remember the shock of discovering that both the leading conservatories of Moscow had completed registration for the season, and that his chances of gaining adequate instruction had largely gone glimmering. He remembers how he surprised himself by his fury on breaking into the director's room of the Music School of the Philharmonic and interrupting that gentleman's complacent performance on the piano by stamping and shouting "I came to study at this conservatory." That was his start, at the conservatory which gave him the scholarship for the instrument that the orchestra was short of—the double-bass.

Thus the need of opportunities for the musical education of the young was early impressed upon Koussevitzky. That has happened to plenty of men of genius in circumstances similar to his. The distinction remains. One of the three most famous double-bass players that the world has known, in a position where he had all the fame and fortune that a feted virtuoso might need, he threw that in the wastebasket for a conductor's career. Again not an unnatural proceeding, or one lacking in self-interest. But the conductor of the first permanently organized symphony orchestra in Russia was not in the least content to give show performances for the dilettantes and fashionables of Moscow and St. Petersburg, as it then was called.

Concerts at 10 cents a ticket were given. Young composers, young virtuosos, were given opportunities to be heard with the orchestra. Russian musicians, now famous, made first appearances there. Then came the famous tour down the Volga, the concerts given at bridgeheads, to audiences which in most cases had never heard an orchestra before.

Friend of New

The conductor established a music publishing house. The conductor-publisher became the passionate protagonist of composers with new ideas—the composer from whom all music must flow.

Precisely the same policies and attitude, if not circumstance, have characterized Koussevitzky's course from the moment he arrived in America, in 1924, as conductor of the Boston Symphony Orchestra. And this has been of immense importance to American music.

Koussevitzky began immediately an investigation of contemporaneous American music. He did this in a way which has made history, greatly advancing the position of the native composer, inaugurating the most active and fruitful period of symphonic composition that the nation has known.

He played the music of young Americans. He gave them critical counsel when he rejected a piece. We recall his invitation privately issued to a certain composer, prominent today, to conduct at a rehearsal a score that was impracticably written, and profit by the experience. He once suggested to the writer that he listen carefully to certain measures in an overture which otherwise was commonplace. "But there are seventeen measures there," he said, "which show the real talent, and where there are seventeen good measures, there is more to come."

Gave Them Courage

One need not praise unstintedly all the new American or other music Koussevitzky has presented the public. But he gave the composers the opportunity and courage to proceed. They went to work with a new energy and faith in themselves. In the twenty-four years of his symphonic regime the native sons have produced scores unprecedented in number and of sufficient quality to indicate the beginnings of a national school. When he arrived here in 1924, it would hardly have been believed that twenty years later he could devote the two New York programs of the Boston Symphony Orchestra exclusively to American works composed since he came to our shores.

It is a whole period of American musical culture which he and his work represent. Young composers and conductors, teachers and students of ensemble, gather again this year at Tanglewood to participate in the activities of the Berkshire Music Centre, and in a number of instances to take part in the ensuing symphonic festival. Meanwhile, Dr. Koussevitzky drinks a health "to the next ten years" of the continuation of his service to the future of music in America.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 28 1948

Tanglewood Pays Tribute To Polatschek

Program Tonight Changed—Last Rites Held in Lee

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The string quartet in A minor nd the quintet in A major ("Die Forelle"), will be played as announced. The concert will be the last of four in the Schubert cycle contributed by Mrs. Elizabeth Sprague Coolidge.

Dr. Koussevitzky's tribute to Mr. Polatschek follows:

The passing of Victor Polatschek is an inestimable loss to the Boston Symphony. During the 18 years of his association with the orchestra, he not only won the affectionate admiration and respect of his colleagues, but he also became one of the pillars of our organization. A strict disciplinarian, an uncompromising artist and a loyal member of the orchestra, he gave unreservedly of his devotion, enthusiasm and remarkable qualities,—for he was indeed an incomparable artist,—to serve music and maintain the highest standard of performance.

Death claimed Polatschek untimely, at the summit of his artistic attainment. Fate timed it so as to have not only his fellow-members of the orchestra but also his many pupils, among the students of the Berkshire Music Center, to mourn the esteemed artist and loved teacher.

To me personally it is a great shock—I profoundly share the feeling of grief and express my heartfelt sympathy to Mrs. Polatschek in her irreparable loss.

Funeral services for Mr. Polatchek were held yesterday afteroon at the Kelly Funeral Home in Le. Before the service a quintet, ade up of his colleagues with the oston Symphony Orchestra, played Iozart's "Legato." Members of the quintet were Gaston Elcus and Harry Dickson, violins; Albert Bernard, viola; Jacobus Langendoen, cello, and Manuel Valerio, clarinet.

Remarks were offered by Willem A. Balnekier, a colleague, who has played the horn with the orchestra since 1923, and a short eulogy was given by Rev. J. Herbert Owen, pastor of the Congregational Church in Lee.

The body was removed by motor to Boston today for burial.

This Clipping From
NEW YORK, N. Y.
SUN
JUL 29 1948

Paintings Going To Tanglewood

Part of a collection of flower paintings by Molly Guion, which have been on exhibition at the Kennedy Galleries, 785 Fifth avenue, were being sent today to Lenox, Mass., where they will go on display in connection with the Berkshire Festival at Tanglewood, a concert series featuring the Boston Symphony Orchestra.

Miss Guion's paintings, viewed in a one-artist showing at the Kennedy Galleries from May 25 to July 15, will be seen in Lenox from August 9 through August 16.

This Clipping From
ALBANY, N. Y.
TIMES-UNION
JUL 28 1948

Clarinetist In Symphony Dies in Lenox

LENOX, Mass., July 27 (INS)—Victor Polatschek, 59, first clarinet of the Boston Symphony orchestra, died today in Lenox.

Polatschek, also a member of the Berkshire Music Center summer school operated by Serge Koussevitsky, had a summer home in Lenox. His winter home was in Brookline.

He was known among musicians for the power, quality and facility of his playing and as one of the "voices" by which the Boston orchestra was identified.

Polatschek was born in Vienna. He was educated in the Austrian city and was first clarinet of the Vienna Philharmonic as well as a member of the State Opera of Vienna.

He served in the Austrian army in World War I. Polatschek is survived by his widow. Funeral plans will be announced later.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 29 1948

TANGLEWOOD SEASON WILL OPEN TONIGHT

Boston Symphony to Start Three Series of Summer Concerts

Dr. Serge Koussevitsky and the Boston Symphony Orchestra open the 1948 Berkshire Festival at Tanglewood tonight. Three series of concerts will be given. These concerts will be given each Thursday and Saturday nights and Sunday afternoons.

For the opening program, Dr. Kousevitzky has chosen the following program: Bach-Suite No. 3 in D major; Hindemith-Symphony Mathias der Maler; Beethoven—"Symphony No. 5 in C Minor.

Saturday night the concert will open with Piston's "Symphony No. 3." Isac Stern, violinist, will be heard in the first violin concerto by Prokofieff and the concert will conclude with Brahms' "Symphony No. 1.

With the distinguished composer, Darius Milhaud, conducting, the Sunday concert will open with his First Symphony. Then Leonard Bernstein, young protege of Dr. Koussevitzky, and one of this country's most brilliant conductors, will take over and conduct a performance of the rarely heard "Symphony No. 2, the Ressurection" by Gustav Mahler. Ellabelle Davis and Nan Merriman will be the soloists.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 28 1948

Stockbridge

MRS. JOHN HEATHER
Tel. 429-W

Board of Selectmen Approve Licenses

STOCKBRIDGE—The following licenses were granted by the Board of Selectmen at their meeting, Monday evening: Boston Symphony Orchestra, a one-day beer license for Aug. 3, at Tanglewood; Richard Moody, an innholder's license for the Maples; the Stockbridge Golf Club, a one-day beer license for July 30; and to Mrs. Grace Richardson, a guest house license.

The Selectmen also appointed John A. McDonnell a special officer at Tanglewood.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 29 1948

FESTIVAL SOLOISTS: Ellabelle Davis, soprano, left, and Nan Merriman, mezzo-soprano, right, will be soloists with the Boston Symphony Orchestra at Tanglewood Sunday afternoon in the Mahler second ("Resurrection") symphony, with Leonard Bernstein conducting. Miss Davis and Mr. Bernstein scored a great success in this work in Boston last February. Miss Merriman will be making her first appearance with the Boston Symphony Orchestra Sunday.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 29 1948

Tribute Is Paid Dead Clarinetist

Lenox, July 28 (AP)—The program of the chamber music concert by the Boston Conservatory String Quartet at Tanglewood tonight was changed in tribute to Victor Polatschek, first clarinetist of the Boston Symphony Orchestra, who died yesterday.

The Octet in F Major for Strings and Winds in which Mr. Polatschek was to play the clarinet was replaced with the slow movement of Mozart's Clarinet Quintet.

The concert was the last in the Schubert cycle contributed by Mrs. Elizabeth Sprague Coolidge, prominent music lover and one of the Tanglewood sponsors.

Tomorrow night Dr. Serge Koussevitzky and the Boston Symphony Orchestra will present the first of the feature concerts of the Berkshire Music Festival.

The program will consist of Bach's Overture in D Major, Hindemuth's Symphony "Matthias the Painter" and Beethoven's Fifth Symphony.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
JUL 29 1948

The second series of the Berkshire Festival will open in the shed Thursday, Aug. 5, Dr. Koussevitzky conducting a program including Stravinsky's "Oedipus Rex" with Carol Brice, mezzo soprano; David Lloyd, tenor; James Pease, baritone; Wesley Addy, speaker, and a male chorus. chorus.

The week will close with a symphony concert by students Friday night, Aug. 6 and a Festival program Saturday, including Prokofieff's "Romeo and Juliet," the first American performance of Vaughan Williams' Symphony No. 6, and Strauss "Don Quixote," Gregor Piatigorsky, soloist.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 28 1948

Tanglewood

Tonight at 8.15

Chamber music concert by the Boston Conservatory String Quartet, the gift of Mrs. Elizabeth Sprague Coolidge.

Tomorrow Night at 8.15

First Berkshire Festival concert in the Shed. Serge Koussevitzky conducting.

Student Parties At Little Red House

Two parties will be held by students of the Berkshire Music Center in the Hawthorne Red House Friday and Saturday afternoons.

Friday at 3.30 students in the composition department will gather in honor of Walter Piston, who will be at Tanglewood to attend the performance of his third symphony by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, in the Shed Saturday night.

Members of Sigma Alpha Iota, national music fraternity, will meet Nan Merriman, contralto soloist in Gustav Mahler's "Resurrection" symphony No. 2. Mrs. DeGraffenried Ford of West Stockbridge will be hostess.

The parties will inaugurate the use of the restored cottage as a place for student festivities, one of the purposes for which it was presented to the Berkshire Music Center by the National Federation of Music Clubs.

Koussevitzky Article

Dr. Koussevitzky is the author of an article "Interpreting Music" in the August issue of the Atlantic Monthly now on sale in the Berkshires. In a foreward to the article the editors of the Atlantic write: "This autumn Serge Koussevitzky begins his 25th year as conductor of the Boston Symphony Orchestra—in time and in performance an incomparable record. To his genius as an interpreter of music, he has added the gifts of a great teacher. When he came to this country from Europe, he brought with him the hope of founding an American center of music, a place where young musicians could foregather for stimulus and instruction, and where music lovers could listen in the relaxation of their holidays. The Berkshire Festival, where he is at present conducting the Boston Symphony, is this dream come

Pittsfield, Massachusetts. Wednesday, July 28, 1948.

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Tonight the slow movement of the Mozart clarinet quintet will be substituted for the octet in F major for strings and winds in which Mr. Polatschek was to have played the clarinet part last night. Samuel C. Valerio, a member of the orchestra, will assist the Boston Conservatory string quartet.

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Remarks were offered by Willem A. Balnekier, a colleague, who has played the horn with the orchestra since 1923, and a short eulogy was given by Rev. J. Herbert Owen, pastor of the Congregational Church in Lee.

The body was removed by motor to Boston today for burial.

Babbitt

NO BABY SITTER PROBLEM HERE: Mr. and Mrs. Thaddeus Cylkowski, students at the Berkshire Music Center at Tanglewood, take their baby right to the Tanglewood grounds while they study. Here Mr. Cylkowski, a navigator in the AAF during the war and a GI student at the Music Center, studies his music while Mrs. Cylkowski entertains David.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 29 1948

Tanglewood Honors Late Clarinetist

Boston Conservatory String Quartet Alters Program in Memory of Victor Polatschek.

The Boston Conservatory string quartet, which presented a concert of Chamber music last night at Tanglewood, altered its program in order to honor Victor Polatschek, first clarinetist of the Boston Symphony orchestra, who died suddenly Tuesday at Lenox.

The "Octet in F Major for Strings and Winds," for which Mr. Polatschek was to have played the clarinet, was replaced by the slow movement of Mozart's "Clarinet Quintet."

Last night's concert was the last of the Schubert cycle contributed by Mrs. Elizabeth Sprague Coolidge, a Tanglewood sponsor.

POUGHKEEPSIE, N. Y.
NEW YORKER
L 29 1948

Tuesday, Aug. 3 from 6 to 10:30 o'clock Tanglewood will be "On Parade" for the benefits of the creative musicians of Europe, and the Berkshire Music Center. Beginning with a parade of the students and ending with fireworks, the program will include simultaneous performance of opera, symphony orchestras, chorus and chamber music; a "manifestation" with guest artists and speakers, including Cornelia Otis Skinner, and Archibald MacLeish; a concert by the full Boston Symphony orchestra, conducted by Dr. Kousevitzky. There will be time out for a picnic supper on the lawn.

A special choral concert with Robert Shaw conducting Bach's "The Passion of Our Lord According to St. John" will be given in the theater Wednesday night and a song recital Thursday afternoon.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 29 1948

Many Society Leaders Support Benefit Concert at Tanglewood

Event Tuesday Will Assist European Musicians; State Department Praises Plan

The campaign for assistance to European musicians in present need, which will be inaugurated at a great benefit by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood Tuesday, has the endorsement of the State Department as one of "great significance," it was revealed in a letter made public today from Assistant Secretary George V. Allen to Carleton Sprague Smith, a member of the national committee.

"The American Section of the International Society for Contemporary Music with Dr. Se[illegible]vitzky at its head, is working in a field of great significance," Mr. Allen's letter to Dr. Smith reads in part. "Its project for promoting benefit concerts to aid the creative side of music in Europe deserves widespread support, and I believe that Europeans will look upon this effort as further evidence of the sincere interest on the part of the American people in the welfare and progress of European intellectual life."

"It is our desire to give, wherever possible, encouragement and support to private undertakings, such as yours, which are designed to promote mutual understanding and cooperation," the assistant secretary's letter concluded.

The central committee for the benefit includes: Mrs. Koussevitzky, Dr. Lewis Perry, Boston; Albert Spalding, Great Barrington; Mrs. James S. Deeley, Stockbridge; Mrs. Bruce Crane, Dalton; Mrs. Zay Jeffries, Alan J. Blau, and Mrs. George W. Edman, Pittsfield; Mrs. Charles Fox, Miss Kathleen Channing, and Mrs. C. D. Jackson, New York; Mrs. Maurice Firuski, Salisbury; and Frederic J. DeVeau, Groton.

Those who have accepted to serve on the national committee are: Dr. Carleton Sprague Smith, Frederick W. Beinecke, Mr. and Mrs. Pierre Luboshutz, William Schuman, John S. Williams, Mrs. Arthur Reis, Mrs. C. Reinhold Noyes, W. Penrose Hallowell, Mr. and Mrs. Richard Leach, Mr. and Mrs. Giovanni Cardelli, and Mrs. W. Murray Crane, all of New York. From New York state are: Miss Annabelle Terrell, Chatham; Mrs. E. Gerry Chadwick, Syosset, L. I.; Mrs. Charles Mitchell, Oyster Bay, L. I.; Howard Hanson, Rochester; Mrs. Byron E. VanRaalte, Cedarhurst, L. I.; Mr. and Mrs. W. Gordon Cox, Old Chatham.

Representing Massachusetts on the committee are: Judge and Mrs. Jacob J. Kaplan, James S. Plaut, Konrad Bose, Boston; Mrs. A. Kingsley Porter, Cambridge; Justice Felix Frankfurter, Washington; Mrs. Hayden Channing, Mr. and Mrs. Bruce Sanborn, Mr. and Mrs. Lester Roberts, Mrs. William N. Bullard, Lenox; Mr. and Mrs. A. W. Percival and Mrs. William Penn Cresson, Stockbridge; George Sokolsky, Otis; Rev. and Mrs. Richard Mortimer-Maddox, Mr. and Mrs. Robert K. Wheeler, Mr. and Mrs. Thomas Blodgett, and Stephen Crane, Great Barrington; Mrs. Lawrence K. Miller, Mrs. Donald F. McPherson, Mr, and Mrs. Milton B. Warner, Pittsfield; Mrs. Shaun Kelly, Richmond; Dr. James Phinney Baxter, Philip Marshall Brown, Robert G. Barrow, Miss Ellen Safford, and Robert M. Derby, Williamstown; Winthrop M. Crane, 3d, Dalton; Mrs. Alan Limburg, Windsor; Judge Anthony Hanlon, Adams; Mrs. M. Graeme Haughton, Prides Crossing; Mrs. John Alden Carpenter and Mrs. Alexander Steinert, Beverly; Mr. and Mrs. Allen Forbes, Westwood; Mrs. D. W. Pickman, Hamilton.

From Connecticut are: Mrs. William M. Walcott, Judge Charles Garside, Norfolk; Miss Edith Scoville, Mrs. Donald J. Warner, Mr. and Mrs. Joseph R. Swan, Robert C. Osborn, Mrs. Arnold Whitridge, Mrs. William Lescaze, Mrs. Philip Warner, and Mrs. Charles S. Wunder, Salisbury; Mrs. Henry Sloan Coffin, Mrs. Joseph Parsons, John McChesney, and Frank Briscoe, Lakeville; Mrs. Harold Hatch, Mrs. Edwin C. Jameson, Sharon; Moshe Paranov, Hartford; and Mrs. Marshall Best, Lime Rock.

New Hampshire members of the committee are: Mr. and Mrs. William James, Chocorua; Mr. and Mrs. Dean Wilder, Peterboro; Mr. and Mrs. Wallace Goodrich, Manchester; Mrs. Ernest B. Dane, Centre Harbor, and Mrs. Edward Thaw, Dublin. From other states are: Fabien Sevitzky, Indianapolis; Mr. and Mrs. Robert W. Bliss, Santa Barbara; Mr. and Mrs. Philip Wyman, Mr. and Mrs. Lucien Wulsin, Cincinnati; Mr. and Mrs. Guy P. Gannett, Portland, Maine; and Mrs. Clarence Warden, Haverford, Pennsylvania; Mrs. Lea Luboshutz, Philadelphia; Eliel Saarinen and Eero Saarinen, Bloomfield Hills, Michigan; Dr. Hamilton Holt, president of Rollins College, Winter Park, Fla.; Thomas L. Sidlo, president of the board of the Cleveland Orchestra; and Saul Caston, conductor of the Denver Symphony Orchestra.

John Garfield's Ghost-Fiddler Soloist at Festival Tomorrow

July 30th

Isaac Stern

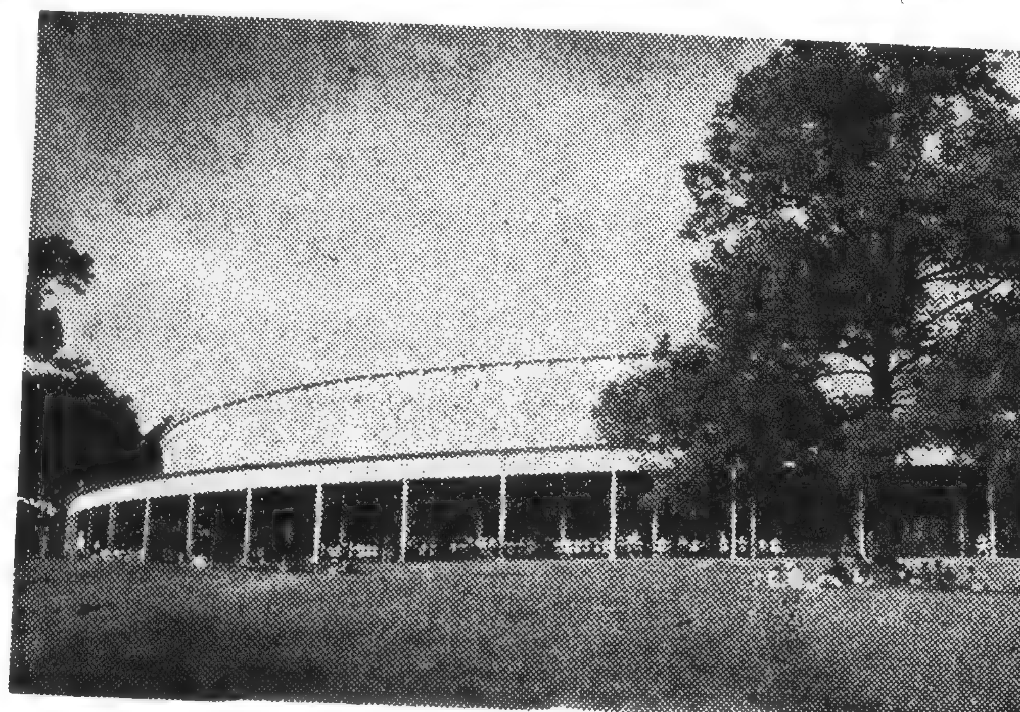
TANGLEWOOD — Twenty-seven-year-old Isaac Stern, violinist, who was the ghost-fiddler for John Garfield in the film, "Humoresque," will play the solo part of Prokofieff's first violin concerto in the Music Shed here tomorrow night at 8.15 with the Boston Symphony Orchestra, Serge Koussevitzky, conducting.

Festival officials today said Mr. Stern is the only top-flight violinist trained exclusively in the United States. He recently returned from a tour of Australia where he made 35 appearances in a dozen cities.

A resident of San Francisco, since the age of one year, he started when he was six to study piano. Two years later he switched to violin, and played first in public at the age of 11. He studied in New York with Louis Persinger, who spent several summers in Pittsfield as a member of the South Mountain Quartet and music colony.

Appearing with almost every major orchestra in the country, he played with the New York Philharmonic Symphony in the Stadium series last summer and with the Boston Orchestra in the past season.

BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Director



TANGLEWOOD MUSIC SHED

ELD, MASS., FRIDAY, JULY 30, 1948

Berkshire Music Center Programs This Week End

Two musical programs, not announced in the printed schedule, will be performed this week end at wood, Lenox, by students of the Berkshire mMusic Center.

Friday afternoon at 4.30 under the direction of Frederick Fennell the orchestra of department 5 will play the following concert:

Mozart.....Overture to "The Magic Flute"
Robert Schumann....
.........Symphony No. 2 in C major
Franck.... .Symphonic Variations for Piano
.......................and Orchestra
Irene Rosenberg, pianist
Milhaud.. ....Suite Francaise

Saturday afternoon at 2.30 the opera department will give scenes from famous operas.

Friday evening at 8.15 the advanced student orchestra will play:

Mendelssohn....... "Reformation Symphony
Howard Shanet, conductor
Bach. ....Concerto for Two Violins
Soloists:.... ...Zvi Zeitlin, Josef Bernstein
Both of Palestine
Seymour Lipkin, conductor
Harold Shapero...
....Symphony for Classical Orchestra

The composer studied both composition and conducting at the Berkshire Music Center. The symphony was commissioned by the Koussevitzky Music Foundation and given its world premiere performance by the Boston Symphony Orchestra under Leonard Bernstein in January 1948.

R. Strauss......"Also Sprach Zarathustra"
Conductor, Eleazar deCarvalho

Also open to the Friends of the Berkshire Music Center will be an organ recital of Bach by E. Power Biggs, Boston Symphony Orchestra organist, at 10 Sunday morning in the Music Shed, with the program: Toccata in F major, Three Chorale Preludes, Three Contrapuncti from "The Art of Fugue" and Passacaglia and Fugue in C minor.

A chamber music concert will be given at 11 by advanced students.

Cir. (D 22,016)

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

JUL 30 1948.

Dr. Koussevitzky Opens Festival

Lenox, Mass., July 29—(AP)—Dr. Serge Koussevitzky and the Boston Symphony Orchestra opened the 11th Berkshire festival season at Tanglewood tonight with 7,500 persons in the music shed and 1,500 more scattered over the lawns.

The weather was ideal with clear skies and the temperature about 65 degrees.

Dr. Koussevitzky was recalled four times after Paul Hindemith's Symphony, "Matthias The Painter."

The orchestra opened the program with Bach's Overture (Wuite) No. 3 in D Major, performed at Tanglewood originally in 1945 at the Bach Mozart Festival.

The concert ended with Beethoven's Symphony No. 5 in C Minor.

The second concert in the first series of three week-end programs will be given at Tanglewood Saturday night when the orchestra will perform Walter Piston's Symphony No. 3.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

Tanglewood Schedules Full Week of Music

There will be a full week of music after the opening of the Berkshire Festival tonight in the shed at Tanglewood, Lenox, Mass. Seats are available for many of the festival concerts. Student events are open to Friends of the Berkshire Music Center who have contributed to the support of the school.

Tomorrow afternoon an orchestral concert, postponed from Monday, will be given at 4:30 o'clock and another at 8:15 in the shed. Saturday morning at 10 o'clock the Boston Symphony Orchestra rehearsal will be open to the public for the benefit of the pension fund, as will those on the next Saturdays. The second Festival concert in the shed will be held Saturday night conducted by Dr. Serge Koussevitzky, with Isaac Stern as soloist in the program that will include Prokofieff's Violin Concerto No. 1, Brahm's Symphony No. 1 and Piston's Symphony No. 3, for which the composer will be present.

July 30th

7500 Hear Boston Symphony in Berkshire Festival Concert

By CYRUS DURGIN

TANGLEWOOD, July 29—The annual Berkshire Festival surged into full course here tonight with the first concert by the complete Boston Symphony Orchestra. Serge Kousevitzky conducted in the music shed a program that began with Bach's Suite No. 3; the "Symphony" from Hindemith's opera "Mathis der Maler," and the Fifth Symphony of Beethoven.

The audience numbered 7500, which meant that the fan shaped music shed was filled, and some people sat on the lawns outside. These festival audiences always are rather out-giving in their enthusiasm than a conventional Winter audience, and tonight's was no exception. They listened attentively and applauded rapturously, some adding cheers to handclapping at the conclusion of Hindemith's rousing chorale, and the triumphant code of Beethoven's Fifth.

Out here in the Berkshires, where the hills are high and the clouds sometimes low, the weather is frequently a gamble and always an important factor. Tonight the weather man was behaving nicely. He brought a warm but not an insufferable humid day, with light clouds and bright sun. The evening was reasonably cool and definitely dry; a vivid contrast to some of the assorted disturbances which have been experienced in the past.

Apart from a somewhat jumbled beginning and ending of the bourree in Bach's suite, the first half of the program found the Boston Symphony in its accustomed brilliant form. As always, their tone was between heavenly and unbelievable, which is about as close as you can get to describing it in less than a couple of columns.

That so-called "Air On The G String," which forms the second movement, sang beautifully. The high trumpets came through the tonal texture clearly without exaggeration in the overture, and the gavottes and gigue danced along exuberantly.

That wonderful brass section, which is as characteristically Boston Symphony as the crystalline strings gave a noble account of itself in the splendors of "Mathis der Maler."

Even after nearly 10 Summers of listening, the sharp acoustics of the music shed are a marvel. Music out of doors always upsets the customary balance of an orchestra, and you might think that the same would prevail in the music shed which, though roofed over, is open at the sides except at the stage end. Nevertheless, apart from an inner voice occasionally popping out a little too loud, this is a hall of excellent acoustic quality.

The Boston Symphony Orchestra is saddened by the sudden death of its first clarinetist, Victor Polatschek, who was widely recognized as a master of his instrument and a first rank artist.

The festival will continue tomorrow night with alter Piston's third (and twice prize-winning) Symphony; Prokofieff's First Violin Concerto, with Isaac Stern as soloist, and the First Symphony of Brahms. On Sunday afternoon there will be two guest conductors:: Darius Milhaud, who will present his own Second Symphony, and Leonard Bernstein, who will conduct again the great Second, or "Resurrection" Symphony by Gustav Mahler, which Bernstein revived in Boston last February.

TANGLEWOOD OPENS ANNUAL MUSIC FETE

Koussevitzky Conducts Boston Symphony in First Program of 14th Yearly Festival

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., July 29—The fourteenth annual Berkshire Festival began here at Tanglewood tonight under the most felicitious auspices—a huge crowd, a moonlit, starlit night and, of course, the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

The opening program in the graceful, capacious music shed tonight provided a foretaste of what Mr. Koussevitzky has planned for the three long week-ends of the festival. There was one contemporary work, "Mathis Der Maler," by Paul Hindemith, who was the faculty of the Berkshire Music Center some seasons ago, with two classic scores—Bach's Suite in D, No. 3, and Beethoven's ever popular and lustrous Fifth Symphony.

A clear sunny day, preceding a perfect evening, set people in New England and New York to thinking about Tanglewood, and a steady stream of cars headed for this incomparable music center. They poured into the parking grounds late in the afternoon and all evening, many bringing picnic suppers.

All of the 6,000 seats in the shed were sold out in advance of concert time. As usual thousands of men and women sat and reclined on the lawn and, thanks to the splendid accoustics of the shed, heard a good account of the performance.

Interest in this year's festival seems to be at a peak. There was proof of this in the record-breaking crowds that turned out in the last fortnight for the two Bach and two Mozart programs that preceded the main part of the festival. The advance sale and a slight increase in ticket prices assures record receipts.

Audiences tonight saw a few changes that add to the beauty and comfort of Tanglewood. A strikingly handsome reception and exhibition room has been erected at the Main Gate. Entirely of plate glass, front and back, it is jointed harmoniously to the offices at the left of the gate. There is a series of slender supporting columns of steel that match happily with the lean, graceful columns that support the Music Shed.

Those who had time to wander around the grounds tonight could see and patronize refreshment facilities. There were also a number of new studios on the grounds, but these were not so easy to find, for they were scattered in the deeper recesses of the grounds.

The little red house, in which Nathaniel Hawthorne lived here more than a century ago and wrote "The House of Seven Gables," has been restored by the National Federation of Music Clubs, and sightseers who had time for a longer walk could examine its charming, old American lines.

There was one change in the orchestra, brought about by tragic circumstances. Victor Polatschek, first clarinetist, died here unexpectedly Tuesday morning, and his place was taken by Manuel Valerio.

The programs for the festival include, besides the usual assortment of standard works, several modern scores. Works by Prokofieff and Piston are scheduled for Saturday night, and a symphony by Milhaud, who is on the teaching staff of the Berkshire Music Center, will be on Sunday's program as well as Mahler's "Resurrection" Symphony.

In later weeks music by Stravinsky, Prokofieff, Vaughan Williams (American première on his new Sixth Symphony), Villa Lobos, Siqueira and Shostakovich will be played.

Granting the beauty of the setting and the holiday spirit of the crowd, it was the playing of the Boston Symphony under Mr. Koussevitzky's incandescent leadership that made the biggest impression tonight.

Jul 30

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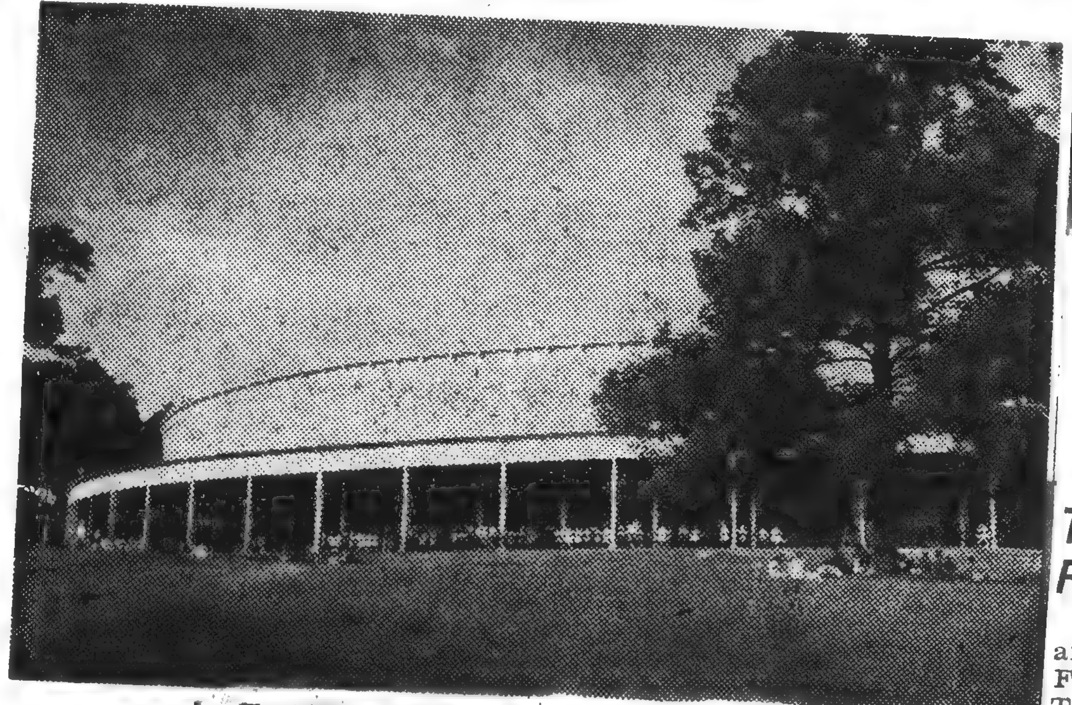
BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Director



TANGLEWOOD MUSIC SHED

MASS., FRIDAY, JULY 30, 1948

Berkshire Music Center Programs This Week End

Two musical programs, not announced in the printed schedule, will be performed this week end at wood, Lenox, by students of the Berkshire mMusic Center.

Friday afternoon at 4.30 under the direction of Frederick Fennell the orchestra of department 5 will play the following concert:

Mozart.....Overture to "The Magic Flute"
Robert Schumann....
..........Symphony No. 2 in C major
Franck.....Symphonic Variations for Piano
........................and Orchestra
Irene Rosenberg, pianist
Milhaud.. ....Suite Francaise

Saturday afternoon at 2.30 the opera department will give scenes from famous operas.

Friday evening at 8.15 the advanced student orchestra will play:

Mendelssohn....... "Reformation Symphony
Howard Shanet, conductor
Bach............Concerto for Two Violins
Soloists:.......Zvi Zeitlin, Josef Bernstein
Both of Palestine
Seymour Lipkin, conductor
Harold Shapero....
....Symphony for Classical Orchestra

The composer studied both composition and conducting at the Berkshire Music Center. The symphony was commissioned by the Koussevitzky Music Foundation and given its world premiere performance by the Boston Symphony Orchestra under Leonard Bernstein in January 1948.

R. Strauss......"Also Sprach Zarathustra"
Conductor, Eleazar deCarvalho

Also open to the Friends of the Berkshire Music Center will be an organ recital of Bach by E. Power Biggs, Boston Symphony Orchestra organist, at 10 Sunday morning in the Music Shed, with the program: Toccata in F major, Three Chorale Preludes, Three Contrapuncti from "The Art of Fugue" and Passacaglia and Fugue in C minor.

A chamber music concert will be given at 11 by advanced students.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

JUL 29 1948

Tanglewood Schedules Full Week of Music

There will be a full week of music after the opening of the Berkshire Festival tonight in the shed at Tanglewood, Lenox, Mass. Seats are available for many of the festival concerts. Student events are open to Friends of the Berkshire Music Center who have contributed to the support of the school.

Tomorrow afternoon an orchestral concert, postponed from Monday, will be given at 4:30 o'clock and another at 8:15 in the shed. Saturday morning at 10 o'clock the Boston Symphony Orchestra rehearsal will be open to the public for the benefit of the pension fund, as will those on the next Saturdays. The second Festival concert in the shed will be held Saturday night conducted by Dr. Serge Koussevitzky, with Isaac Stern as soloist in the program that will include Prokofieff's Violin Concerto No. 1, Brahm's Symphony No. 1 and Piston's Symphony No. 3, for which the composer will be present.

Cir. (D 22,016)
This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

JUL 30 1948.

Dr. Koussevitzky Opens Festival

Lenox, Mass., July 29—(AP)—Dr. Serge Koussevitzky and the Boston Symphony Orchestra opened the 11th Berkshire festival season at Tanglewood tonight with 7,500 persons in the music shed and 1,500 more scattered over the lawns.

The weather was ideal with clear skies and the temperature about 65 degrees.

Dr. Koussevitzky was recalled four times after Paul Hindemith's Symphony, "Matthias The Painter."

The orchestra opened the program with Bach's Overture (Wuite) No. 3 in D Major, performed at Tanglewood originally in 1945 at the Bach Mozart Festival.

The concert ended with Beethoven's Symphony No. 5 in C Minor.

The second concert in the first series of three week-end programs will be given at Tanglewood Saturday night when the orchestra will perform Walter Piston's Symphony No. 3.

July 30th

7500 Hear Boston Symphony in Berkshire Festival Concert

By CYRUS DURGIN

TANGLEWOOD, July 29—The annual Berkshire Festival surged into full course here tonight with the first concert by the complete Boston Symphony Orchestra. Serge Kousevitzky conducted in the music shed a program that began with Bach's Suite No. 3; the "Symphony" from Hindemith's opera "Mathis der Maler," and the Fifth Symphony of Beethoven.

The audience numbered 7500, which meant that the fan shaped music shed was filled, and some people sat on the lawns outside. These festival audiences always are rather out-giving in their enthusiasm than a conventional Winter audience, and tonight's was no exception. They listened attentively and applauded rapturously, some adding cheers to handclapping at the conclusion of Hindemith's rousing chorale, and the triumphant code of Beethoven's Fifth.

Out here in the Berkshires, where the hills are high and the clouds sometimes low, the weather is frequently a gamble and always an important factor. Tonight the weather man was behaving nicely. He brought a warm but not an insufferable humid day, with light clouds and bright sun. The evening was reasonably cool and definitely dry; a vivid contrast to some of the assorted disturbances which have been experienced in the past.

Apart from a somewhat jumbled beginning and ending of the bourree in Bach's suite, the first half of the program found the Boston Symphony in its accustomed brilliant form. As always, their tone was between heavenly and unbelievable, which is about as close as you can get to describing it in less than a couple of columns.

That so-called "Air On The G String," which forms the second movement, sang beautifully. The high trumpets came through the tonal texture clearly without exaggeration in the overture, and the gavottes and gigue danced along exuberantly.

That wonderful brass section, which is as characteristically Boston Symphony as the crystalline strings gave a noble account of itself in the splendors of "Mathis der Maler."

Even after nearly 10 Summers of listening, the sharp acoustics of the music shed are a marvel. Music out of doors always upsets the customary balance of an orchestra, and you might think that the same would prevail in the music shed which, though roofed over, is open at the sides except at the stage end. Nevertheless, apart from an inner voice occasionally popping out a little too loud, this is a hall of excellent acoustic quality.

The Boston Symphony Orchestra is saddened by the sudden death of its first clarinetist, Victor Polatschek, who was widely recognized as a master of his instrument and a first rank artist.

The festival will continue tomorrow night with alter Piston's third (and twice prize-winning) Symphony; Prokofieff's First Violin Concerto, with Isaac Stern as soloist, and the First Symphony of Brahms. On Sunday afternoon there will be two guest conductors:: Darius Milhaud, who will present his own Second Symphony, and Leonard Bernstein, who will conduct again the great Second, or "Resurrection" Symphony by Gustav Mahler, which Bernstein revived in Boston last February.

TANGLEWOOD OPENS ANNUAL MUSIC FETE

Koussevitzky Conducts Boston Symphony in First Program of 14th Yearly Festival

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., July 29—The fourteenth annual Berkshire Festival began here at Tanglewood tonight under the most felicitious auspices—a huge crowd, a moonlit, starlit night and, of course, the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

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Volume 57—No. 62 Pittsfield, Massachusetts.

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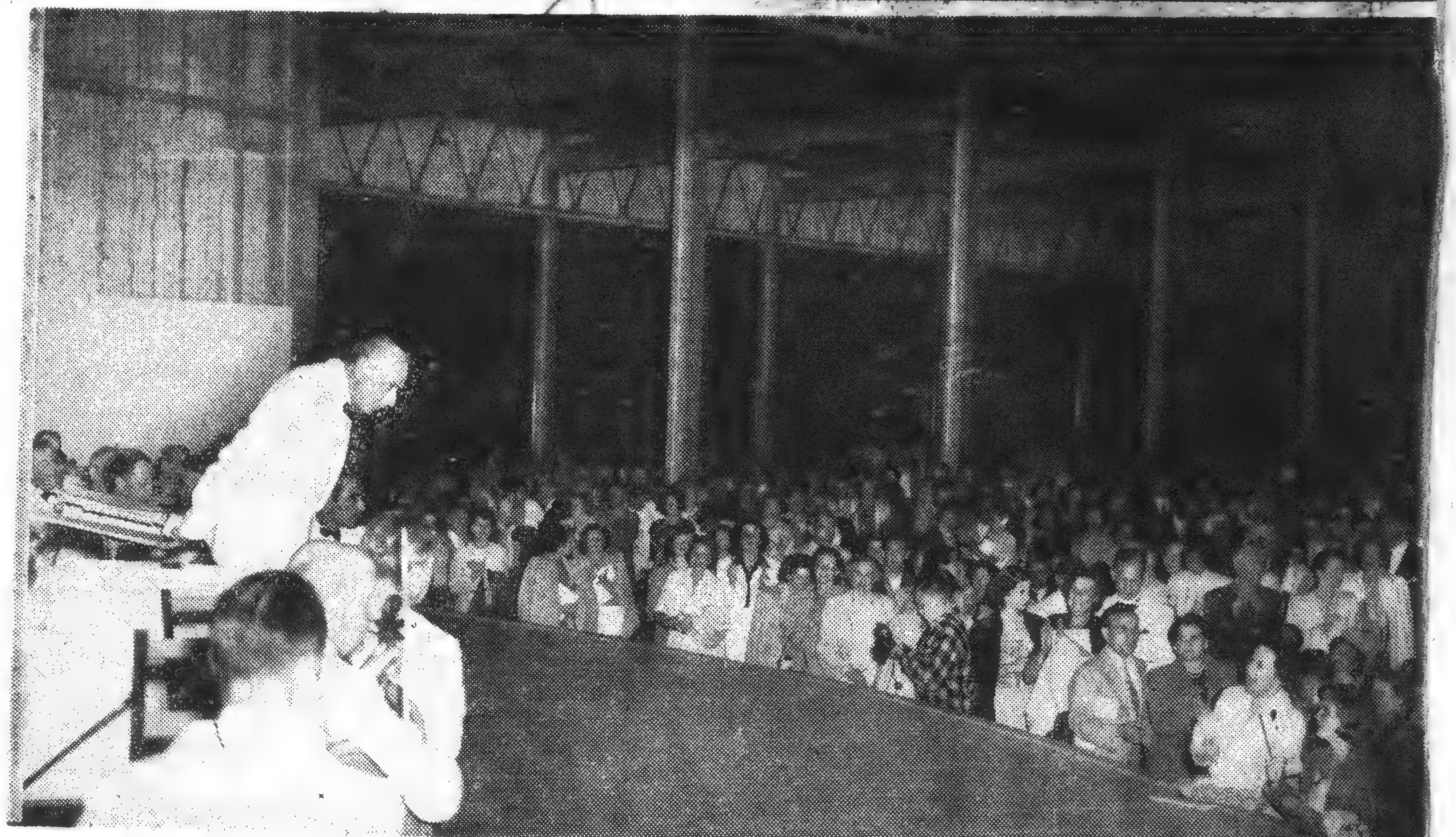

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The tonal glory of the Boston orchestra was never more splendid. The sonorities in the string sections were extremely rich in the inaugural Bach suite, in D major. The solid and fundamental chords of Bach were sustained with full and even fluidity, apparent at the outset in the pontifical overture of the suite.

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BERKSHIRE EAGLE
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Cir. (D 66,264)

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* * *

THE BOSTON ORCHESTRA continues to be the richest wellspring of beautiful sound with which modern man is acquainted. When released upon a score like the Hindemith tryptich its compulsions are indescribable. Its quivering harmonics, its gorgeous brass, the collisions of its counterpoint, its sheer voluptuous noise assail the senses in such a way as to leave scars of aesthetic experience.

How well Koussevitzky manages his program material! He has up his well-tailored sleeve many things which are not considered manna for the masses — Walter Piston's Third Symphony night and Milhaud on Sunday — but thus to sandwich Hindemith between the bread of Bach and Beethoven—and pulling them out of their seats with it—shows that he knows a thing or two about musical metabolism and your average man.

* * *

IT WAS A PERFECT night, starry and cool. Improved facilities for refreshment and smoothly handled traffic arrangements continue to enhance the Tanglewood concerts as pleasantest sort of artistic diversions.

The week-end programs are: Saturday night at 8:15, Piston's Third Symphony, Prokofieff's Violin Concerto with Isaac Stern soloist and Brahms' First Symphony. Sunday afternoon at 3:30, Leonard Bernstein conducting Mahler's Second Symphony and Milhaud's Second Symphony with the composer conducting.

C. E. L.

SPRINGFIELD, MASS.
EVENING UNION
JUL 30 1948

Aug. 7 Concert to Benefit Musicians

Tanglewood Event Supported by Socialites

The campaign for assistance to European musicians in present need, which will be inaugurated at a great benefit by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood Tuesday, has the endorsement of the State Department as one of "great significance," it was revealed in a letter made public today from Assistant Secretary George V. Allen to Carleton Sprague Smith, a member of the national committee.

"The American Section of the International Society for Contemporary Music with Dr. Serge Koussevitzky at its head, is working in a field of great significance," Mr. Allen's letter to Dr. Smith reads in part. "Its project for promoting benefit concerts to aid the creative side of music in Europe deserves widespread support, and I believe that Europeans will look upon this effort as further evidence of the sincere interest on the part of the American people in the welfare and progress of European intellectual life."

"It is our desire to give, wherever possible, encouragement and support to private undertakings, such as yours, which are designed to promote mutual understanding and cooperation," the assistant secretary's letter concluded.

The central committee for the benefit includes: Mrs. Koussevitzky, Dr. Lewis Perry, Boston; Albert Spalding, Great Barrington; Mrs. James S. Deeley, Stockbridge; Mrs. Bruce Crane, Dalton; Mrs. Zay Jeffries, Alan J. Blau, and Mrs. George W. Edman, Pittsfield; Mrs. Charles Fox, Miss Kathleen Channing, and Mrs. C. D. Jackson, New York; Mrs. Maurice Firuski, Salisbury; and Frederic J. DeVeau, Groton.

Those who have accepted to serve on the national committee are: Dr. Carleton Sprague Smith, Frederick W. Beinecke, Mr. and Mrs. Pierre Luboshutz, William Schuman, John S. Williams, Mrs. Arthur Reis, Mrs. C. Reinhold Noyes, W. Penrose Hallowell, Mr. and Mrs. Richard Leach, Mr. and Mrs. Giovanni Cardelli, and Mrs. W. Murray Crane, all of New York. From New York state are: Miss Annabelle Terrell, Chatham; Mrs. E. Gerry Chadwick, Syosset, L. I.; Mrs. Charles Mitchell, Oyster Bay, L. I.; Howard Hanson, Rochester; Mrs. Byron E. VanRaalte, Cedarhurst, L. I.; Mr. and Mrs. W. Gordon Cox, Old Chatham.

Representing Massachusetts on the committee are: Judge and Mrs. Jacob J. Kaplan, James S. Plaut, Konrad Bose, Boston; Mrs. A. Kingsley Porter, Cambridge; Justice Felix Frankfurter, Washington; Mrs. Hayden Channing, Mr and Mrs. Bruce Sanborn, Mr. and Mrs. Lester Roberts, Mrs. William N. Bullard, Lenox; Mr. and Mrs. A. W. Percival and Mrs. William Penn Cresson, Stockbridge; George Sokolsky, [illegible] and Mrs. Richard Mortimer-Maddox, Mr. and Mrs. Robert K. Wheeler, Mr. and Mrs. Thomas Blodgett, and Stephen Crane, Great Barrington; Mrs. Lawrence K. Miller, Mrs. Donald F. McPherson, Mr. and Mrs. Milton B. Warner, Pittsfield; Mrs. Shaun Kelly, Richmond; Dr. James Phinney Baxter, Philip Marshall Brown, Robert G. Barrow, Miss Ellen Safford, and Robert M. Derby, Williamstown; Winthrop M. Crane, 3d, Dalton; Mrs. Alan Limburg, Windsor; Judge Anthony Hanlon, Adams; Mrs. M. Graeme Haughton, Prides Crossing; Mrs. John Alden Carpenter and Mrs. Alexander Steinert, Beverly; Mr. and Mrs. Allen Forbes, Westwood; Mrs. D. W. Pickman, Hamilton.

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Koussevitsky was in a sensitive mood. He traced the well-worn contours of the air in Bach's D major Suite as though discovering its loveliness for the first time. The opening motto of the Fifth Symphony he delivered like a cannon shot and from then on kept his Jovian eminence.

* * *

THE BOSTON ORCHESTRA continues to be the richest wellspring of beautiful sound with which modern man is acquainted. When released upon a score like the Hindemith tryptich its compulsions are indescribable. Its quivering harmonics, its gorgeous brass, the collisions of its counterpoint, its sheer voluptuous noise assail the senses in such a way as to leave scars of aesthetic experience.

How well Koussevitzky manages his program material! He has up his well-tailored sleeve many things which are not considered manna for the masses — Walter Piston's Third Symphony night and Milhaud on Sunday — but thus to sandwich Hindemith between the bread of Bach and Beethoven—and pulling them out of their seats with it—shows that he knows a thing or two about musical metabolism and your average man.

* * *

IT WAS A PERFECT night, starry and cool. Improved facilities for refreshment and smoothly handled traffic arrangements continue to enhance the Tanglewood concerts as pleasantest sort of artistic diversions.

The week-end programs are: Saturday night at 8:15, Piston's Third Symphony, Prokofieff's Violin Concerto with Isaac Stern soloist and Brahms' First Symphony. Sunday afternoon at 3:30, Leonard Bernstein conducting Mahler's Second Symphony and Milhaud's Second Symphony with the composer conducting.

C. E. L.

SPRINGFIELD, MASS.
EVENING UNION
JUL 30 1948

Aug. 7 Concert to Benefit Musicians

Tanglewood Event Supported by Socialites

The campaign for assistance to European musicians in present need, which will be inaugurated at a great benefit by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood Tuesday, has the endorsement of the State Department as one of "great significance," it was revealed in a letter made public today from Assistant Secretary George V. Allen to Carleton Sprague Smith, a member of the national committee.

"The American Section of the International Society for Contemporary Music with Dr. Serge Koussevitzky at its head, is working in a field of great significance," Mr. Allen's letter to Dr. Smith reads in part. "Its project for promoting benefit concerts to aid the creative side of music in Europe deserves widespread support, and I believe that Europeans will look upon this effort as further evidence of the sincere interest on the part of the American people in the welfare and progress of European intellectual life."

"It is our desire to give, wherever possible, encouragement and support to private undertakings, such as yours, which are designed to promote mutual understanding and cooperation," the assistant secretary's letter concluded.

The central committee for the benefit includes: Mrs. Koussevitzky, Dr. Lewis Perry, Boston; Albert Spalding, Great Barrington; Mrs. James S. Deeley, Stockbridge; Mrs. Bruce Crane, Dalton; Mrs. Zay Jeffries, Alan J. Blau, and Mrs. George W. Edman, Pittsfield; Mrs. Charles Fox, Miss Kathleen Channing, and Mrs. C. D. Jackson, New York; Mrs. Maurice Firuski, Salisbury; and Frederic J. DeVeau, Groton.

Those who have accepted to serve on the national committee are: Dr. Carleton Sprague Smith, Frederick W. Beinecke, Mr. and Mrs. Pierre Luboshutz, William Schuman, John S. Williams, Mrs. Arthur Reis, Mrs. C. Reinhold Noyes, W. Penrose Hallowell, Mr. and Mrs. Richard Leach, Mr. and Mrs. Giovanni Cardelli, and Mrs. W. Murray Crane, all of New York. From New York state are: Miss Annabelle Terrell, Chatham; Mrs. E. Gerry Chadwick, Syosset, L. I.; Mrs. Charles Mitchell, Oyster Bay, L. I.; Howard Hanson, Rochester; Mrs. Byron E. VanRaalte, Cedarhurst, L. I.; Mr. and Mrs. W. Gordon Cox, Old Chatham.

Representing Massachusetts on the committee are: Judge and Mrs. Jacob J. Kaplan, James S. Plaut, Konrad Bose, Boston; Mrs. A. Kingsley Porter, Cambridge; Justice Felix Frankfurter, Washington; Mrs. Hayden Channing, Mr and Mrs. Bruce Sanborn, Mr. and Mrs. Lester Roberts, Mrs. William N. Bullard, Lenox; Mr. and Mrs. A. W. Percival and Mrs. William Penn Gresson, Stockbridge; George Sokolsky, [illegible] and Mrs. Richard Mortimer Maddox, Mr. and Mrs. Robert K. Wheeler, Mr. and Mrs. Thomas Blodgett, and Stephen Crane, Great Barrington; Mrs. Lawrence K. Miller, Mrs. Donald F. McPherson, Mr. and Mrs. Milton B. Warner, Pittsfield; Mrs. Shaun Kelly, Richmond; Dr. James Phinney Baxter, Philip Marshall Brown, Robert G. Barrow, Miss Ellen Safford, and Robert M. Derby, Williamstown; Winthrop M. Crane, 3d, Dalton; Mrs. Alan Limburg, Windsor; Judge Anthony Hanlon, Adams; Mrs. M. Graeme Haughton, Prides Crossing; Mrs. John Alden Carpenter and Mrs. Alexander Steinert, Beverly; Mr. and Mrs. Allen Forbes, Westwood; Mrs. D. W. Pickman, Hamilton.

[207]

Jul 30

Babbitt

MUSICIANS ALL: Seated in the box section at the opening concert of the Berkshire Festival at Tanglewood last night were these members of the Tung family of Shanghai, China. They are guests for the first series of concerts of Mrs. Joseph Jones of Richmond who was a classmate of Mrs. Tung at Wellesley College. All of the Tungs are musicians. Two boys, Shew-Yuen, and Shew-Ling, will further their studies in music in the fall at the Curtis Institute of Music in Philadelphia.

Tanglewood

Carvalho To Conduct Tonight at 8.15

Symphony concert in the Shed, with advanced student orchestra, conducted by Eleazar deCarvalho and three student conductors: Mendelssohn's "Reformation" Symphony; Bach, concerto for two violins; Harold Shapero's, symphony for classical orchestra; Strauss, "Also Sprach Zarathustra."

Tomorrow Morning

Public rehearsal of Boston Symphony Orchestra for benefit of the orchestra's pension fund at 10 in the Shed.

Tomorrow Afternoon

Scenes by the opera department at 2.30:

The Marriage of Figaro .... Mozart
(Excerpt from Act 1.)
James Pease, Adele Addison, Edwin Hirschl, Conchita Caston, Eleanor Davis.
The Fair of Sorotchinek (Aria from Act 3), Moussorgsky
Louise Edson.
Aida (Duet from Act 3) .... Verdi
Juanita Brumfiel, Herman Miller.
Queen of Spades (Scene from Act 2), Tchaikovsky
Biruta Ramoska, David Lloyd, Ilona Strasser.
Il Travatore (final scene) .... Verdi
David Garen, Conchita Caston, Ellen Faull, Benjamin deLoache.
I Pagliacci (excerpt) .... Leoncavallo
Sonia Stolin, John Bankhurst, Marshall Heinbaugh.
Carmen (excerpt from Act 4) .... Bizet
Conchita Caston, David Poleri.

Tomorrow Night

Second concert in the Shed of the Berkshire Festival by Boston Symphony Orchestra, Serge Koussevitzky conducting: Piston's symphony No. 3, Prokofieff's violin concerto No. 1, with Isaac Stern, soloist, Brahms' first symphony.

Kwong-Kwong Tung Appeared As Soloist With Boston Pops

Kwong-Kwong Tung, who attended the opening concert of the Boston Symphony Orchestra at Tanglewood last night, is a pianist who has appeared with the Boston Pops and at the Esplanada concerts as a soloist playing the Grieg piano concerto. Her sister, Ming-Ming Tung, is a violinist. A brother, Shew-Yuen, a violinist will study under Efram Zimbalist at the Curtis Institute of Music in Philadelphia, in the fall, while another brother, Shew-Ling, a cellist, will study at Curtis Institute under Gregor Piatigorsky.

The Tungs came to this country from Shanghai 1½ years ago and in the fall they will move to Philadelphia. Last night they were guests of Mrs. Charles Proctor of Swampscott in her box at the Festival. Their father, head of a normal school in Shanghai, is expected to arrive soon in this country.

Bernstein To Write Concerto For Woody Herman

Leonard Bernstein has agreed to write a concerto for Woody Herman, clarinetist and dance band leader. The concerto is to be played next spring at Carnegie Hall, with Mr. Bernstein conducting the Herman band, according to an item in Jean and Robert Boardman's column in the New York Herald Tribune.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 30 1948

Tanglewood Gala Festival To Aid European Talent

THE fountain scene from "Pelleas and Melisande", an excerpt from "Don Giovanni" and Menotti's "The Telephone", will be heard in the gardens at Tanglewood on Tuesday. The special outdoor performance at 4 p. m. is for boxholders and reserved seat patrons to "Tanglewood on Parade", the Boston Symphony Orchestra and ~~Berkshire~~ Music Center's benefit for assistance to musicians in Europe. The event inaugurates a nation-wide campaign to help unblock creative talent abroad.

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music Center beginning at 6 p. m. and open to all ticket-holders for the benefit, Boris Goldovsky has selected Acts I and IV of "La Boheme" and Act II of "The Marriage of Figaro."

* * *

Supper on the lawn at 7 p. m. will follow the hour-long demonstrations. The manifestation at 8 p. m. in the Music Shed will bring appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky will lead the Boston Symphony Orchestra in a concert beginning at 9:15 which will conclude with a group of waltzes. The three - quarter rhythm will be picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn.

* * *

REMINISCENT of the great last act of "Die Meistersinger" will be the parade of the students which immediately precedes the demonstrations. Like the guilds in Wagner's great music drama, the 462 boys and girls from 42 states and 15 foreign countries will march by departments carrying banners and led by a band. There will be performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to Tanglewood to see and hear what will be going on there Tuesday within the period of an hour.

In the Music Shed the student orchestra under student conductors will play Beethoven's "Coriolanus" Overture, the Chorale and Toccata from William Schuman's Symphony No. 3, the first movement of Rachmaninoff's Second Concerto and three dances from Leonard Bernstein's ballet "Fancy Free."

Cir. (M. & E. 82,265)

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUL 30 1948

Berkshire Music Center Programs This Week End

Two musical programs, not announced in the printed schedule, will be performed this week end at wood, Lenox, by students of the Berkshire mMusic Center.

Friday afternoon at 4.30 under the direction of Frederick Fennell the orchestra of department 5 will play the following concert:

Mozart.....Overture to "The Magic Flute"
Robert Schumann....
..........Symphony No. 2 in C major
Franck.....Symphonic Variations for Piano
..........................and Orchestra
Irene Rosenberg, pianist
Milhaud.. ....Suite Francaise

Saturday afternoon at 2.30 the opera department will give scenes from famous operas.

Friday evening at 8.15 the advanced student orchestra will play:

Mendelssohn....... "Reformation" Symphony
Howard Shanet, conductor
Bach............Concerto for Two Violins
Soloists:.......Zvi Zeitlin, Josef Bernstein
Both of Palestine
Seymour Lipkin, conductor
Harold Shapero....
.......Symphony for Classical Orchestra

The composer studied both composition and conducting at the Berkshire Music Center. The symphony was commissioned by the Koussevitzky Music Foundation and given its world premiere performance by the Boston Symphony Orchestra under Leonard Bernstein in January 1948.

~~R. Strauss, "Also~~ Sprach Zarathustra"
Conductor, Eleazar deCarvalho

Also open to the Friends of the Berkshire Music Center will be an organ recital of Bach by E. Power Biggs, Boston Symphony Orchestra organist, at 10 Sunday morning in the Music Shed, with the program: Toccata in F major, Three Chorale Preludes,

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This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 30 1948

7500 LAUD STYLE OF KOUSSEVITZKY

By RAYMOND MORIN

LENOX, Friday — Seventy-five hundred ardent Tanglewoodites poured into the huge shed and onto the neighboring grounds last night for the initial program in the first of three series of three concerts each in the Berkshire Music Festival.

Serge Koussevitzky, a still vibrant podium figure in spite of his seventy-fourth birthday last Monday, was welcomed by an audience that applauded him with a relish. Immaculately groomed, as was the rest of the orchestra in white coat and dark trousers, he accepted the tribute with great dignity.

Interprets 3 Styles

Dr. Koussevitzky assigned himself the scholarly task of interpreting three widely divergent styles, Bach's "Overture (suite) No. 3, in D Major," the symphony "Matthias the Painter," by Hindemith, and Beethoven's powerful "Symphony No. 5, in C Minor."

Here was adventure in contrasts and concepts. The ecclesiastically pure Bach score, the romantic colors of the Hindemith tonal tapestries, and the eruptive declarations of the Beethoven symphony were like three great acts in many scenes of separate dramas. To say that the Boston Symphony played very well would be to repeat a timeworn remark. If one were to select one of last night's scores for interpretive dissection, the Bach would probably be the most revealing proving ground, this in spite of the fact that the Hindemith music contained some of the most gripping climaxes heard on these grounds.

Movements Clearly Traced

The construction of the Bach movements were clearly traced with no neglect of expressive qualities. The confident motives of the overture were sharply outspoken with masterly revelation of the complex interchange of materials between desks. The solemn opening and closing sections were smoothly integrated into the main body of the movement.

We fondly recall the lusciously rich tones of the famous second movement, "air," as performed in Tanglewood's theater concert hall in strings sounding as they do, we felt that we can, with cause, assume that last night's playing of this movement is once again a high water mark for a Berkshire festival. The three dance movements that followed gavotte (with a second interjected gavotte in the style of a trio), bourree, and gigue, lacked some of the rhythmic stability of the overture. Other flaws were perfunctory endings and slight insecurity in the high trumpet.

Welcomed Outlet

For those who seek new music the Hindemith score was a welcomed outlet. If you take into account contemporary composers productive pens, "Matthias the Painter" is no longer new, for it was first performed in 1934.

The symphony is composed of three extracts from the composer's opera of the same name. They are titled, "Angelic Concert," "Entombment," and "Temptation of St. Anthony."

It is not possible to write of this music without giving a brief summation of its background. The three movements are compared to three famous paintings of the Isenheim altar piece in the museum at Colmar, Alsace. They are the handiwork of the sixteenth century German painter Matthias Grunewald, who is the central figure of the opera. As you might expect, the music is steeped in Hindemith-ism. This is not necessarily a foregone conclusion for composers frequently deviate from their adopted mediums.

Complement Each Other

The remarkable characteristic of these excerpts is the effectiveness with which they complement each other. This integration of ideas is to be expected of the opening movement which is actually the overture of the opera.

Throughout the work, there are evidences of fragmentary structure within movements, abrupt climaxes. both thunderous and gentle. The "entombment" is the intermezzo in the final scene, and the "temptation" section lies intact in the opera's sixth scene. In other words, this work is not a free lance potpourri.

Music Symbolical

The music is essentially symbolical. For example, the second movement represents the withdrawal of the central figure from the world of strife, and the temptation scene is in reality the personal experience of the painter himself.

Being told the narrative that inspired the final movement, it is possible to read this idea in the fiery statements of the strings at the beginning of the final movement but it would leave an equally vivid impression without knowledge of the libretto. As in most of his music, Hindemith is here again a master contrapuntalist. His is not the heavy handed, sometimes blowed German school of counterpoint, but a light penned, craftsman like style, free in spirit.

There is freshness of melodic idea. It doesn't follow the religious paths of Schubert nor does it persistenly wander from home base, however basically atonal it may be.

Saturday Program

The Beethoven symphony played into our deadline. This monumental work having been played many times at Tanglewood we assume there were no marked changes in the Koussevitzky interpretation, except (we understand) for an increase in the deliberate tempo at which he usually takes the "fate motive."

The festival will be resumed Saturday night. The works are Piston's Symphony No. 3, Brahms Symphony No. 1 in C Minor, and Prokofieff's violin Concerto No. 1 with Isaac Stern as soloist.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 30 1948

Changes Made In Programs At Tanglewood

Two Events Not Scheduled Slated This Evening, Tomorrow

Two musical programs, not announced in the printed schedule, will be performed this week-end at Tanglewood, Lenox, by students of the Berkshire Music Center.

This afternoon at 4.00 under the direction of Frederick Fennell the orchestra of department 5 gave the following concert: Mozart, Overture to "The Magic Flute"; Robert Schumann, Symphony No. 2 in C major; Franck, Symphonic Variations for Piano and Orchestra; Irene Rosenberg, pianist; Milhaud, Suite Francaise.

Tomorrow afternoon at 2.30 the opera department will give scenes from famous operas.

This evening at 8.15 the advanced student orchestra will play: Mendelssohn, "Reformation" Symphony; Howard Shanet, conductor; Bach, Concerto for Two Violins; soloists: Zvi Zeitlin, Josef Bernstein, both of Palestine; Seymour Lipkin, conductor; Harold Shapero, Symphony for Classical Orchestra.

The composer studied both composition and conducting at the Berkshire Music Center. The symphony was commissioned by the Koussevitzky Music Foundation and given its world premiere performance by the Boston Symphony Orchestra under Leonard Bernstein in January 1948.

R. Strauss, "Also Sprach Zarathustra", conductor, Eleazar deCarvalho.

Also open to the Friends of the Berkshire Music Center will be an organ recital of Bach by E. Power Biggs, Boston Symphony Orchestra organist, at 10 Sunday morning in the Music Shed, with the program: Toccata in F major, Three Chorale Preludes, Three Contrapuncti from "The Art of Fugue" and Passacaglia and Fugue in C minor.

A chamber music concert will be given at 11 by advanced students.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 30 1948

TANGLEWOOD PUPILS LIST EXTRA CONCERTS

To be Presented at Music Center Over Week-End

Two concerts, not originally scheduled, will be presented by students of the Berkshire Music center at Tanglewood ~~this week-end~~, it was announced today.

Students in Department 5 will present a concert this afternoon at 4:30 o'clock, while the advanced student orchestra will give a Mendelssohn and Bach concert tonight at 8:15 o'clock. On Saturday afternoon at 2:30 o'clock, the opera department will present scenes from famous operas.

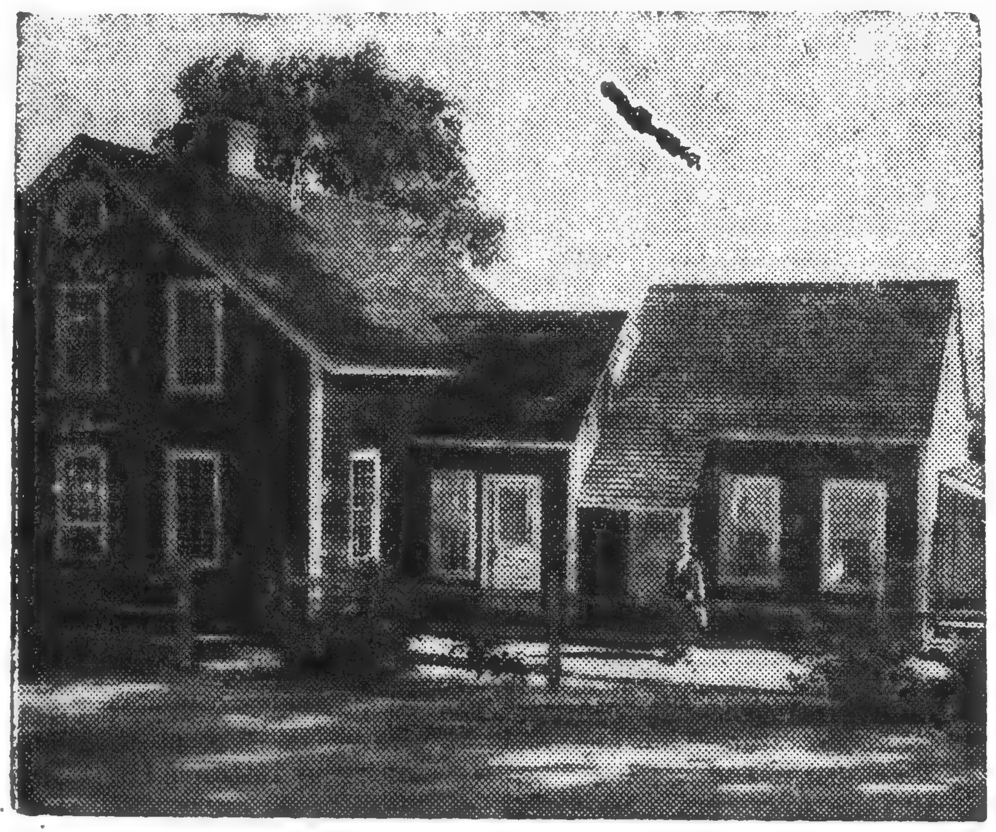
Circ. (D 5,789)

This Clipping From
GREENSBURG, PA.
REVIEW

JUL 30 1948

Hawthorne Cottage Restored In Berkshires

MAESTRO and students at work in a famous studio—Serge Koussevitzky, left, directs Seymour Lipkin at the piano, as Howard Shanet of Hunter College, New York, watches.



HAWTHORNE'S red house, which has been restored by the National Federation of Music Clubs for the studios of Serge Koussevitzky and Gregor Piatigorsky, cellist.

AP Newsfeatures

Lennox, Mass.—The Hawthorne cottage at Tanglewood, between Lenox and Stockbridge, Mass., has been restored and now houses three studios, including Serge Koussevitzky's class in advanced orchestral conducting.

Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs and chairman of the committee for restoration, has presented the house where Nathaniel Hawthorne lived in 1850-1851 to the Berkshire Music Center.

There the novelist wrote "The House of Seven Gables."

A two-day music festival was arranged for the dedication.

Manning Hawthorne, the oldest grandson of the novelist, and Henry Wadsworth Longfellow Dana, great grandson of the poet, were among scheduled speakers, as was Mrs. Royden J. Keith of Chicago, national president of the federation, and Gay Tapley of Portland, Me.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

0 1948

Berkshire Music Festival Opening Attracts 7500

A crowd of 7500 music lovers filled the huge shed at Tanglewood last night and spilled over on to the lawns to hear the Boston symphony orchestra under the direction of Serge Koussevitzky in the opening of the Berkshire Music Festival.

The program for the first concert by the complete orchestra included Bach's Suite No. 3; the "Symphony" from Hindemith's opera, "Mathias de Maler," and Beethoven's 5th Symphony in C Minor.

The festival will continue tonight with Piston's Third Symphony; Prokofieff's First Violin Concerto and Brahm's First Symphony. Darius Milhaud and Leonard Bernstein will be guest conductors at the Sunday afternoon performance.

Additions to Tanglewood this year include a new glass exhibition hall where the famous "Berkshire" radio-phonograph-television combination is displayed; a new music store, and an outdoor cafeteria.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

JUL 30 1948

Berkshire Music Festival Opens

LENOX, July 29 (AP)—Dr. Serge Koussevitzky and the Boston Symphony orchestra opened the 11th Berkshire Festival season at Tanglewood tonight with 7,500 persons in the music shed and 1,500 more scattered over the lawns.

The weather was ideal with clear skies and the temperature about 65 degrees.

Dr. Koussevitzky was recalled four times after Paul Hindemith's symphony, "Matthias the Painter."

The orchestra opened the program with Bach's overture (suite) No. 3 in D major, performed at Tanglewood originally in 1945 at the Bach Mozart festival. The concert ended with Beethoven's Symphony No. 5 in C minor.

The second concert in the first series of three week end programs will be given at Tanglewood Saturday night when the orchestra will perform Walter Piston's Symphony No. 3.

Piston, a native of Rockland, Me., completed this composition in the summer of 1947 at South Woodstock, Vt. He dedicated the score "to the memory of Natalie Koussevitzky," the conductor's first wife. Also on the program will be Prokofieff's "Concerto for Violin and Orchestra No. 1," with Isaac Stern, 27-year-old violinist, as soloist.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 30 1948

Berkshire Festival

Boston Symphony Opens First of Four-Day Week Ends

By Arthur V. Berger

LENOX, Mass., July 29.—The fourteenth season of the Berkshire Festival entered its major phase tonight under the huge shed on the Tanglewood estate near here.

Following the concerts earlier this month, devoted to Mozart and presented appropriately by reduced orchestra, the full Boston Symphony Orchestra opened the first of its three consecutive four-day week ends under the direction of Serge Koussevitzky with two guest conductors, Leonard Bernstein and Darius Milhaud.

Initiating the series tonight, Mr. Koussevitzky occupied the podium. He will also conduct Saturday's concert in its entirety. Critical comment on tonight's event will be reserved until Saturday's edition of the Herald Tribune.

Viewed in regard to its external manifestations, the festive occasion assumed much the same aspect that it had during the previous ten seasons during which the Boston Symphony Orchestra and Mr. Koussevitzky have been the mainstay of the Berkshire Festivals. Autos were thickly parked. Throngs settled themselves on the lawns. Many reclined on blankets. There were 6,000 reserved seats under the fan-shaped shed.

The program of this opening concert followed the usual pattern for openings. As one might expect during a regular opening of the Boston Symphony's home series, familiar classics appeared on the list. In this case, Beethoven's Fifth Symphony comprised the second half of the program. Bach's suite in D major, No. 3, opened the evening. The composition placed between these was a work by Paul Hindemith, but even it has become something of a classic in modern literature.

The earliest Berkshire Festival concerts were not given on the Tanglewood estate, and operated on a considerably smaller scale. In 1934, the festival was held on the Dan Hanna estate in the township of Stockbridge. Henry Hadley and the New York Philharmonic Symphony Society were engaged for the occasion. During the following year, the fesetival took place on the same grounds, but with the aid of a tent to shelter the audience. Mr. Hadley and the New York Philharmonic-Symphony again participated.

In 1936, the concerts took place on the estate of Mrs. Margaret Emerson at Holmwood in Stockbridge. In 1937, the Tanglewood estate was presented to the Boston Symphony by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The next summer the shed was inaugurated Aug. 4, 1938. The total attendance for the series jumped from 5,000 in 1934 to 38,000 for the 1938 series.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 30 1948

Tanglewood to Aid Musicians Abroad

Concert for Needy Musicians in Europe Next Tuesday Endorsed by U. S. State Department.

The U. S. state department has endorsed "Tanglewood on Parade," the concert which the Boston Symphony orchestra and the Berkshire Music center will present Tuesday, Aug. 10, at Tanglewood for the benefit of needy musicians in Europe.

"The American section of the International Society for Contemporary Music, with Dr. Serge Koussevitzky at its head, is working in a field of great significance," wrote George V. Allen, assistant secretary of State, to Carleton Sprague Smith, a member of the committee planning the event.

"Its project for promoting benefit concerts to aid the creative side of music in Europe deserves widespread support, and I believe that Europeans will look upon this effort as further evidence of the sincere interest on the part of the American people in the welfare and progress of European intellectual life.

"It is our desire to give, wherever possible, encouragement and support to private undertakings, such as yours, which are designed to promote mutual understanding and co-operation."

Among those on the committee are Dr. Lewis N. Perry of Boston, formerly of Williamstown and headmaster emeritus of Exeter academy, John S. Williams, formerly of this city, Dr. James Phinney Baxter, 3rd, president of Williams college, Philip Marshall Brown, Robert G. Barrow, Miss Ellen Safford, and Robert M. Derby, all of Williamstown, Judge Anthony Hanlon of Adams, and Mrs. Alan Limburg of Windsor.

The program to be presented Tuesday evening, Aug. 10, at 8:15 o'clock, will be devoted to the music of Tchaikovsky, and will include his "Symphony No. 6, Pathetique," Piano Concerto No. 1," with Seymour Lipkin as soloist, and "Ouverture Solennelle, 1812."

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 30 1948

Music

Koussevitzky Opens Berkshire Festival

By ROBERT BAGAR.

TANGLEWOOD, LENOX, Mass., July 30.—The Berkshire Symphonic Festival opened its 11th season last night in the Tanglewood Music Shed before an audience of well over 7000. There had been two previous concerts by a smaller orchestra devoted to Bach and Mozart, respectively, on the Sunday and Tuesday preceding, both held in the Theater Concert Hall. With audiences present at those the total attendance has now reached something like 13,000.

Last night Serge Koussevitzky offered a program of music consisting of the Bach Overture No. 3, in D major; the Hindemith Symphony, "Mathis der Mahler" ("Matthias the Painter"), and the Beethoven Fifth Symphony.

As the conductor's trim figure appeared through the little door at the right of the stage, the audience launched into a torrent of applause, which he received modestly. Mr. Koussevitzky, who has recently completed his 74th years, is as active as he has ever been on the podium. He gesticulates with energy that must be endless, shrugging his shoulders for special effects, bouncing from foot to foot. He is absolutely never still, except, perhaps, in slow passages, when he permits only his features and his slowly waving hands to do the kinetic act.

This Boston Symphony Orchestra, as it played last night, is one grand and glorious organization. The musicians are so completely en rapport with their conductor that it is fascinating to watch them, let alone hear them, too.

In the republic of musical performance there can be only one government—benevolent dictatorship. No other kind would be workable. Can you imagine what it would be like to hear well over a hundred individualists doing—under some statute of rights for musicians — exactly what they pleased?

The highlight of the concert last evening was the orchestra's performance of the Hindemith Symphony—more properly a sort of spiritual tone-picture of the three famous paintings in the Cologne Cathedral. "Mathis der Mahler" is the title of the work from which these three symphonic sections stem. It is an opera which lay gathering dust for some years, until it was given its first hearing in 1938.

Its movements entitled "Angelic Concert," "Entombment," and "Temptation of St. Anthony." The work is one of Hindemith's most expressive and, to use a word, powerful compositions. The initial movement teems with curious figures that seem to take little nips at the main part of the music, which in itself is always interesting, always provocative.

There is excellent feeling in this, and especially in the middle section, there is serenity and resignation in its slow measures. All in all, I think that the Bostonians outdid themselves in delivering this work. And it was somewhat surprising—and pleasantly so—to this reviewer that the audience applauded clamorously. We are not accustomed to listeners taking a modern work, though familiar, to their hearts as enthusiastically as the Tanglewood throng did last night.

The Bach, with a beautiful air that is known to just about everybody, was generally well played.

The Beethoven began at rather a fast clip. Mr. Koussevitzky wasn't sparing the musicians in its "V for Victory" opening movement. At any rate the pace soon came to normality, and all was well with the performance, your reporter and, we may as well add, Beethoven.

This Clipping From
WATERVILLE, ME.
SENTINEL
JUL 30 1948

Koussevitzky Is Conductor At Berkshire Festival

LENOX, Mass., July 29—(AP)—Dr. Serge Koussevitzky and the Boston Symphony Orchestra opened the 11th Berkshire festival season at Tanglewood tonight with 7,500 persons in the music shed and 1,500 more scattered over the lawns.

The weather was ideal with clear skies and the temperature about 65 degrees.

Dr. Koussevitzky was recalled four times after Paul Hindemith's symphony, "Matthias the Painter."

The orchestra opened the program with Bach's Overture (suite) No. 3 in D Major, performed at Tanglewood originally in 1945 at the Bach-Mozart festival.

The concert ended with Beethoven's Symphony No. 5 in C Minor.

The second concert in the first eries of three weekend programs vill be given at Tanglewood Saturlay night when the orchestra will erform Walter Piston's Symphony No. 3.

Piston, a native of Rockland, Me., ompleted this composition in the ummer of 1947 at South Woodtock, Vt. He dedicated the score To the memory of Natalie Kousseitzky," the conductor's first wife. lso on the program will be Proofieff's "Concerto for Violin and rchestra No. 1," with Isaac Stern, 7 year old violinist, as soloist.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
JUL 30 1948

9,000 Hear Boston Symphony

Lenox, Mass., July 29—(AP)—Dr. Serge Koussevitzky and the Boston Symphony Orchestra opened the 11th Berkshire Festival season at Tanglewood tonight with 7,500 persons in the music shed and 1,500 more scattered over the lawns.

The weather was ideal with clear skies and the temperature about 65 degrees.

Dr. Koussevitzky was recalled four times after Paul Hindemith's symphony, "Matthias the Painter."

The orchestra opened the program with Bach's Overture (Suite) No. 3 in D major, performed at Tanglewood originally in 1945 at the Bach Mozart festival. The concert ended with Beethoven's symphony No. 5 in C minor.

This Clipping From
LEWISTON, ME.
SUN
JUL 30 1948

Berkshire Music Center Benefit Program Varied

Archibald MacLeish will serve as chairman of "Tanglewood on Parade", the benefit which the Boston Symphony Orchestra and the Berkshire Music Center will stage Tuesday, Aug. 3, for the creative musicians of Europe. The distinguished American poet will introduce Cornelia Otis Skinner, Aaron Copland and other important figures in letters and the arts to be announced. Serge Koussevitzky will speak as well as conduct the full orchestra in a concert in the Music Shed between Lenox and Stockbridge, Mass.

"A musical CARE package" is the way one participant describes the four-hour event which will inaugurate a nation-wide campaign for assistance to the fellow-artists of the Old World. The national committee will request other orchestras throughout the country to give benefits during the forthcoming season.

Just returned from a coast-to-coast tour in "Lady Windermere's Fan," which ran the entire season before in New York, Miss Skinner will read two Elizabethan sonnets at the "manifestation" beginning at 8 P.M. Her selections are Michael Drayton's "The Parting" and the Sonnet No. 29 of Shakespeare, "When in Disgrace." Almost as well known as an author as actress, Miss Skinner will have her sixth book published this Autumn, reminiscences of her celebrated father and mother entitled "Family Circle." She is a frequent contributor to The New Yorker and has a humorous sketch in the current issue of that magazine. This season she returns to the monologue stage where she won her first fame.

Maurice Evans had also accepted to appear in a Shakespearean excerpt but has sent word he will be unable to attend.

In the gala spirit of the occasion Dr. Koussevitsky has programmed a group showing the development of the waltz for the grand concert at 9:15 P.M. The lively finale will include "Voices of Spring" by Strauss," "Valse Triste" by Sibelius, and "La Valse" of Ravel. The other numbers will be Beethoven's "Leonore" Overture No. 3 and Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator.

Festivities will begin at 6 P.M. with an actual parade of the 462 students of the Berkshire Music Center. They will proceed to their varous departments for demonstrations of all activities of the school —orchestra, opera, chorus, and chamber music. The hour from 7 to 8 P.M. will be given over to picnic supper on the grounds.

Patrons subscribing for reserved seats and box seats will be invited to a special added attraction, a performance at 4 P.M. in the Tanglewood gardens of "The Telephone" by Gian-Carlo Menotti and scenes from other operas. A custom-built RCA Victor Berkshire model radio-phonograph will be given away.

This Clipping From
LAWRENCE, MASS.
EAGLE
JUL 30 1948

Berkshire Music Festival Opens

LENOX, July 29 (AP)—Dr. Serge Koussevitzky and the Boston Symphony Orchestra opened the 11th Berkshire Festival season at Tanglewood tonight with 7,500 persons in the music shed and 1,500 more scattered over the lawns.

The weather was ideal with clear skies and the temperature about 65 degrees.

Dr. Koussevitzky was recalled four times after Paul Hindemith's symphony, "Matthias the Painter."

The orchestra opened the program with Bach's overture (suite) No. 3 in D major, performed at Tanglewood originally in 1945 at the Bach Mozart festival. The concert ended with Beethoven's Symphony No. 5 in C minor.

The second concert in the first series of three week end programs will be given at Tanglewood Saturday night when the orchestra will perform Walter Piston's Symphony No. 3.

Piston, a native of Rockland, Me., completed this composition in the summer of 1947 at South Woodstock, Vt. He dedicated the score "to the memory of Natalie Koussevitzky," the conductor's first wife. Also on the program will be Prokofieff's "Concerto for Violin and Orchestra No. 1," with Isaac Stern, 27-year-old violinist, as soloist.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1948

John Garfield's Ghost-Fiddler Soloist at Festival Tomorrow

Isaac Stern

TANGLEWOOD — Twenty-seven-year-old Isaac Stern, violinist, who was the ghost-fiddler for John Garfield in the film, "Humoresque," will play the solo part of Prokofieff's first violin concerto in the Music Shed here tomorrow night at 8.15 with the Boston Symphony Orchestra, Serge Koussevitzky, conducting.

Festival officials today said Mr. Stern is the only top-flight violinist trained exclusively in the United States. He recently returned from a tour of Australia where he made 35 appearances in a dozen cities.

A resident of San Francisco, since the age of one year, he started when he was six to study piano. Two years later he switched to violin, and played first in public at the age of 11. He studied in New York with Louis Persinger, who spent several summers in Pittsfield as a member of the South Mountain Quartet and music colony.

Appearing with almost every major orchestra in the country, he played with the New York Philharmonic Symphony in the Stadium series last summer and with the Boston Orchestra in the past season.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 30 1948

TANGLEWOOD OPENS ANNUAL MUSIC FETE

Koussevitzky Conducts Boston Symphony in First Program of 14th Yearly Festival

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., July 29—The fourteenth annual Berkshire Music Festival began here at Tanglewood tonight under the most felicitous auspices—a huge crowd, a moonlit, starlit night and, of course, the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

The opening program in the graceful, capacious Music Shed tonight provided a foretaste of what Mr. Koussevitzky has planned for the three long week-ends of the festival. There was one contemporary work, "Mathis der Maler," by Paul Hindemith, who was on the faculty of the Berkshire Music Center some seasons ago, with two classic scores—Bach's Suite in D, No. 3, and Beethoven's ever popular and lustrous Fifth Symphony.

All of the 6,000 seats in the shed were sold out in advance of concert time. As usual thousands of men and women sat and reclined on the lawn and, thanks to the splendid acoustics of the shed, heard a good account of the performance.

Interest in this year's festival seems to be at a peak. There was proof of this in the record-breaking crowds that turned out in the last fortnight for the two Bach and two Mozart programs that preceded the main part of the festival. The advance sale and a slight increase in ticket prices assures record receipts.

Audiences tonight saw a few changes that add to the beauty and comfort of Tanglewood. A strikingly handsome reception and exhibition room has been erected at the Main Gate. Entirely of plate glass, front and back, it is jointed harmoniously to the offices at the left of the gate. There is a series of slender supporting columns of steel that match happily with the lean, graceful columns that support the Music Shed.

The little red house, in which Nathaniel Hawthorne lived here more than a century ago and wrote "The House of Seven Gables," has been restored by the National Federation of Music Clubs, and sightseers who had time for a walk could examine its charming, old American lines.

The programs for the festival include, besides the usual assortment of standard works, several modern scores. Works by Prokofieff and Piston are scheduled for Saturday night, and a symphony by Milhaud, who is on the teaching staff of the Berkshire Music Center, will be on Sunday's program as well as Mahler's "Resurrection" Symphony.

In later weeks music by Stravinsky, Prokofieff, Vaughan Williams (American première on his new Sixth Symphony), Villa Lobos, Siqueira and Shostakovich will be played.

Granting the beauty of the setting and the holiday spirit of the crowd, it was the playing of the Boston Symphony under Mr. Koussevitzky's incandescent leadership that made the biggest impression tonight.

The Hindemith symphony is a noble, spacious work, and Mr. Koussevitzky and his men brought out the breadth and tenderness and grand design of the music. One might have preferred more rhythmic bite in the last movement, but this is a caviling at a detail. The conception as a whole was faithful to the composer's imagination.

The Bach suite was played with four-square vigor and character that suited it well, and there was a grave beauty in the familiar air that made it seem fresh and deeply moving despite many hearings. As to the Beethoven symphony, what more can be said that has not been said before about this masterwork and its performance by this ensemble?

The opening night was proof that there will be good listening at this festival.

THE HARTFORD TIMES, FRIDAY, JULY

7,500 Attend Opening Concert at Tanglewood

Special to The Hartford Times

Lenox, Mass—The first concert of the season in the big shed at Tanglewood drew a crowd of 7,500 which, if not a record, was considered very good for a Thursday night. While other summer musical attractions are falling off or even languishing, the Boston Symphony Orchestra's Berkshire season flourishes phenomenally in spite of a more crowded schedule of events than ever before.

It was a typical opening night crowd, punctilious, sophisticated, contained. Rather a bit too much contained in the beginning—only some of the audience arose with the orchestra to greet the entrance of the master of the festival, Serge Koussevitsky, who has announced his forthcoming retirement, at least from his Boston activities. But reserve was soon laid aside.

While the great body of festival goers, young and old, seemed to be holding the fire of its enthusiasm for that household familiar, Beethoven's Fifth, it took the tensions of such modernism as Hindemith's "Matthew the Painter" to trip off a really excited ovation like the rebel yells of Dixie Democrats. Even those who declare against Hindemith cannot resist his pressure upon the nerves.

Koussevitsky was in a sensitive mood. He traced the well-worn contours of the air in Bach's D major Suite as though discovering its loveliness for the first time. The opening motto of the Fifth Symphony he delivered like a cannon shot and from then on kept his Jovian eminence.

* * *

THE BOSTON ORCHESTRA continues to be the richest well-spring of beautiful sound with which modern man is acquainted. When released upon a score like the Hindemith tryptich its compulsions are indescribable. Its quivering harmonics, its gorgeous brass, the collisions of its counterpoint, its sheer voluptuous noise assail the senses in such a way as to leave scars of aesthetic experience.

How well Koussevitzky manages his program material! He has up his well-tailored sleeve many things which are not considered manna for the masses — Walter Piston's Third Symphony night and Milhaud on Sunday — but thus to sandwich Hindemith between the bread of Bach and Beethoven—and pulling them out of their seats with it—shows that he knows a thing or two about musical metabolism and your average man.

* * *

IT WAS A PERFECT night, starry and cool. Improved facilities for refreshment and smoothly handled traffic arrangements continue to enhance the Tanglewood concerts as pleasantest sort of artistic diversions.

The week-end programs are: Saturday night at 8:15, Piston's Third Symphony, Prokofieff's Violin Concerto with Isaac Stern soloist and Brahms' First Symphony. Sunday afternoon at 3:30, Leonard Bernstein conducting Mahler's Second Symphony and Milhaud's Second Symphony with the composer conducting.

C. E. L.

This Clipping From
NEW HAVEN, CONN.
REGISTER
JUL 30 1948

Campaign For Musicians

The campaign for assistance to European musicians in present need will be inaugurated at a great benefit by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, Lenox, Mass., on next Tuesday. The American Section of the International Society for Contemporary Music, with Dr. Serge Koussevitzky at its head, is promoting benefit concerts to aid the creative side of music in Europe. The project has the endorsement of the State Department.

Among those serving on the national committee for the campaign is Mrs. Arnold Whitridge of Salisbury and New York City, formerly of this city.

7500 HEAR BERKSHIRE SYMPHONY

Post Jul 30

Koussevitzky Leads Hub Orchestra at Tanglewood

BY WARREN STOREY SMITH

PITTSFIELD, July 29—Seventy-five hundred people heard the opening concert of the current Berkshire Festival at nearby Tanglewood this evening. This includes the 6000 in the great music shed and those who heard Koussevitzky and the Boston Symphony Orchestra, united for the first time since the end of April, sitting or standing on the surrounding lawns.

BIG SHOW UNDER WAY

As in recent years, there have been preliminary concerts in the theatre concert hall, devoted to the music of Bach and Mozart and under Dr. Koussevitzky's direction. The festival proper, meaning the big show in the big tent, is what got under way this evening. Other concerts of the first of the three series will take place Saturday evening and Sunday afternoon.

The Berkshire festival programs are likely to be drawn those heard in Boston in the preceding season. One exception this year will occur a week from Saturday evening when Dr. Koussevitzky brings to pass the first American performance of the sixth Symphony of the venerable English composer, Ralph Vaughan Williams.

This evening's list consisted of Bach's Third Suite in D Major, Hindemith's so-called Symphony, "Mathis Der Maler" (Matthias the painter), and the Fifth Symphony of Beethoven.

Noble Overture

The chief glory of Bach's Suite, and of this evening's performance, is the noble overture. Some may feel that the sumptuous tone that Dr. Koussecitsky achieves here is not Bach, but that is mere quibbling. This suite, however, is chiefly famous for the beautiful air, known as "The Air for the G String" through Wilhelm's transcription for solo violin. This evening the massed fiddles again played it superbly.

It is probably also quibbling to complain that Dr. Koussevitzky romanticizes, dramatizes, and sentimentalizes the music of Hindemith. Unquestionably it lends itself to such treatment. It would be interesting to know how the composer, who taught for a time at the Berkshire Music Centre, feels about Dr. Koussevitzky's interpretation. And our curiousity in this respect is not likely to be gratified.

As for the music itself, this, we can safely say, is one of the enduring pieces created in our own time. We have here the necessary ingredients of a masterpiece: great technical skill, a sure sense of design and proportion, an individual idiom and strong and memorable themes.

There is, in addition, the pictorial aspect of the music, the fine realization in tone of the spirit of the three paintings of Matthias Gruenewald which inspired it, "The Angelic Concert," "The Entombment" and "The Temptation of St. Anthony". In such wise has the latest in the long line of great German composers done service to one of the greatest of German painters.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 31 1948

Tanglewood

Tonight at 8.15

Second concert of Berkshire Festival in the Shed, by Boston Symphony Orchestra, Serge Koussevitzky conducting: Walter Piston's third symphony, Prokofieff's violin concerto No. 1, with Isaac Stern, soloist, Brahms' first symphony.

Tomorrow Morning at 10

Concert of organ music by Johann Sebastian Bach, played by E. Power Biggs: Toccata in F major, three chorale preludes, three contrapuncti from "The Art of Fugue," assacaglia and fugue in C minor.

Chamber Music Concert at 11 AM

String Quartet, Op. 55, No. 3 in B flat. ..... Haydn
Violins, Alfred Bruening, Vladimir Weisman
Viola, Erling Bengtsson
Coached by Vladimir Resnikoff
Ecco Mormorar l'Onde .... Monteverdi
I Thought That Love Had Been a Boy, ... Byrd
Audite Nova .... Lassus
Madrigal group of Department 8, conducted by Hugh Ross.
Concerto for violin, piano and string quartet .... Chansson
Solo violin, Josef Bernstein.
Piano, Eloise Matthies.
Violins, Gordon Staples and Gottfried Wilfinger.
Viola, William Gromko.
Violoncello, Rowland Pack.
Coached by Jean Bedetti.

Tomorrow Afternoon at 3.30

Third concert of Berkshire Festival in the Shed; second symphony of Darius Milhaud, conducted by the composer; Gustav Mahler's second "Resurrection" hymphony, with chorus and soloists: Ellabelle Davis, soprano; Nan Merriman, contralto.

Tomorrow Night at 8.15

Opera scenes from "The Marriage of Figaro" (Mozart), Orlando (Handel), "The Magic Flute" (Mozart), "The Barber of Seville" (Rossini), "Faust" (Gounod), "Carmen" (Bizet), "The Marriage," Gretchaninoff.

Next Week

Monday

Department 4 chamber orchestra at 4.30.

Tuesday

Tanglewood on Parade from 6 to 10.30.

Wednesday Night

Special choral concert: Bach's "The Passion of Our Lord According to St John," Robert Shaw conducting.

Thursday Afternoon

Department 2 song recital.

Thursday Night

Opening of second series of Berkshire Festival by Boston Symphony Orchestra, Dr. Koussevitzky conducting.

Friday Night

Symphony concert by Department 2 at 8.15.

Saturday Morning

Public rehearsal of Boston Symphony Orchestra at 10, for benefit of pension fund.

Saturday Evening

Berkshire Festival concert, Dr. Koussevitzky conducting.

All events excepting Festival concerts and the public rehearsal are open to members of the Society of Friends of the Berkshire Music Center. Membership is by contribution to the support of the school.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 31 1948

VIOLINIST . . . Isaac Stern will be soloist for the first time at the Berkshire Festival with the Boston Symphony Orchestra tonight at Tanglewood, Mass.

This Clipping From
NEW YORK, N. Y.
SUN
JUL 31 1948

A musical premiere of consequence will embellish the Tanglewood festival next week end, with the first performance of Ralph Vaughan Willians's sixth symphony under the direction of Serge Koussevitzky to be played by the Boston Symphony. The work was begun by the English composer in 1944, and completed last year. For those not inclined to make the trip to Lenox, the publishers announce a New York premiere scheduled for next winter by the Philharmonic-Symphony. "It is expected" says the announcement "that Leopold Stokowski will conduct."

HARTFORD TIMES
[illegible] 3 [illegible] 1948

Tanglewood Gala Festival To Aid European Talent

THE fountain scene from "Pelleas and Melisande", an excerpt from "Don Giovanni" and Menotti's "The Telephone", will be heard in the gardens at Tanglewood on Tuesday. The special outdoor performance at 4 p. m. is for boxholders and reserved seat patrons to "Tanglewood on Parade", the Boston Symphony Orchestra and Berkshire Music Center's benefit for assistance to musicians in Europe. The event inaugurates a nation-wide campaign to help unblock creative talent abroad.

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music Center beginning at 6 p. m. and open to all ticket-holders for the benefit, Boris Goldovsky has selected Acts I and IV of "La Boheme" and Act II of "The Marriage of Figaro."

* * *

Supper on the lawn at 7 p. m. will follow the hour-long demonstrations. The manifestation at 8 p. m. in the Music Shed will bring appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky will lead the Boston Symphony Orchestra in a concert beginning at 9:15 which will conclude with a group of waltzes. The three - quarter rhythm will be picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn.

* * *

REMINISCENT of the great last act of "Die Meistersinger" will be the parade of the students which immediately precedes the demonstrations. Like the guilds in Wagner's great music drama, the 462 boys and girls from 42 states and 15 foreign countries will march by departments carrying banners and led by a band. There will be performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to Tanglewood to see and hear what will be going on there Tuesday within the period of an hour.

In the Music Shed the student orchestra under student conductors will play Beethoven's "Coriolanus" Overture, the Chorale and Toccata from William Schuman's Symphony No. 3, the first movement of Rachmaninoff's Second Concerto and three dances from Leonard Bernstein's ballet "Fancy Free."

* * *

THOSE WHO HAVE TAKEN BOXES for the benefit include: Frederick W. Beinecke, John S. Williams, Judge Charles Garside, Miss Florence Doody, and Columbia Artists Management, all of New York: Mrs. E. Jerry Chadwick, Syosset, Long Island; Mrs. Charles Mitchell, Oyster Bay, Long Island; Mr. and Mrs. Milton B. Warner, Mr. and Mrs. Alan J. Blau, and Simon England, Pittsfield, Mass.; Mr. and Mrs. Bruce Sanborn, Mr. and Mrs. C. D. Jackson, Mrs. Gordon Dexter, Mr. and Mrs. John H. P. Gould, Mr. and Mrs. Lester Roberts, Mrs. Hayden Channing, Miss Anna Alexandre, and Mrs. Clarence Warden, Lenox, Mass.; Mr. and Mrs. Shaun Kelly, Richmond, Mass.; Mr. and Mrs. Albert Spalding, Mrs. Thomas Blodgett, Mr. and Mrs. Robert K. Wheeler, and Mr. and Mrs. William Felton Barrett, Great Barrington, Mass.; Mr. and Mrs. A. W. Percival, Stockbridge; Mr. and Mrs. Alan Limburg, Windsor; Mr. and Mrs. W. Murray Crane, Dalton, Mass.; George Sokolsky, Otis, Mass.; Mr. and Mrs. Philip Marshall Brown, Williamstown, Mass.; Mrs. John Alden Carpenter, Beverly, Mass.; Mrs. A. M. Haughton, Prides Crossing, Mass.; Miss Edith Scoville, Mrs. Donald J. Warner, Mr. and Mrs. Maurice Firuski, Salisbury; Mrs. Harold Hatch, Mrs. Edward C. Jameson, Sharon; Mrs. Henry Sloan Coffin, Mr. and Mrs. John McChesney, Lakeville; Mr. and Mrs. B. M. Golband, Springfield, Mass.; Mrs. Edward Thaw, Dublin, N. H.; Mrs. Ernest B. Dane, Center Harbor, N. H.; Mrs. Dean Wilder, Peterboro, N. H.; Mr. and Mrs. Guy P. Gannett, Cape Elizabeth, Me.; Mrs. John S. Newberry, Grosse Pointe Farms, Mich.; Mr. and Mrs. Philip

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Globe Jul 30

Tanglewood Concert Tuesday Will Aid Europe's Musicians

By MARJORIE W. SHERMAN

Musicians always have been internationally-minded but never more so than now, when Europe's artists are in great need. A campaign to assist musicians on the continent is being launched today, with the endorsement of the State Department. Opening gun in the far reaching campaign will be a large scale benefit by the Boston Symphony Orchestra at the Berkshire Music Center at Tanglewood on Tuesday. The program will start at six, with the main concert scheduled for 9:15 and fireworks for the late evening.

Asst. Secretary of State George V. Allen told the national committee for the Berkshire Music Center concerts that "the American Section of the International Society for Contemporary Music, with Dr. Serge Koussevitzky at its head, is working in a field of great significance. Its project for promoting benefit concerts to aid the creative side of music in Europe deserves widespread support, and I believe Europeans will look upon this effort as further evidence of the sincere interest on the part of the American people in the welfare and progress of European intellectural life."

Mrs. Koussevitzky heads the Boston list of committee members on the central planning board for the benefit. Other Bostonians also helping include Dr. Lewis Perry and Frederic J. DeVeau on the Central Committee; members serving on the National Committee number James S. Plaut and Konrad Bose of Boston, Mrs. A. Kingsley Porter of Cambridge, Justice Felix Frankfurter of Cambridge and Washington, Mrs. M. Graeme Haughton of Pride's Crossing, Mrs. Alexander Steinert of Beverly, Mr. and Mrs. Allan Forbes of Westwood, and Mrs. Dudley Pickman of Hamilton.

There will be performances by each of the Music Center departments at 6 o'clock, including a symphony concert in the orchestra shed, a chorus performance in the orchard, scenes from great opera in the theatre concert hall, and a program entitled "A Hundred Years of Chamber Music" in the chamber music hall.

At 7 o'clock there will be time out for those who have brought picnic suppers to eat on the grounds, where additional refreshment also will be available.

An 8 o'clock fanfare in the shed will be opened by Dr. Serge Koussevitzky who will present several speakers before the gala concert featuring Beethoven, Prokofieff, Strauss, Sibelius, and Ravel. Fireworks will conclude the benefit.

Deerfield Academy and Harvard, class of 1937. During the war he served in the Army Chemical Corps and in the United States Office of Military Government in Berlin.

The wedding is planned for September and will take pl[illegible] in Orleans.

CATHERINE THISTLE WINSHIP—Mr. and Mrs. John S. Winship of Bedford, N. H., announce the birth of a daughter, Catherine Thistle, on July 20 at Elliot Hospital in Manchester, N. H.

SWIMMING PARTY—Students at the Wellesley Summer Theatre were invited to share the Gelston Kings' swimming pool in Sherborn yesterday with pretty Anne and "Sandy" King, and stay on for a picnic buffet afterwards. Among the Kings' guests were Anne Williams, who is playing a leading role in this week's interesting production of "Holiday." John Coyle Jr., of Gloucester, who won the radio summer theatre scholarship this year: Ann Robinson, Louis Golden, Jeanne Caswell, and Patricia Shannon.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 31 1948

Second Festival Concert Tonight

Boston Symphony Orchestra, Directed by Koussevitzky, to Present Program at Tanglewood at 8:15 o'Clock.

The Boston Symphony orchestra, with Dr. Serge Koussevitsky conducting, will present the second concert in Series A of the Berkshire Festival at Tanglewood tonight at 8.15 o'clock. The Festival season opened Thursday night before a capacity audience of more than 7,000 persons.

The program tonight will include Piston's "Symphony No. 3," Prokofieff's "Violin Concerto No. 1," with Isaac Stern as soloist, and Brahms' "Symphony in C Minor, No. 1."

The third concert, last in Series A, will be presented tomorrow afternoon at 3.30 o'clock, with Leonard Bernstein conducting the orchestra. The audience will hear Haydn's "Symphony in D Major, No. 104," and Mahler's "Symphony No. 2, Resurrection," with Ellabelle Davis, soprano, and Nan Merriam, contralto, as soloists.

A Tanglewood "extra" on Tuesday will be "Tanglewood on Parade," the concert to be presented for the benefit of needy musicians in Europe.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 31 1948

TANGLEWOOD LISTS PROGRAM OF BENEFIT

Further details were announced yesterday concerning the elaborate program, "Tanglewood on Parade," to be presented by the Boston Symphony Orchestra and the Berkshire Music Center next Tuesday at Tanglewood, Lenox, Mass., as the opening event in a campaign to assist European musicians. The benefit will open with a special outdoor performance in the gardens at 4 P. M., for boxholders and reserved seat patrons of the day's festivities.

At this special performance the Fountain Scene from Debussy's "Pelléas et Mélisande" and an excerpt from Mozart's "Don Giovanni" will be given, in addition to Menotti's "The Telephone." A simultaneous demonstration of all departments of the Berkshire Music Center is slated from 6 to 7 P.M. and will be open to all ticket-holders for the benefit. The opera department's contribution will consist of the first and fourth acts of Puccini's "Tosca" and the second act of Mozart's "The Marriage of Figaro."

Also included in this part of the program will be choral and chamber music concerts by the students, and in the Music Shed a student orchestra, under student conductors, will play Beethoven's "Coriolanus" Overture, the Chorale and Toccata from William Schuman's Third Symphony, excerpts from Leonard Bernstein's ballet, "Fancy Free," and, with a soloist, the first movement of Rachmaninoff's Second Piano Concerto.

Immediately preceding these demonstrations, the entire student body of 462 young men and women from forty-two states and fifteen foreign countries will march in a parade, preceded by a band.

The day's activities will close with a concert by the Boston Symphony Orchestra, led by Serge Koussevitzky, beginning at 9:15, after which a student orchestra led by Frederick Fennell of the conducting faculty will play for dancing on the lawn.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 31 1948

'The Telephone' To Be Sung In Gardens at Tanglewood Benefit for European Musicians

TANGLEWOOD — The fountain scene from "Pelleas and Melisande," played appropriately enough at a fountain, and an excerpt from "Don Giovanni" have been added to Menotti's "The Telephone," to be sung in its entirety in the gardens at Tanglewood Tuesday. The special outdoor performance at 4 PM is for box holders and reserved seat patrons to "Tanglewood on Parade," the Boston Symphony Orchestra and Berkshire Music Center's benefit for assistance to musicians in Europe. The event inaugurates a nation-wide campaign to help unblock creative talent abroad.

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music Center beginning at 6 PM and open to all ticket-holders for the benefit, Boris Goldovsky has selected Acts I and IV of "La Boheme" and Act II of "The Marriage of Figaro."

Supper on the lawn at 7 will follow the hour-long demonstrations. The manifestation at 8 in the Music Shed will bring appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky will lead the Boston Symphony Orchestra in a concert beginning at 9.15 which will conclude with a group of waltzes. The three-quarter rhythm will be picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn.

Parade of Students

Reminiscent of the last act of "Die Meistersinger," will be the parade of the students which immediately precedes the demonstrations. Like the guilds in Wagner's great music drama, the 462 boys and girls from 42 states and 15 foreign countries will march by departments carrying banners and led by a band. There will be performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to see and hear what will be going on there Tuesday within the period of an hour, those in charge of the program said today.

In the Music Shed the student orchestra under student conductors will play Beethoven's "Coriolanus" overture, the Chorale and Toccata from William Schuman's symphony No. 3, the first movement of Rachmaninoff's second concerto and three dances from Leonard Bernstein's ballet "Fancy Free."

A $2200 Berkshire model RCA radio-phonograph will be given as a door prize.

Box-holders Listed

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Cornelia Otis Skinner

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 31 1948

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But there was none of the self-consciousness or apology that often attends the development of a contemporary work. Hindemith's position in the grand evolutionary line stood out clearly from this performance. If he has taken certain steps to clarify and rigorously inform musical materials that tended to grow lax among some composers immediately preceding him, he is not the inveterate pedant he is often made out to be. Indeed, this symphony in many ways is in the broad romantic tradition, and Dr. Koussevitzky's performance last night emphasized this fact in the way it lent itself to the interpretative latitude generally accepted for symphonic literature in this tradition.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 31 1948

'The Telephone' To Be Sung In Gardens at Tanglewood Benefit for European Musicians

Cornelia Otis Skinner

TANGLEWOOD — The fountain scene from "Pelleas and Melisande," played appropriately enough at a fountain, and an excerpt from "Don Giovanni" have been added to Menotti's "The Telephone," to be sung in its entirety in the gardens at Tanglewood Tuesday. The special outdoor performance at 4 PM is for box holders and reserved seat patrons to "Tanglewood on Parade," the Boston Symphony Orchestra and Berkshire Music Center's benefit for assistance to musicians in Europe. The event inaugurates a nation-wide campaign to help unblock creative talent abroad.

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music Center beginning at 6 PM and open to all ticket-holders for the benefit, Boris Goldovsky has selected Acts I and IV of "La Boheme" and Act II of "The Marriage of Figaro."

Supper on the lawn at 7 will follow the hour-long demonstrations. The manifestation at 8 in the Music Shed will bring appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky will lead the Boston Symphony Orchestra in a concert beginning at 9.15 which will conclude with a group of waltzes. The three-quarter rhythm will be picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn.

Parade of Students

Reminiscent of the last act of "Die Meistersinger," will be the parade of the students which immediately precedes the demonstrations. Like the guilds in Wagner's great music drama, the 462 boys and girls from 42 states and 15 foreign countries will march by departments carrying banners and led by a band. There will be performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to see and hear what will be going on there Tuesday within the period of an hour, those in charge of the program said today.

In the Music Shed the student orchestra under student conductors will play Beethoven's "Coriolanus" overture, the Chorale and Toccata from William Schuman's symphony No. 3, the first movement of Rachmaninoff's second concerto and three dances from Leonard Bernstein's ballet "Fancy Free."

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This Clipping From
SPRINGFIELD, ILL.
ILL. STATE JOURNAL
JUL 31 1948

Suggested By The Day's News

Revels In Glories Of Yesteryear At Berkshire Festival

By GEORGE E. SOKOLSKY,
King Features Writer.

Up here in Sandisfield, we go in for culture in a big way; that is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes, not the justice but the philosopher, Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick. So last Saturday, we foregathered at the little red house where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The little red house has been restored externally by the National Federation of Music clubs under the leadership of Mrs. Guy Gannett, the wife of the Maine publisher, and a gracious and devoted lady. Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument mountain and looked across the lake and listened to Serge Koussevitzky accept the little house ~~which is to be~~ used as studios for musicans who come to Tanglewood to improve themselves. And this is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board. For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bones.

Just as in the middle of the 19th century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, indigenous American music. That indeed is a pot of gold.

As I sat upon a rock, upon which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing upon her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

Yet their curses will wither on the vine. I recalled that Balaam, when pressured to curse, sang:

"How goodly are thy tents, O Jacob, and thy tabernacles, O Israel!

"As the valleys are they spread forth, as gardens by the river's side, as the trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own. Those in Philadelphia were free to steep themselves in shrill hate and we at Tanglewood were free to worship America's glorious past and to restore her monuments. And in a thousand places men and women were free to do as they minded with none to force them to do otherwise. And in a thousand places, often obscure, with none to write their histories, were, at that very moment, men and women devoted voluntarily to good and righteous service.

That is America and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a log and founded a college. [illegible] these hills that one senses the man[illegible]ed this nation.

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ction July 31 – Eagle Pi

GUEST CONDUCTOR: Leonard Bernstein, who will appear as guest conductor of the Boston Symphony Orchestra in the Music Shed at Tanglewood tomorrow afternoon, reviews the scores of the concert program to be presented. Featured during the afternoon in Mahler's Symphony in C minor, No. 2, will be the Festival chorus, prepared by Hugh Ross, with Ellabelle Davis, soprano, and Nan Merriman, contralto, as soloists. The afternoon program will open with Haydn's Symphony in D maj[illegible] 104.

Jul 31

Mouse at Tanglewood

While the account did not say so, we assume that the mouse at the opening Berkshire Festival concert was the first mouse ever to attend. At any occasion which is so minutely covered by the press, both musically and otherwise, the attendance of *any* mouse would certainly have been recorded.

We must take it for granted at the outset, however, that Thursday's concert-goer was a country mouse, and not a cultured city mouse like Stuart Little. His lack of sophistication is shown, first, by his failure to arrive until after the Hindemith. But more especially, his ignorance is demonstrated by the fact that he chose to get up and move around between movements of the Beethoven Fifth. While sometimes applause between movements can be excused, even in the musical cognoscenti on the grounds of strong emotional impact, leaving one's seat and wandering around the place at such pauses is inexcusable. A polite squeak behind his paws and shifting in his seat, maybe, but scampering about, definitely no.

We say the mouse left its seat. The fact of the matter is that no one actually knows whether the mouse had a seat. As a calculating and doubtlessly conservative mouse, he may have been just casing the Shed to see whether the show was worth the price. We place no stock in the legend from Hamlin about the charms that music is supposed to have on this order of the animal kingdom. Otherwise, with all the piping, tootling, fiddling, and umpah-ing which goes on at Tanglewood from dawn to midnight, you wouldn't be able to see Stockbridge Bowl for the mice.

This Clipping From
NATION
NEW YORK, N. Y.
JUL 31 1948

Music

B. H. HAGGIN

IT IS only in recent years that the Berkshire Festivals have acquired a little of a real festival character by offering special events in addition to the mere repetition of the Boston Symphony's winter standard repertory that Koussevitzky offered the first years. Wartime conditions led him to give Bach and Mozart concerts with a small orchestra; the school began to give productions of opera and other performances—though only for audiences composed of the "Friends of the Berkshire Music Center," who had demonstrated their friendship with donations of money for its support.

The trouble with the Bach and Mozart concerts—aside from the dulness of some of the works that are mere exercises of fluently mechanical craftsmanship—is that this eighteenth-century music is what Koussevitzky understands least what to do with. Toscanini once

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talked about the difficulties in playing this music with its few directions in the score, and about how boring Mozart is unless one knows what to do between the *p* in the first measure and the *f* twenty measures later—which is something he does know and Koussevitzky does not. Toscanini's adherence to the printed score doesn't mean that he produces nothing but the *p* in the first measure and the *f* twenty measures later: he enlivens the music with a profusion of subtle inflection between them. It is Koussevitzky who cannot think of anything to do between the *p* and the *f*; and the life in the music that depends on the subtle inflection is not created.

And so, although I had looked forward to the July 20 performance of Mozart's Piano Concerto K.453—which is rarely played, though it is one of the most wonderful in the series of endlessly amazing works that Mozart created in this form—I was disappointed and irritated by the rattling off of the orchestral part which did nothing to present its delightful details to the listener's ear. The soloist, Lukas Foss, played the passage-work in the first movement fluently, but was wooden-fingered in the melodic episodes; the more surprising, therefore, was the excellence of his phrasing of the sustained melody in the slow movement.

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WATERBURY, CONN.
AMERICAN
JUL 31 1948

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Also: Mrs. Henry Sloan Coffin, Mrs. Joseph Parsons, John McChesney and Frank Briscoe, Lakeville; Mrs. Harold Hatch, Mrs. Edwin C. Jameson, Sharon; and Mrs. Marshall Best, Lime Rock.

The campaign has been indorsed by the State Department.

[213]

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HANOVER, PA.
SUN
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This Clipping From
SPRINGFIELD, ILL.
ILL. STATE JOURNAL
JUL 31 1948

Suggested By The Day's News

Revels In Glories Of Yesteryear At Berkshire Festival

By GEORGE E. SOKOLSKY,
King Features Writer.

Up here in Sandisfield, we go in for culture in a big way; that is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes, not the justice but the philosopher, Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick. So last Saturday, we foregathered at the little red house where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

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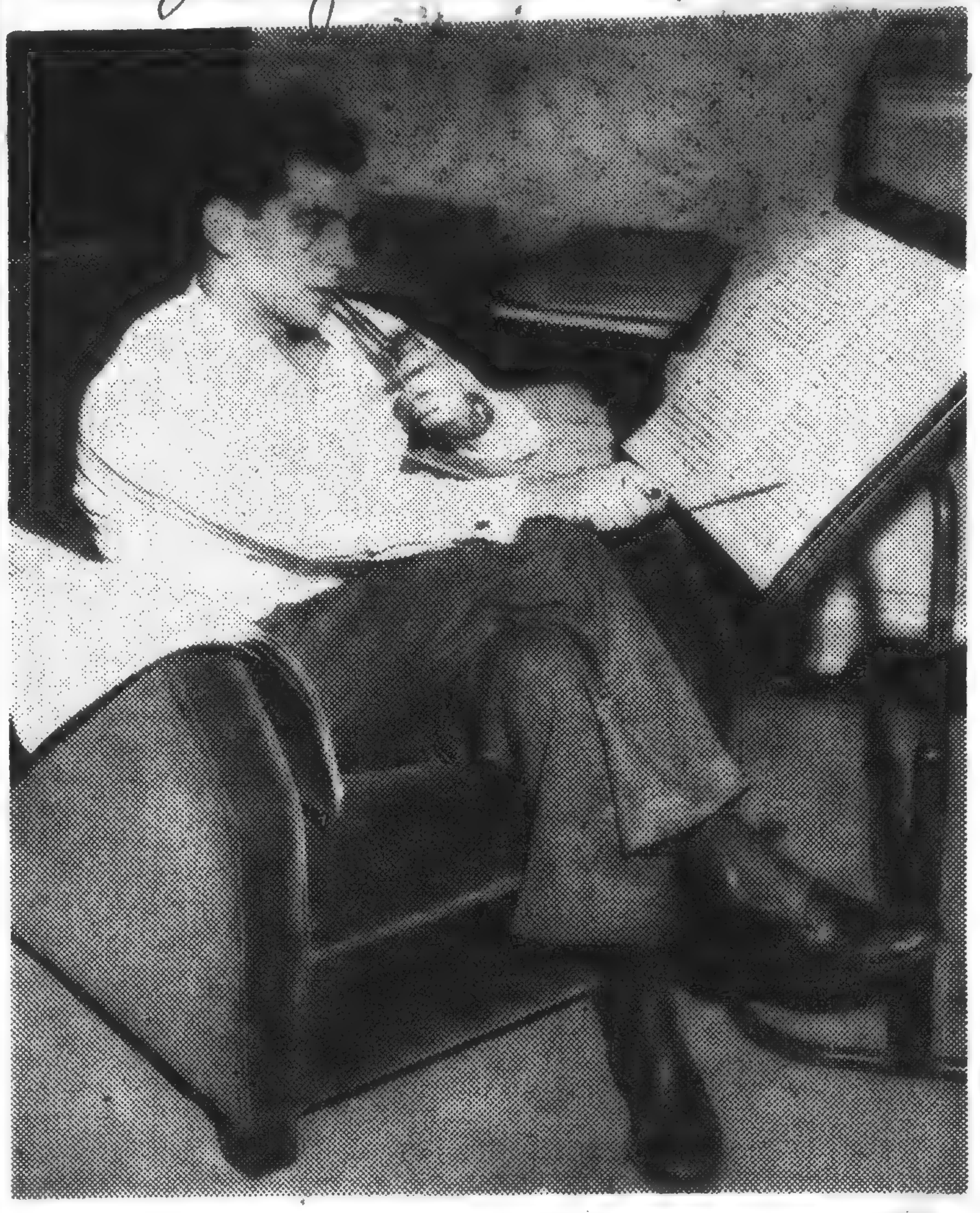
ction July 31 – Eagle



GUEST CONDUCTOR: Leonard Bernstein, who will appear as guest conductor of the Boston Symphony Orchestra in the Music Shed at Tanglewood tomorrow afternoon, reviews the scores of the concert program to be presented. Featured during the afternoon in Mahler's Symphony in C minor, No. 2, will be the Festival chorus, prepared by Hugh Ross, with Ellabelle Davis, soprano, and Nan Merriman, contralto, as soloists. The afternoon program will open with Haydn's Symphony in D maj[illegible] 104.

Jul 31

Mouse at Tanglewood

While the account did not say so, we assume that the mouse at the opening Berkshire Festival concert was the first mouse ever to attend. At any occasion which is so minutely covered by the press, both musically and otherwise, the attendance of *any* mouse would certainly have been recorded.

We must take it for granted at the outset, however, that Thursday's concert-goer was a country mouse, and not a cultured city mouse like Stuart Little. His lack of sophistication is shown, first, by his failure to arrive until after the Hindemith. But more especially, his ignorance is demonstrated by the fact that he chose to get up and move around between movements of the Beethoven Fifth. While sometimes applause between movements can be excused, even in the musical cognoscenti on the grounds of strong emotional impact, leaving one's seat and wandering around the place at such pauses is inexcusable. A polite squeak behind his paws and shifting in his seat, maybe, but scampering about, definitely no.

We say the mouse left its seat. The fact of the matter is that no one actually knows whether the mouse had a seat. As a calculating and doubtlessly conservative mouse, he may have been just casing the Shed to see whether the show was worth the price. We place no stock in the legend from Hamlin about the charms that music is supposed to have on this order of the animal kingdom. Otherwise, with all the piping, tootling, fiddling, and umpah-ing which goes on at Tanglewood from dawn to midnight, you wouldn't be able to see Stockbridge Bowl for the mice.

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This Clipping From
NATION
NEW YORK, N. Y.
JUL 31 1948

Music

B. H. HAGGIN

IT IS only in recent years that the Berkshire Festivals have acquired a little of a real festival character by offering special events in addition to the mere repetition of the Boston Symphony's winter standard repertory that Koussevitzky offered the first years. Wartime conditions led him to give Bach and Mozart concerts with a small orchestra; the school began to give productions of opera and other performances—though only for audiences composed of the "Friends of the Berkshire Music Center," who had demonstrated their friendship with donations of money for its support.

The trouble with the Bach and Mozart concerts—aside from the dulness of some of the works that are mere exercises of fluently mechanical craftsmanship—is that this eighteenth-century music is what Koussevitzky understands least what to do with. Toscanini once

talked about the difficulties in playing this music with its few directions in the score, and about how boring Mozart is unless one knows what to do between the *p* in the first measure and the *f* twenty measures later—which is something he does know and Koussevitzky does not. Toscanini's adherence to the printed score doesn't mean that he produces nothing but the *p* in the first measure and the *f* twenty measures later: he enlivens the music with a profusion of subtle inflection between them. It is Koussevitzky who cannot think of anything to do between the *p* and the *f*; and the life in the music that depends on the subtle inflection is not created.

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[213]

This Clipping From
CORNING, N. Y.
LEADER

JUL 3

These Days

By George Sokolsky

THE LITTLE RED HOUSE

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Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, indigenous American music. That indeed is a pot of gold.

As I sat upon a rock, upon which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country, and, gazing upon her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

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This Clipping From
BUFFALO, N. Y.
NEWS

JUL 3 1 1948

GEORGE E. SOKOLSKY SAYS—

Historic Berkshires Induce Sense of Nation's Manhood

Special to The Buffalo Evening News.

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LOS ANGELES, CALIF.
HERALD-EXPRESS

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Sokolsky
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This Clipping From
ALBANY, N. Y.
TIMES-UNION

[illegible]

Koussevitzky Directs Tanglewood Opening

By EDGAR S. VAN OLINDA

The Tanglewood Music festival was officially opened, Thursday night in the great music shed, with the full Boston Symphony orchestra, conducted by Serge Koussevitzky playing before an estimated audience of 8,000 music lovers, inside and outside the shell. Distinguished members of old New England society, motion picture stars, and world-famous musical artists filled the double tier of boxes.

Dr. Koussevitzky, apparently as fit as the fiddle of Richard Burgin, his concertmaster, opened the series of three week-end concerts on a very high artistic plane. Always a consistent program builder, the opening program consisted of the Bach suite in D-major (with its lovely "Air for the G-String"); a modern symphony, "Mathis der Maler" by Hindemith and the monumental "Fifth" symphony of Beethoven.

Structurally, the counterpoint of Bach was a logical introduction to the more complicated form of Hindemith, and tonally, the Hindemith filled nicely into the pattern of Beethoven. It seemed to us that the brass section was never in such fine form, the sonorities of that choir, bouncing against the back wall, but never overshadowing the string percussion and woodwind sections, for which the Bostonians are justly famous.

The orchestra, attired in white coats, followed the unorthodox leadership of Dr. Koussevitzky, sensing to the fullest, his personal interpretative inspiration of the moment, resulting in a program of instrumental music, while familiar, yet highly individualized, through his insistance upon prominence to subordinate instruments and secondary themes, frequently glossed over by conductors of lesser musical gifts.

Dr. Koussevitzky was greeted with tremendous ovations at his entrances, and following each section of the program. Even the staid old New England audience so far forget itself to indulge in some very enthusiastic cries of "Bravo." The program tonight, at 8:15 will be devoted to Piston, Prokofieff (violin concerto with Isaac Stern, soloist) and the Brahms' symphony No. 1 tomorrow afternoon at 3:30, the conductor will be Leonard Bernstein, and the soloists, Ellebelle Davis, soprano and Nan Merriman, contralto,

[214]

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CORNING, N. Y.
LEADER
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That is American and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a log and founded a college. It is in these hills that one senses the manhood that produced this nation.

This Clipping From
LOS ANGELES, CALIF.
HERALD-EXPRESS
JUL 31 1948

These Days

Sokolsky

The Little Red House

By Geo. E. Sokolsky

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This Clipping From
BUFFALO, N. Y.
NEWS
JUL 31 1948

GEORGE E. SOKOLSKY SAYS—

Historic Berkshires Induce Sense of Nation's Manhood

Special to The Buffalo Evening News.

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This Clipping From
ALBANY, N. Y.
TIMES-UNION
JUL 31 1948

Koussevitzky Directs Tanglewood Opening

By EDGAR S. VAN OLINDA

The Tanglewood Music festival was officially opened, Thursday night in the great music shed, with the full Boston Symphony orchestra, conducted by Serge Koussevitzky playing before an estimated audience of 8,000 music lovers, inside and outside the shell. Distinguished members of old New England society, motion picture stars, and world-famous musical artists filled the double tier of boxes.

Dr. Koussevitzky, apparently as fit as the fiddle of Richard Burgin, his concertmaster, opened the series of three week-end concerts on a very high artistic plane. Always a consistent program builder, the opening program consisted of the Bach suite in D-major (with its lovely "Air for the G-String"); the modern symphony, "Mathis der Maler" by Hindemith and the monumental "Fifth" symphony of Beethoven.

Structurally, the counterpoint of Bach was a logical introduction to the more complicated form of Hindemith, and tonally, the Hindemith filled nicely into the pattern of Beethoven. It seemed to us that the brass section was never in such fine form, the sonorities of that choir, bouncing against the back wall, but never overshadowing the string percussion and woodwind sections, for which the Bostonians are justly famous.

The orchestra, attired in white coats, followed the unorthodox leadership of Dr. Koussevitzky, sensing to the fullest, his personal interpretative inspiration of the moment, resulting in a program of instrumental music, while familiar, yet highly individualized, through his insistance upon prominence to subordinate instruments and secondary themes, frequently glossed over by conductors of lesser musical gifts.

Dr. Koussevitzky was greeted with tremendous ovations at his entrances, and following each section of the program. Even the staid old New England audience so far forget itself to indulge in some very enthusiastic cries of "Bravo." The program tonight, at 8:15 will be devoted to Piston, Prokofieff (violin concerto with Isaac Stern, soloist) and the Brahms' symphony, No. 1 tomorrow afternoon at 8:30, the conductor will be Leonard Bernstein, and the soloists, Ellebelle Davis, soprano and Nan Merriman, contralto.

WEATHER FAVORS BERKSHIRES FETE

Best Opening Week in History Possible for Music Festival if Its Luck Continues

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., July 31—With the weather man in benevolent mood, the second concert of the Berkshire Festival at Tanglewood brought out a crowd that far exceeded that of the opening on Thursday. If the festival's luck holds up tomorrow afternoon, when the next concert is presented, this may turn out to be the best opening week in its history.

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Tanglewood, home of the festival and of the Berkshire Music Center, always has music going on. Yesterday, for example, there were two programs of interest, each for its own good reasons. In the evening the principal student orchestra of the music center gave its weekly concert, and in the afternoon an ensemble known affectionately as "The Incorrigibles" went through its paces.

Audience, by Invitation

The main student orchestra was absorbing to the invited audience of several thousand—invitations go to all who contribute to a group known as the Friends of the Berkshire Music Center—because it provided an insight into the operation of this unique institution. Mr. Koussevitzky's three personal conducting students—Irwin Hoffman, Howard Shanet and Seymour Lipkin, winner of the Rachmaninoff piano prize—conducted the student orchestra. And for a final fillip there was a work conducted by Eleazar de Carvalho, talented young Brazilian maestro, who is on the teaching staff here.

While it is premature to write critically of Mr. Koussevitsky's protégés and of the student orchestra they work with, it is not improper to report that each of the three young conductors has shown marked progress in the few weeks they have been working here.

This reporter chanced to hear them at one of their first rehearsals early in the month and then again at a Friday evening concert a fortnight ago. It was clear last night that they had gained measurably in poise, control of the orchestra and the capacity to communicate their wishes to the ensemble.

Mr. Hoffman, who at this stage of the summer session seems the most naturally gifted for a conductor's career, acquitted himself with credit last night in a difficult piece of music. He led the slow movement from the symphony for classical orchestra written last year by Harold Shapero, a young American composer who has not only a big future but, even on the basis of this one movement, a considerable achievement.

The adigetto is music of feeling and sensitive fibre. What impresses one is the clarity of its design and the resourcefulness of the writing for instruments. It would not be surprising to find a touch of bombast in a young man, but here is writing of maturity and character. And Mr. Hoffman, who is only 23, conducted it in the style it deserved.

Mr. Shanet was forceful and clear in his handling of [illegible] of Mendelsohn's "Reformation" Symphony. Mr. Lipkin handled orchestra and soloists smoothly in Bach's Double Concerto for violins. The two soloists were fiddlers from Palestine, Zvi Zeitlin and Joseph Bernstein. Both are capable, experienced musicians, but Mr. Bernstein's silken tone and finished interpretive style stamp him as another artist to be watched.

Mr. de Carvalho, who has done guest conducting in Boston and other American cities, but not yet in New York, proved to be a virtuoso conductor in the making. The student orchestra played Straus' "Also Sprach Zarathustra" with a live tone and musical understanding under the Brazilian's leadership.

"The Incorrigibles," led and trained by Frederick Fennell, another American conductor on the staff here, did not burn the world up, but showed what could be done in a short time with a body of amateurs, some of whom had not played in an orchestra before. The instrumentalists in this ensemble are young, and they are students, teachers, even engineers, by profession. The aim for them is to "arouse curiosity in music," and it is carried through admirably.

COMPOSERS HEED SOVIET

Tass Indicates Shostakovich and Prokofieff Follow Official Line

LONDON, July 31 (UP)—Russian composers have taken to heart recent official charges that their music has been out of tune with the Soviet way of life, a Tass dispatch from Moscow indicated today.

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Today, 3:30: Milhaud, Symphony No. 2, Darius Milhaud conducting; Mahler, Symphony No. 2, Leonard Bernstein conducting, with Ellabelle Davis, soprano; Nan Merriman, contralto, and chorus. (Last concert of Series A.)

Thursday, 8:15 (Series B): Conductor, Serge Koussevitzky. Beethoven, Symphony No. 6 (Pastoral); Stravinsky, Oedipus Rex, with Carol Brice, mezzo-soprano; David Lloyd, tenor; James Pease, barytone; Wesley Addy, speaker, and men's chorus.

Saturday, 8:15 (Series B): Conductor, Serge Koussevitzky. Prokofieff, "Romeo and Juliet" Suite No. 2; Vaughan Williams, Symphony No. 6 (first performance in America); Strauss, Don Quixote (cello solo, Gregor Piatigorsky).

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Rossini's little-known opera, "The Turk in Italy" will be produced for the first time in this country at Tanglewood on Monday and Wednesday nights, Aug. 9 and 11, under Boris Goldovsky's benefit.

This Clipping From
ROCHESTER, MINN.
POST BULLETIN

JUL 31 [illegible]

George E. Sokolsky—

Berkshire Home Given As Musicians' Studio

Up here in Sandisfield, we go in for culture in a big way; that is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes — not the Justice but the philosopher—Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick.

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Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, ingenous American music. That indeed is a pot of gold.

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Music" courses in college.

Thursday, July 31

Among the older music lovers who make Tanglewood a summer habit, the consensus of opinion was that nothing Dr. Koussevitsky had ever done had surpassed his reading of Beethoven's "Eroica," or Third Symphony in E Flat Major, as his concluding offering in Concert No. 6. An all-Beethoven program, the Symphony in C Major has been routinely excellent, the Second, in D Major, climbing to wondrous heights of musicianship. It was in the Third that the Boston Symphony Orchestra surpassed, most especially in the horn section, every previous record it has ever made in the realms of symphonic music.

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the busy, gaily-lighted food booths or carried trays to favorite spot under the trees. Movies were shown of the early days in Tanglewood and sound movies featuring excerpt from scores played during these festival weeks. Moving pictures were taken and shown so that people saw themselves on the screen that same evening. Stars of the music, movie and radio worlds moved among the throng, some as incognito as possible. Of course there was classical music as well after which about 10,000 people promised themselves to return next year. Unlike former seasons, many young folk from Chicopee made the trip to Stockbridge, principally those who are devoting time to instrument or voice or who are taking the popular "Appreciation of

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"Music for All"

If the festivities in Tanglewood have, in the past years, seemed "remote" in more ways than one, all the remoteness save that of distance was dispelled in the Tuesday evening that staged "Music for All."

The atmosphere was very "Old Home Week," hundreds of people came early, with hampers and rugs to picnic on the spacious, sunny lawns. Others had early supper at

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Ticket prices are $2.50 for general admission, $4 for reserved seats and $5 for box seats. Other events scheduled by the Berkshire Music Center for this week are:

Today, 10 a. m., E. Power Biggs, organist, in Bach program; 11 a. m., Department II chamber music; 8:15 p. m., Department IV, opera scenes. Monday, 4:30 p. m., Department IV chamber orchestra. Wednesday, 4:30 p. m., Department II song recital; 8:15 p. m., Bach's St. John Passion, Robert Shaw conducting. Friday, 4:30 p. m., Department IV, opera scenes; 8:15 p. m., Department II orchestra. Sunday, Aug. 8, 10 a. m., E. Power Biggs, organist, and instrumental ensemble, music by Piston, Mozart and Poulenc; 11 a. m., Department II chamber music.

Rossini's little-known opera, "The Turk in Italy" will be produced for the first time in this country at Tanglewood on Monday and Wednesday nights, Aug. 9 and 11, under Boris Goldovsky's benefit.

This Clipping From
ROCHESTER, MINN.
POST BULLETIN
JUL 31 1948

George E. Sokolsky—

Berkshire Home Given As Musicians' Studio

Up here in Sandisfield, we go in for culture in a big way; that is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes — not the Justice but the philosopher—Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick.

So last Saturday, we foregathered at the Little Red House where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The Little Red House has been restored externally by the National Federation of Music clubs under the leadership of Mrs. Guy Gannett, the wife of the Maine publisher, and a gracious and devoted lady. Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast", delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument mountain and looked across the lake and listened to Serge Koussevitzky accept the little house which is to be used as studios for musicians who come to Tanglewood to improve themselves. And this is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board. For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bones,

Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, ingenous American music. That indeed is a pot of gold.

As I sat upon a rock, upon which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing upon her beauties, saw only nettles and thistles, wihle the mirage from afar was richly verdant.

Yet their curses will wither on the vine. I recalled that Balaam, when pressured to curse, sang:

> "How goodly are thy tents,
> O Jacob, and thy tabernacles,
> O Israel!
> "As the valleys are they spread forth, as gardens by the river's side, as the trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own. Those in Philadelphia were free to steep themselves in shrill hate and we at Tanglewood were free to worship America's glorious past and to restore her monuments. And in a thousand places men and women were free to do as they minded with none to force them to do otherwise. And in a thousand places, often obscure, with none to write their histories, were at that very moment, men and women devoted voluntarily to good and righteous service.

That is America and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a log and founded a college. It is in these hills that one senses the manhood that produced this nation.

Music" courses in college.

Thursday, July 31

Among the older music lovers who make Tanglewood a summer habit, the consensus of opinion was that nothing Dr. Koussevitsky had ever done had surpassed his reading of Beethoven's "Eroica," or Third Symphony in E Flat Major, as his concluding offering in Concert No. 6. An all-Beethoven program, the Symphony in C Major has been routinely excellent, the Second, in D Major, climbing to wondrous heights of musicianship. It was in the Third that the Boston Symphony Orchestra surpassed most especially in the horn section, every previous record it has ever made in the realms of symphonic music.

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the busy, gaily-lighted food booths or carried trays to favorite spot under the trees. Movies were shown of the early days in Tanglewood and sound movies featuring excerpt from scores played during these festival weeks. Moving pictures were taken and shown so that people saw themselves on the screen that same evening. Stars of the music, movie and radio worlds moved among the throng, some as incognito as possible. Of course there was classical music as well after which about 10,000 people promised themselves to return next year. Unlike former seasons, many young folk from Chicopee made the trip to Stockbridge, principally those who are devoting time to instrument or voice or who are tak-

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"Music for All"

If the festivities in Tanglewood have, in the past years, seemed "remote" in more ways than one, all the remoteness save that of distance was dispelled in the Tuesday evening that staged "Music for All."

The atmosphere was very "Old Home Week," hundreds of people came early, with hampers and rugs to picnic on the spacious, sunny lawns. Others had early supper at

THE CHICOPEE HERALD —

"Just In Passing"

Frances O'Connell Corridan

Feast Days:
July 8—St. Elizabeth of Portugal
9—Lady of Atonement
10—Seven Brothers
11—Pentecost
12—St. John Gaulbert
13—St. Anacletus
14—St. Bonaventure

The Festival Begins

Only 10 more days and nights remain now until the return of that [illegible] crowned event of the Music Festival at Tanglewood. On July [illegible], Dr. Koussevitzky and the Boston Symphony Orchestra will open the Festival with a Bach-Mozart series. The final concert will be presented Saturday evening on Aug. 1..

* * *

Each year to concerts come patrons who have only to jump over the hedge that separates their Berkshire camp from the wide acres of Tanglewood, and patrons who have journeyed from parts as distant as British Columbia, San Francisco, the Hawaiian Islands and Constantinople for the event; with the greatest number attending from esablished music capitals, such as Boston, New York and Philadelphia.

Each year visitors to the Festival, roaming about before concert time, notice hundreds of sun-tanned young patrons present, in camping togs and casual vacation costumes that contrast dramatically with the fabulous elegance of dress and jewels worn by Berkshire summer residents attending. In late August when the early-fallen dark is cool in the hills, camp blankets contrast with regal fur jackets and scarfs as protection from mountain breezes. Thousands of visitors sit in hushed delight in the darkness of the Music Shed while light plays only on the orchestra on the distant stage. Many hundreds of others sit or lie on the lawns alone, or in groups under the stars while the world's most famous orchestra plays the world's most famous music for their pleasure each night of each series.

* * *

It is not easy for music lovers from this section to attend even one of the concerts, yet every passing year sees more and more Chicopee folk present. It means that one's car has to be good enough for Jacob's Ladder or the Blandford hills, and that the driver feels equal to a 90-mile round trip and a late return home.

Usually about five travel in a group early enough to have a picnic on the lawn, to buy food at Tanglewood and have supper at the woodland tables, or to stop at Berkshire Inn, the Red Lion, or the Curtis and make a gala event of the day. To stop on the return journey for a late supper and dancing is a popular plan of the young married set, which forms a large segment of the audience. Husbands, it seems, have little serious objection to symphonic music played out-of doors.

* * *

The scenes, the sights and accessories of the Berkshire festival could be presented in such a way that readers of the report might expect some such phrase as "And there was music, too." But long before there was "glamour" at Tanglewood there was hard work, devotion and music for musicians and music lovers. That is the real mission of the summer festival, and if in later years the "festival" spirit is abroad that is all to the good for those whose music is not only their life's work but their life.

Hawthorne's Home

Nearly 100 years ago, in the 1850's, Nathaniel Hawthorne and his family were in residence at "the little red house in Stockbridge." This year that little house where the beloved Tanglewood Tales were written is to be dedicated on July 23 as part of the Berkshire Music Center. The "House" bears the crimson paint of the 50's, and the garden is as Mrs. Hawthorne described it in letters to her mother. The old pump in the yard still produces ice-cold water although the old kitchen has been modernized for the use of young students of the Federation and Advanced Orchestra Groups.

Serge Koussevitzy, old—past the biblical three score and 10—full of honors, world famous, will retire next year from the leadership of the Boston Symphony Orchestra.

To hear his last few concerts of a lifetime one, certainly, might go to Boston occasionally during the coming winter months. But Koussevitzy at his best, Boston at its best, music at its most entrancing can be experienced on a velvety dark, starry nigth out of doors and the hills beside Lake Mehkeenac in Berkshire County.

Names don't mean much these days, because a mobile blood-solictation unit in Canada reported they succeeded in getting blood from A. tSone. And then a guy named Million out in Idaho was fined a dollar for overtime parking.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MAS

'TANGLEWOOD ON PARADE' FESTIVAL BENEFIT TUESDAY

Full Program of Afternoon and Evening Events by Prominent Figures

The fountain scene from "Pelleas and Melisande," played appropriately enough at a fountain, and an excerpt from "Don Giovanni" have been added to Menotti's "The Telephone," to be sung in its entirety in the gardens at Tanglewood on Tuesday, August 3. The special outdoor performance at 4 p. m. is for box holders and reserved seat patrons to "Tanglewood on Parade," the Boston Symphony Orchestra and Berkshire Music Center's benefit for assistance to musicians in Europe. The event inaugurates a nation wide campaign to help unblock talent abroad.

Three Acts Billed

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music Center, beginning at 6 p. m. and open to all ticket holders for the benefit, Boris Goldovsky has selected Acts I and IV of "La Boheme" and Act III of "The Marriage of Figaro." Supper on the lawn at 7 p. m. will follow the hour-long demonstrations.

The manifestation at 8 p. m. in the Music Shed will bring appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky will lead the Boston Symphony Orchestra in a concert beginning at 9.15 which will conclude with a group of waltzes. The three-quarter rhythm will be picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn.

Reminiscent of the great last act of "Die Meistersinger" will be the parade of the students which immediately precedes the demonstrations. Like the guilds in Wagner's great music drama the 462 boys and girls from 42 states and 15 foreign countries will march by departments carrying banners and led by a band. There will be performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to Tanglewood to see and hear what will be going on there Tuesday within the period of an hour.

In the Music Shed the student orchestra under student conductors will play Beethoven's "Coriolanus" overture, the chorale and toccata from William Schuman's Symphony No. 3, the first movement of Rachmaninoff's second concerto and three dances from Leonard Bernstein's ballet "Fancy Free."

At Tanglewood Today

Leonard Bernstein and Nan Merriman will be conductor and mezzo-soprano soloist with the Boston Symphony Orchestra in Mahler's Second Symphony ("Resurrection") at the Berkshire Festival, Tanglewood, this afternoon. Ellabelle Davis, soprano, will be the other soloist.

"Hymn to Joy"

Among the quiet New England hills the other night, under the lonely reaches of the stars, the Ninth Symphony of Beethoven loosed its splendor on the air.

People far from the scene of the Berkshire Music Festival—in city rooms, on suburban porches—heard over their radios the Boston Symphony Orchestra bringing the mighty symphony to its triumphant last movement, where the chorus joins the instruments in proclaiming through Schiller's "Hymn to Joy" the blessedness and universal brotherhood of man.

During the last war a young anti-Nazi German girl wrote a letter to American friends which was smuggled out of Germany. In it she told of listening over her radio to the Vienna Philharmonic playing the Beethoven Ninth. When the chorus joined in the Schiller hymn, she wrote, they seemed to "sing from the bottom of their hearts, as though they were expressing the deepest longings of all the people of the earth for peace."

That was in the midst of total war. The other night it was in the midst of uneasy atomic peace. The same stars looked down—the stars that spoke to Schiller of a loving Father's reign.

The young anti-Nazi wrote that she wept as she listened, yet felt in her heart the joy of knowing that the law of brotherhood could not be forever hidden by the anarchy of war. Did any troubled heart the other night reach out through the botched, unhappy peace of today to the exultant joy that created the Ninth Symphony and that ordered the shining architecture of the stars?

In spite of the stupid slumbers and nightmares of men, reality breaks through to listening hearts.

Vaughan Williams' 6th Symphony Acclaimed

By Edward Lockspeiser

LONDON

PROUDLY but with appropriate discretion, for no composer of our day has taken such precautions to defend himself from the dangers of success, the new Sixth Symphony in E minor by Vaughan Williams has everywhere been acclaimed as a work of wonderful power, originality and character. "When the great contemporary English composer arrives," a skeptical critic once remarked, "we shall know what great contemporary English music should be." Let it be said straight away that the Vaughan Williams Sixth leaves no room for such skepticism. A first hearing not only leaves one amazed at its vitality and vigor; it impresses one even more by the inventiveness of a composer who, in his 75th year, has been able so to transform and elevate his style that his earlier works must acquire now, through this work, some new value of their own. Of too great integrity ever to have been satisfied with mere repetition, Vaughan Williams nevertheless combines in his E Minor Symphony something of the violence of his Fourth Symphony with the rapt meditation of the Fifth.

In his humorously blunt and forthright manner Vaughan Williams himself wrote the program annotation for the symphony's first performance at a Royal Philharmonic Society concert by the BBC Symphony under the direction of Sir Adrian Boult. Describing a passage in the second movement of tremendous obsessional power where the various members of the brass family seem to be struggling for domination, the composer, with almost school-boyish modesty, tells the listener to look out for the trumpets that "keep hammering away at their figure for over 40 bars getting louder and louder." As to the tempestuous Scherzo with its wildly chaotic theme treated fugally, this, he teasingly would lead us to believe is all a joke, since we are merely told that "various instruments make bad shots at it and after a bit it settles down." I like too his remark about a theme vaguely reminiscent of a folk tune: "Constant Lambert tells us that the only thing to do with a folk tune is to play it soft and repeat it loud. This is not a folk tune but the same difficulty seems to crop up." And this about a grimly adventurous fugal episode: "The woodwind experiment as to how the fugue subject will sound upside down, but the brass are angry and insist on playing it the right way up—so for a bit the two go on together and to the delight of everyone including the composer the two versions fit, so there is nothing to do but contique." All of which, aside from its fun, is an indication of that freedom from any sort of rhetorical sham—a quality not so often come by and which may claim to be the most characteristic English contribution to contemporary music.

The new production of Verdi's Falstaff given by the New London Opera Company at the Cambridge Theatre was remarkable for the authentic style of Mariano Stabile in the title role. A mixed cast of Italian and English singers were shepherded by the conductor, Alberto Erede, who infused the score with the right sense of keyed-up vivacity. Carl Ebert's memorable handling of the crowd scenes, especially the antics he makes them perform in the fantastic Windsor Forest scene, was an example of the great producer's art at its best. A new Don Giovanni produced by Ebert has earned more laurels for the young company, which is shortly to make its first tour abroad.

At Covent Garden Peter Grimes has been put on again with Richard Lewis in the title part and Doris Doree as Ellen Orford, with Reginald Goodall conducting. The production, helped not a little by the imaginative sets of Tanya Moiseiwitch, has acquired the breadth and ease of an established repertory work. Britten specialists have it that the authenticity of this Covent Garden production is not rivalled by either the current Berlin or New York versions.

The composer's increasing band of devotees are eagerly awaiting his new adaptation of The Beggar's Opera to be given at Cambridge. Speaking of his latest operatic venture, realized from the original 17th and 18th century airs, Britten writes, "The tunes to which John Gay wrote his apt and witty lyrics are among our finest national songs. These airs, known usually as traditional tunes, seem to me to be the most characteristically English of any of our folk songs. They are often strangely like Handel and Purcell—may perhaps have influenced them, or have been influenced by them. They have strong leaping intervals, sometimes in peculiar modes, and are often strange and severe in mood." Britten goes on to say that most previous arrangements had avoided the toughness and strangeness of the tunes, concentrating only on their lyrical prettiness. "For my arrangements of the tunes," he explains, "I have gone to a contemporary edition of the original arrangements by Dr. Pepusch. Apart from one or two extensions and repetitions I have left the tunes exactly as they stood. Unfortunately a few had to be cut because of the ex-

Ralph Vaughan Williams

(*Continued on page 32*)

Milhaud and Bernstein Will Conduct at Tanglewood Today

Berkshire Composition Teacher's Second Symphony and Mahler's 'Resurrection' Symphony On Program; Back-Mozart Series and Series A Opener Excellent

By VICTOR PRAHL

The season at Tanglewood is in full swing with two concerts in the major series already under way and another that promises to be the most interesting program of the season from the standpoint of novelty scheduled for this afternoon.

The two concerts during the past week devoted exclusively to the works of Bach and Mozart were the most intriguing ever given in this series, due mainly to the inclusion of rarely heard compositions. The super excellence of performances as well was responsible for the success of Mozart's Serenade in C minor for eight wind instruments, with its ingenious finale in variation form.

Lukas Foss Soloist

Another gay, light-hearted finale, the type at which Mozart excelled, this time in the rondo form, was that of the seldom heard piano concerto in G major (K. 453) played with sensitivity and delicacy of style by the orchestra's official pianist, Lukas Foss. It was performed with obvious relish to the accompaniment of much lively, rhythmical lip-popping on the part of both soloist and conductor. This enchanting composition has just as much popular appeal as some of the composer's other works in this form heard repeatedly. One can only conclude that most pianists are satisfied to confine themselves to the concertos easily available in print.

It is hoped that that the inclusion of a cantata or two will be followed in the makeup of other Bach programs. After all, nearly two thirds of the master's entire output was devoted to works in t his form, many containing some of the most sublime music ever written. Hugh Ross's well trained chorus sang the contrapuntal chorus of the cantata "They All from Saba Shall Come" with authority and clarity of vocal line, and the rich baritone of James Pease and fine lyric tenor of David Lloyd have never been heard to better advantage than in their respective solos, although the tempi in both airs might be questioned.

The two concertos for three pianos were distinct novelties with their stringy quality of combined tone and the playful juggling back and forth of contrapuntal motives in the solo passages. Lukas Foss, Bernard Zighera and Ralph Berkowitz were the three efficient soloists, Mr. Berkowitz adding an extra sparkle to the "Allegro" of the final concerto with his brilliant virtuosity. Dr. Koussevitzky held the whole together with the hand of the true, understanding master.

Full Orchestra Plays

With perfect weather, a capacity audience in the shed and on the lawn, and Dr. Koussevitzky in top form, the concerts by the full orchestra got off to a fine start. They struck musical [illegible]ture of the Bach suite in D major, the one with the famous "air for the G string." There was a brilliant, vibrant tone from the string section in this familiar page and a biting rhythmical verve in the four old court dances that constitute the remainder of the work.

Paul Hindemith's "Matthias the Painter" seems to have found a permanent place in the modern symphonic repertoire and Dr. Koussevitzky with his intuitive comprehension gave vivid musical portrayal of the three old altar pieces the composer had in mind when writing this sumptuous, dynamic score. Beethoven's "Fifth" was delivered with all the freshness of spirit, grandeur and fire, of a young conductor discovering this heroic work for the first time. Naturally it aroused the audience to a prolonged demonstration of approval.

Milhaud Conducts Today

Darious Milhaud, in residence as a teacher of composition at the center, will conduct his Symphony No. 2 at this afternoon concert. Commissioned by Dr. Koussevitzky, it is dedicated to the memory of Madame Natalie Koussevitzky. The second half will be taken up with Gustav Mahler's Symphony No. 2 in C minor. Not one to let the time element or the conventions of contemporary scoring interfere with his inspiration, Mahler conceived all of his symphonies on a lofty plane and scored them in the grand manner.

This work in five movements enlists the services of a large chorus and two soloists, not to mention five bassoons, 10 horns, 10 trumpets, two sets of tympani, small and large tamtams, three bells, Ruthe (bundle of sticks), two harps and organ in addition to the usual strings and other instruments. The soloists will be Ellabelle Davis, soprano, and Nan Merriman, contralto. The chorus has been trained by Hugh Ross and the performance will be conducted by Leonard Bernstein.

Worthy of support both musically and for the charitable cause, is the gala scheduled for Tuesday night called "Tanglewood on Parade" to be given for the benefit of needy European musicians. Starting at 6 p. m., there will be simultaneous performances in the different sheds by the orchestra, chorus, opera class, and chamber group. At 9:15 Dr. Koussevitzky will conduct a concert including Beethoven's "Leonore" Overture No. 3, Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator, and an "Evolution of the Waltz" group with examples by Johann Strauss, Sibelius and Ravel. Other programs for the week are as follows:

Thursday Evening, August 5, at 8:15

Symphony No. 6, "Pastoral" ... Beethoven

"Oedipus Rex" .... Stravinsky

With male chorus and soloists—Carol Brice, contralto; David Lloyd, tenor; James Pease, bass; Wesley Addy, narrator.

Saturday Evening, August 7, at 8:15

"Romeo and Juliet," Suite No. 2, Prokofieff

Symphony No. 6 ...... Vaughan Williams

"Don Quixote" .... Strauss

Violoncello solo: Gregor Piatigorsky.

Sunday Afternoon, August 8, at 3:30

(Eleazar de Carvalho conducting).

Fantastic Symphony .... Berlioz

Madona .... Villa Lobos

El Amor Brujo, (Soloist: Carol Brice), Falla

"Nordestina," Suite No. 1 .... Siqueira

This Clipping From
SALEM, ORE.
OREGON STATESMAN
AUG 1 1948

Festival Plans About Complete

HOOD RIVER, Ore.—The Hood River music festival, August 5 to 8 will be directed by Boris Sirpo, Portland symphony conductor, whose idea it was to make the apple city become an American Salzburg each year. Five concerts are scheduled, four of which Sirpo will conduct. In five years of work at Hood River, Sirpo has built choruses and symphony orchestras which have gained national recognition.

The Alma Trio will open the festival, Thursday, August 5 at 8:30 p.m. Adolph Baller is the pianist; Roman Totenberg, violinist; and Gabor Rejto, cellist.

Friday evening, the Portland Chamber orchestra will present a program featuring soprano Marina Koshetz, Boston symphony soloist, screen and radio star. Saturday evening the deeply significant symphonic psalm "King David" is offered with a cast of 600. Saturday afternoon the Hood River junior symphony and chorus will be presented.

The final concert, Sunday night, features Ezio Pinza, operatic basso, who will sing two groups of arias with the Hood River symphony orchestra. The program will be climaxed by presentation of "Finlandia" by Sibellius, in a special arrangement using a chorus. Many of the members of the chorus are Finnish, as is Mr. Sirpo.

The festival will be held outdoors in an "alpine" setting, in the athletic grounds of the high school, with Mt. Adams in the background. Reservations, tickets and information may be secured from festival headquarters, Box 35, Hood River.

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character actress.

SPECIAL CONCERT FROM TANGLEWOOD

The first of two concerts from the Berkshire Music Festival will be heard over ABC and Station WSPR Tuesday from 9.30 to 10.30 p. m. when Dr. Serge Koussevitzky conducts the Boston Symphony Orchestra in a Prokofieff-Sibelius-Strauss-Ravel program.

The broadcast will be part of a special concert entitled "Tanglewood on Parade" in which the activities of the summer music school, of which Dr. Koussevitzky is direcor, will be displayed.

Prokofieff's "Peter and the Wolf" will open the broadcast. Wesley Addy, well-known Shakespearean actor, will be the narrator for the composition.

Koussevitzky has also scheduled Sibelius' "Valse Triste" from the suite, "Kuolema." Strauss' familiar "Voices of Spring" waltz and Ravel's choreographic poem, "La Valse," for the broadcast.

The concluding broadcast from festival will be an all-Tch program Aug. 10.

Old

Syracuse Herald-Am
Aug 1

MUSIC

'Tanglewood' and Magic of Its Music, Enchantment of Sights, Sounds, Outdoors

By E. V. W.

It is likely that mid-August guest soloists at the four Syracuse Centennial Concerts in Thornden Park Amphitheater (in conjunction with the Syracuse Centorama) will be Mary Becker, violinist; Priscilla Gillette, soprano; Richmond Gale, and Barbara Micale, pianists. As it appears in advance: Becker and Gale with Prof. Andre Polah and an orchestra of 75; Gillette and Micale with Murray Bernthal and his "Pops" orchestra.

THE THRILL, the purpose and the significance of what "Tanglewood" music means to music lovers cannot be estimated in a single listening season in that enchanting spot, set in the Berkshire Hills near Lenox, Mass. With thousands of others, your reporter each summer finds inspiration and redirection in musical values in that impressively built center of culture and achievement.

ALL IN ALL, the Berkshire Festival and its many-faceted interests, is dedicated with what seems to be a burning faith and complete devotion to a great cause. It is a compelling musical journey, complete in itself each succeeding season, with memories of travels of the past, and a glimpse into the mysterious, wished-for future. It opens the gates as only good music, great music, can, with manifold orchestral tints and a vast wealth of vocal literature. Over all the music mind and heart of Dr. Serge Koussevitzky, who sees a dream come true, in fine fruition, and who next year will turn over direction of his orchestra—the Boston Symphony—to Dr. Charles Muench.

FESTIVAL PROGRAMS in the Shed in Tanglewood opened Thursday night with the Bach Suite No. 3, and the Beethoven "Fifth" under the Koussevitzky baton. Last night, Isaac Stern, violinist. Included in the orchestra program were Walter Piston's Symphony No. 3; and the Brahms "First." Stern played the Prokofieff Concerto No. 1. This afternoon at 3:30 o'clock, Darius Milhaud, French composer, and Leonard Bernstein will conduct. Milhaud's Symphony No. 2 will be led by the composer. Mahler's Symphony No. 2 "Resurrection," with Chorus, will be presented and Ellabelle Davis, soprano and Nan Meriman, contralto as soloists under Bernstein's leadership.

ARCHIBALD MAC LEISH will serve as chairman of "Tanglewood on Parade," the benefit which the Boston Symphony Orchestra and the Berkshire Music Center will stage Tuesday for the creative musicians of Europe. The distinguished American poet will introduce Cornelia Otis Skinner, Aaron Copland and other important figures in letters and the arts to be announced. Dr. Koussevitzky will speak as well as conduct the full orchestra in a concert in the Music Shed between Lenox and Stockbridge, Mass. Maurice Evans had accepted to appear in a Shakespearean excerpt, but has sent word he will be unable to attend.

IN THE GALA SPIRIT of the occasion, Dr. Koussevitzky has programmed a group showing the development of the waltz for the grand concert at 9:15 P.M. The lively finale will include "Voices of Spring" by Strauss, "Valse Triste" by Sibelius, and "La Valse" of Ravel. Other numbers will be Beethoven's "Leonore" over No. 3 and Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator. Festivities will begin at 6 P.M. with a parade of the 462 students of the Berkshire Music Center. They will proceed to their various departments for demonstrations of all activities of the school—orchestra, opera, chorus, and chamber music. The hour from 7 to 8 will be given over to picnic supper on the grounds.

This Clipping From
NEW YORK, N.Y.
POST
AUG 1 - 1948

BSO Presents Benefit For European Musicians

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will present a special benefit for the assistance of musicians in Europe Tuesday, at the Berkshire Music Festival in Tanglewood, Mass.

The program, beginning at 4 p. m. and continuing into the evening, includes a concert led by Mr. Koussevitzky, excerpts from "La Boheme," "Don Giovanni," "The Marriage of Figaro" and "Pelleas and Melisande," and Menotti's short opera, "The Telephone," will be staged by the festival's opera department, under the direction of Boris Goldovsky. Also scheduled are a concert by the festival's student orchestra, under student conductors.

PROPHET WITH HONOR

No epoch is all of a piece. While it rises in one quarter, in another it may decline; while temples of gleaming marble rise on the Acropolis, out breaks the Peloponnesian War which is destined to destroy Athens and her empire. Yet the temples endure even in ruins centuries after the empire has vanished. Like organic life itself, every age is at once a building-up and a tearing-down, anabolism and katabolism.

We live in such an age. The forces of destruction are deadly and growing more so; the forces of construction, the building materials of a future, are in our midst and our own temples are rising. One of them is music.

At the opening of this Summer's session of the Berkshire Music Center at Tanglewood, Dr. Koussevitzky spoke. Each year he seems to have reserved this occasion to utter in words, a language which he has grown to wield almost as deftly as his conductor's stick, the increment to his basic thinking which has accrued during the previous year. This year his speech at Tanglewood was contrived a double debt to pay, for its closing remarks were the same as his discourse on "Interpreting Music" in the current August issue of The Atlantic Monthly where it preludes his 25th year as conductor of the Boston Symphony Orchestra, and it has come to this with him, that

". . . old experience doth attain
"To something like prophetic strain."

* * *

In the past few years it has become noticeable how many people will tell you "Music is my religion." Koussevitzky has worded this better:

"Men seek an outlet for their best and deeper emotions, and they find it in music. For music is the recovered word of true feeling, liberated from the banality, hypocrisy, and cruelty of life. Music is to help the souls of men. It is the pure language, regenerating, like mountain air."

At a time when passions are inflamed, when ideas are confused, when hearts are still torn by the wounds of two wars, when social systems are at feud across national boundaries, across class lines, and across mere back fences; when apprehension sleeps with one eye open, and when the only future we are sure of is that which we can create in our own souls, one of the sanctuaries we can still seek is this heroic world of sound, of tone, of cathedral architecture wrought in harmony of instruments and voices, where no sectarian concepts come between us and our deepest intuitions of good, while men of genius speak to us with no assumption of self-righteousness, with no presumption to claims of authority save that of the human soul ennobled, and where only the best that is in composer and performers speaks to whatsoever is best in the listener.

* * *

This divine office carries a grave responsibility and Serge Koussevitzky knows it. He says that music in our time "makes an increased demand upon the high moral standing of the musician, his integrity and complete devotion to his art. No longer should he submit to circumstances or to the passing whims of society; rather, he will conquer circumstance and guide society." In the 18th century the musician was an "entertainer," in the 19th he came perilously near to being a public pet; in the 20th we are entering a third stage in which the great artist must be also a great man.

"It seems only yesterday that we had among us Paderewski, the musician-patriot, statesman, and aristocrat of the spirit. We still have with us—though not among us—Albert Schweitzer, the musician philosopher, scientist, and humanitarian, who has set a singular example to mankind. The advent of such a man announces a new era in music, an era where outer perfection, brought to a definite point of attainment, does not suffice; where a new dimension is sought—that infinite fourth dimension which rests with and within us."

Fourth dimension is a phrase which may mean much or little to the reader, according to his own experience or to his capacity

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NASHVILLE BANNER

KEYNOTES

BY BARBARA KEEBLE

Unique, inspiring, picturesque—such is the BERKSHIRE MUSIC CENTER at Tanglewood near Lenox, Mass., which is in the midst of its six weeks' session.

Bach-Mozart concerts are now drawing crowds to the delightful spot prior to the first concert by the full Boston Symphony in the Music Shed which officially opens the Festival this evening.

The four Bach-Mozart concerts were born of necessity in 1944 when the war threatened the survival of the Berkshire project. Maestro Koussevitsky, unable to stand by and watch his brain-child go under, created a chamber group of approximately 30 players and weathered the war. The idea is not only popular now but quite a money maker.

Sunday's concert was the second performance of the Mozart program and attracted a capacity house of 1,200 with 1,900 listening outside the building. Applause was not sufficient praise from the enthusiastic audience. Shouts of 'bravo" were frequent and spontaneous at the close of the "Symphony in E-flat major" which concluded the program.

Koussevitsky obviously enjoys every minute on the podium and the audience feels this. Certainly he wrung everything from the Mozart scores and added an interpretation of vitality and deep feeling that makes him the great conductor of the day.

The schedule is a full one and each day something of musical interest seems to be happening. Tuesday, August 3, Tanglewood will be particularly busy.

CORNELIA OTIS SKINNER, brilliant star of stage and radio, is one of the important figures in letters and the arts who will appear in "Tanglewood on Parade," the four-hour benefit which the Boston Symphony Orchestra and the Berkshire Music Center will stage for needy musicians in Europe.

Tanglewood is a living memorial to Serge Koussevitzky and will ever bear his connection. His dream, however, is not to immortalize himself but to expand the field of music and his contribution is a tremendous opportunity to the art.

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for understanding what his own experience means. A good many years ago, the captain of a Cunard steamship, docked in East Boston at dead of Winter between voyages, was speaking of his vigils on the bridge of his vessel at night in mid-ocean under the icy stars. He said that such were the times when he did his basic thinking, when he made his major decisions—such as his avowed sympathy for the labor movement, which showed first of all from the stokers on up to the officers aboard the "Carpathia," which was known throughout the fleet as "a happy ship"—and he said that out there in mid-Atlantic under the night sky full of glittering stars, he felt surest of the validity of his thinking, because surest that then he was functioning, as nearly as was possible to him, in the fourth dimension. This captain was the late Sir Arthur Rostron, affectionately known to his subordinate officers as "Rossie," and it was he and his "Carpathia," attuned to a wireless message, and the skipper attuned to a higher wireless, who rescued the survivors of the steamship "Titanic."

* * *

That was a good while ago and words as abstract as "fourth dimension" have a way of sliding past the ear of a young man without seeming to have registered. And yet have they slid past? May we not experience the thing without knowing any name for it, or needing to know? Last Spring a young man not then twenty-two, who had spent his 18th year scrubbing decks aboard a destroyer off the coast of Alaska and getting himself mucked-up in one way or another when he was not scrubbing decks, heard in Symphony Hall a performance of Brahms' First Symphony, which he supposed he knew well. Of a sudden in the Finale, when that chorale is intoned by the orchestra's full sonority, his inner landscape was illumined as by a lightning flash, and it was clear to him:

"There! That is what I must be and do." He said afterwards that the blaze of self-revelation was so intense that he almost resented the working-out passages of orchestration which follow, as irrelevant. "I had already had all I could have. Why have more?"

* * *

Dr. Koussevitzky was conducting that performance. Is it any accident that he should ask at the end of both discourses, his speech at Tanglewood and his essay in the Atlantic—

"Will the artist indeed open the gates of heaven and let the people experience ecstacy—were it for an infinitesimal moment?" and answer,

"As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay Nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him."

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58 Aug 1 Tms

WEATHER FAVORS BERKSHIRES FETE

Best Opening Week in History Possible for Music Festival if Its Luck Continues

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., July 31—With the weather man in benevolent mood, the second concert of the Berkshire Festival at Tanglewood brought out a crowd that far exceeded that of the opening on Thursday. If the festival's luck holds up tomorrow afternoon, when the next concert is presented, this may turn out to be the best opening week in its history.

The program tonight was divided between contemporary music and one of the classics of the repertory. Serge Koussevitzky and the Boston Symphony offered Walter Piston's Symphony No. 3, with the composer present to hear this work which he wrote on Mr. Koussevitzky's commission; Prokofieff's Violin Concerto No. 1, with the gifted American fiddler, Isaac Stern, as soloist, and Brahm's First Symphony. Because of the exigencies of early deadlines for Sunday papers, comment on the performances tonight will be reserved for tomorrow's report.

Tanglewood, home of the festival and of the Berkshire Music Center, always has music going on. Yesterday, for example, there were two programs of interest, each for its own good reasons. In the evening the principal student orchestra of the music center gave its weekly concert, and in the afternoon an ensemble known affectionately as "The Incorrigibles" went through its paces.

Audience by Invitation

The main student orchestra was absorbing to the invited audience of several thousand—invitations go to all who contribute to a group known as the Friends of the Berkshire Music Center—because it provided an insight into the operation of this unique institution. Mr. Koussevitzky's three personal conducting students—Irwin Hoffman, Howard Shanet and Seymour Lipkin, winner of the Rachmaninoff piano prize—conducted the student orchestra. And for a final fillip there was a work conducted by Eleazar de Carvalho, talented young Brazilian maestro, who is on the teaching staff here.

While it is premature to write critically of Mr. Koussevitzky's protégés and of the student orchestra they work with, it is not improper to report that each of the three young conductors has shown marked progress in the few weeks they have been working here.

This reporter chanced to hear them at one of their first rehearsals early in the month and then again at a Friday evening concert a fortnight ago. It was clear last night that they had gained measurably in poise, control of the orchestra and the capacity to communicate their wishes to the ensemble.

Mr. Hoffman, who at this stage of the summer session seems the most naturally gifted for a conductor's career, acquitted himself with credit last night in a difficult piece of music. He led the slow movement from the symphony for classical orchestra written last year by Harold Shapero, a young American composer who has not only a big future but, even on the basis of this one movement, a considerable achievement.

The adigetto is music of feeling and sensitive fibre. What impresses one is the clarity of its design and the resourcefulness of the writing for instruments. It would not be surprising to find a touch of bombast in a young man, but here is writing of maturity and character. And Mr. Hoffman, who is only 23, conducted it in the style it deserved.

Mr. Shanet was forceful and clear in his handling of part of Mendelsohn's "Reformation" Symphony. Mr. Lipkin handled orchestra and soloists smoothly in Bach's Double Concerto for violins. The two soloists were fiddlers from Palestine, Zvi Zeitlin and Joseph Bernstein. Both are capable, experienced musicians, but Mr. Bernstein's silken tone and finished interpretive style stamp him as another artist to be watched.

Mr. de Carvalho, who has done guest conducting in Boston and other American cities, but not yet in New York, proved to be a virtuoso conductor in the making. The student orchestra played Straus' "Also Sprach Zarathustra" with a live tone and musical understanding under the Brazilian's leadership.

"The Incorrigibles," led and trained by Frederick Fennell, another American conductor on the staff here, did not burn the world up, but showed what could be done in a short time with a body of amateurs, some of whom had not played in an orchestra before. The instrumentalists in this ensemble are young, and they are students, teachers, even engineers, by profession. The aim for them is to "arouse curiosity in music," and it is carried through admirably.

COMPOSERS HEED SOVIET

Tass Indicates Shostakovich and Prokofieff Follow Official Line

LONDON, July 31 (UP)—Russian composers have taken to heart recent official charges that their music has been out of tune with the Soviet way of life, a Tass dispatch from Moscow indicated today.

The official Soviet news agency carried an interview with Tikhon Khrennikov, general secretary of the Union of Soviet Composers, who said that Dmitri Shostakovich was writing a new opera based on Alexander Fadayev's novel "The Young Guard."

"This opera is about the young women of a Ukrainian town, who were tortured to death by the Gestapo during the war," he added.

The Leningrad Opera House is beginning rehearsals of Sergei Prokofieff's opera "Story of a Real Man." The hero is a flier who lost both legs in the war, but returned to his job and earned the title of "Hero of the Soviet Union."

Nicolai Miaskovsky has written a new symphony in two parts, dedicated to Premier Josef Stalin, Tass declared.

This Clipping From
NEW YORK, N. Y.
POST
AUG 1 1948

The Atlantic

Is the U. S becoming the musical center of the world because we have the most money? Serge Koussevitzky, conductor of the Boston Symphony Orchestra, denies this, explaining, "Musical life in this country grows because there is the need for music . . . men seek an outlet for their best and deeper emotion, and they find it in music."

Koussevitzky tells why musical performers have a right to interpret compositions: "Personally, I believe that a composer, when creating a work, transfuses it . . . with the entire meaning of his life—the essence of his being. That is why . . . we must find a 'central line' in the creation of every composer . . .

"When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it . . . a talented artist, no matter how accurately he follows the markings in the score, renders the composition through his own prism, his own perception of the score, his own temperament and emotion."

~~KOUSSEVITZKY~~
~~Interprets own~~
The Atlantic

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This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
AUG 1 1948

Musical Gifts For Europe

ARCHIBALD MACLEISH w serve as chairman of "Tangl wood on Parade," a benefit which the Boston Symphony Orchestra and the Berkshire Music center will stage Tuesday for creative musicians of Europe.

The distinguished American poet will introduce Cornelia Otis Skinner, Aaron Copland and other important figures in letters and the arts. Serge Koussevitzky will speak, and conduct the full orchestra, in a concert at the Music Shed between Lenox and Stockbridge, Mass.

"A musical CARE package" is the way one participant describes the four-hour event, which will inaugurate a nationwide campaign for assistance to fellow artists of the Old World. The national committee will request other orchestras to give benefits during the coming season.

Just returned from a tour in "Lady Windemere's Fan," which ran the season before in New York, Miss Skinner will read two Elizabethan sonnets at the "manifestation" beginning at 8 p. m.

Her selections are Michael Drayton's "The Parting" and Sonnet No. 29 from Shakespeare, "When in Disgrace." Equally known as author an actress, Miss Skinner will have her sixth book published this autumn. She is a frequent contributor to the New Yorker, and has a humorous sketch in its current issue. This season she returns to the monologue stage where she won her first fame.

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 1 - 1948

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By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

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Gifted for Career

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This Clipping From
EL PASO, TEXAS
TIMES
AUG 1 1948

Plan Tribute For Milhaud

(1)

New York, (UP)—A tribute will be paid to Darius Milhaud, guest composer, at the Berkshire Music Center this Summer, at a festival program on Aug. 1.

The Boston Symphony Orchestr will play Milhaud's Symphony No. 2, with the composer conducting. The remainder of the program will consist of Mahler's Symphony No. 2, with the festival chorus of 250 voices, Ellabelle Davis and Nan Merriman as soloists, and Leonard Bernstein conducting.

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS
AUG

MILHAUD TRIBUTE

A tribute will be paid to Darius Milhaud, guest composer, at the Berkshire Music Center this Summer, at a festival program today. The Boston Symphony Orchestra will play Milhaud's Symphony No. 2, with the composer conducting. The remainder of the program will consist of Mahler's Symphony No. 2, with the festival chorus of 250 voices, Ellabelle Davis and Nan Merriman as soloists, and Leonard Bernstein conducting.

This Clipping From
PORTLAND, ORE.
OREGONIAN

Care Concert To Be Given

TANGLEWOOD, Mass., July 31—Archibald MacLeish will serve as chairman of "Tanglewood on Parade," the benefit which the Boston Symphony orchestra and the Berkshire music center will stage Tuesday for the creative musicians of Europe. The distinguished American poet will introduce Cornelia Otis Skinner, Aaron Copland and other important figures in letters and the arts to be announced. Serge Koussevitzky will speak as well as conduct the full orchestra in the Music Shed between Lenox and Stockbridge, Mass.

"A musical CARE package" is the way one participant describes the four-hour event which will inaugurate a nationwide campaign for assistance to the fellow artists of the Old World. The national committee will request other orchestras throughout the country to give benefits during the forthcoming season.

Just returned from a coast-to-coast tour in "Lady Windermere's Fan," which ran the entire season before in New York, Miss Skinner will read two Elizabethan sonnets at the "manifestation" beginning at 8 p. m. Her selections are Michael Drayton's "The Parting" and the Sonnet No. 29 of Shakespeare, "When in Disgrace."

Waltz Development shown

In the gala spirit of the occasion Dr. Koussevitzky has programmed a group showing the development of the waltz for the grand concert at 9:15 p. m. The lively finale will include "Voices of Spring" by Strauss, "Valse Triste" by Sibelius, and "La Valse" of Ravel. The other numbers will be Beethoven's "Leonore" Overture No. 3 and Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator.

Festivities will begin at 6 p. m. with an actual parade of the [illegible] students of the Berkshire music center.

Milhaud and Bernstein Will Conduct at Tanglewood Today

Berkshire Composition Teacher's Second Symphony and Mahler's 'Resurrection' Symphony On Program; Back-Mozart Series and Series A Opener Excellent

Aug. 1st

By VICTOR PRAHL

The season at Tanglewood is in full swing with two concerts in the major series already under way and another that promises to be the most interesting program of the season from the standpoint of novelty scheduled for this afternoon.

The two concerts during the past week devoted exclusively to the works of Bach and Mozart were the most intriguing ever given in this series, due mainly to the inclusion of rarely heard compositions. The super excellence of performances as well was responsible for the success of Mozart's Serenade in C minor for eight wind instruments, with its ingenious finale in variation form.

Lukas Foss Soloist

Another gay, light-hearted finale, the type at which Mozart excelled, this time in the rondo form, was that of the seldom heard piano concerto in G major (K. 453) played with sensitivity and delicacy of style by the orchestra's official pianist, Lukas Foss. It was performed with obvious relish to the accompaniment of much lively, rhythmical lip-popping on the part of both soloist and conductor. This enchanting composition has just as much popular appeal as some of the composer's other works in this form heard repeatedly. One can only conclude that most pianists are satisfied to confine themselves to the concertos easily available in print.

It is hoped that that the inclusion of a cantata or two will be followed in the makeup of other Bach programs. After all, nearly two thirds of the master's entire output was devoted to works in t his form, many containing some of the most sublime music ever written. Hugh Ross's well trained chorus sang the contrapuntal chorus of the cantata "They All from Saba Shall Come" with authority and clarity of vocal line, and the rich baritone of James Pease and fine lyric tenor of David Lloyd have never been heard to better advantage than in their respecti solos, although the tempi in both airs might be questioned.

The two concertos for three pianos were distinct novelties with their stringy quality of combined tone and the playful juggling back and forth of contrapuntal motives in the solo passages. Lukas Foss, Bernard Zighera and Ralph Berkowitz were the three efficient soloists, Mr. Berkowitz adding an extra sparkle to the "Allegro" of the final concerto with his brilliant virtuosity. Dr. Koussevitzky held the whole together with the hand of the true, understanding master.

Full Orchestra Plays

With perfect weather, a capacity audience in the shed and on the lawn, and Dr. Koussevitzky in top form, the concerts by the full orchestra got off to a fine start. They struck musical terra in the substantial Overture of the Bach suite in D major, the one with the famous "air for the G string." There was a brilliant, vibrant tone from the string section in this familiar page and a biting rhythmical verve in the four old court dances that constitute the remainder of the work.

Paul Hindemith's "Matthias the Painter" seems to have found a permanent place in the modern symphonic repertoire and Dr. Koussevitzky with his intuitive comprehension gave vivid musical portrayal of the three old altar pieces the composer had in mind when writing this sumptuous, dynamic score. Beethoven's "Fifth" was delivered with all the freshness of spirit, grandeur and fire, of a young conductor discovering this heroic work for the first time. Naturally it aroused the audience to a prolonged demonstration of approval.

Milhaud Conducts Today

Darious Milhaud, in residence as a teacher of composition at the center, will conduct his Symphony No. 2 at this afternoon concert. Commissioned by Dr. Koussevitzky, it is dedicated to the memory of Madame Natalie Koussevitzky. The second half will be taken up with Gustav Mahler's Symphony No. 2 in C minor. Not one to let the time element or the conventions of contemporary scoring interfere with his inspiration, Mahler conceived all of his symphonies on a lofty plane and scored them in the grand manner.

This work in five movements enlists the services of a large chorus and two soloists, not to mention five bassoons, 10 horns, 10 trumpets, two sets of tympani, small and large tamtams, three bells, Ruthe (bundle of sticks), two harps and organ in addition to the usual strings and other instruments. The soloists will be Ellabelle Davis, soprano, and Nan Merriman, contralto. The chorus has been trained by Hugh Ross and the performance will be conducted by Leonard Bernstein.

Worthy of support both musically and for the charitable cause, is the gala scheduled for Tuesday night called "Tanglewood on Parade" to be given for the benefit of needy European musicians. Starting at 6 p. m., there will be simultaneous performances in the different sheds by the orchestra, chorus, opera class, and chamber group. At 9:15 Dr. Koussevitzky will conduct a concert including Beethoven's "Leonore" Overture No. 3. Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator, and an "Evolution of the Waltz" group with examples by Johann Strauss, Sibelius and Ravel. Other programs for the week are as follows:

Thursday Evening, August 5, at 8:15
Symphony No. 6, "Pastoral" ... Beethoven
"Oedipus Rex" .... Stravinsky
With male chorus and soloists—Carol Brice, contralto; David Lloyd, tenor; James Pease, bass; Wesley Addy, narrator.

Saturday Evening, August 7, at 8:15
"Romeo and Juliet," Suite No. 2, Prokofieff
Symphony No. 6 ...... Vaughan Williams
"Don Quixote" .... Strauss
Violoncello solo: Gregor Piatigorsky.

Sunday Afternoon, August 8, at 3:30
(Eleazar de Carvalho conducting).
Fantastic Symphony .... Berlioz
Madona .... Villa Lobos
El Amor Brujo, (Soloist: Carol Brice), Falla
"Nordestina," Suite No. 1 .... Siqueira

This Clipping From
TROY, N. Y.
OBSERVER & BUDGET
AUG 1 - 1948

Berkshire Music Festival

The first of two concerts from the Berkshire Music Festival will be heard over ABC and WOKO on Tuesday, Aug. 3 from 9:30 to 10:30 p. m., EDT when Dr. Serge Koussevitzky conducts the Boston Symphony Orchestra in a Prokofieff-Sibelius - Strauss - Ravel program.

The broadcast will be part of a special concert entitled "Tanglewood on Parade" in which the activities of the summer music school, of which Dr. Koussevitsky is director, will be displayed.

Prokofieff's "Peter and the Wolf" will open the broadcast. Wesley Addy, well-known Shakespearean actor will be the narrator for the composition.

Koussevitsky has also scheduled Sibelius' "Valse Triste" from the suite, "Kuolema"; Strauss' familiar "Voices of Spring" waltz and Ravel's choreographic poem, "La Valse" for the broadcast.

The concluding ABC broadcast from the festival will be an all-Tchaikovsky program on Aug. 10.

This Clipping From
BRIDGEPORT, CONN.
HERALD
AUG 1 1948

European Musicians Get Connecticut Aid

Tanglewood's benefit for European musicians, Tuesday night, will have the support of a number of Connecticut patrons.

With Dr. Serge Koussevitzky who heads the Boston Symphony event at Lenox, Mass., are these on the national committee:

Mrs. William M. Walcott, Judge Charles Garside, Norfolk; Miss Edith Scoville, Mrs. Donald J. Warner, Mr. and Mrs. Joseph R. Swan, Robert C. Osborn, Mrs. Arnold Whitridge, Mrs. William Lescaze, Mrs. Philip Warner, and Mrs. Charles S. Wunder, Salisbury; Mrs. Henry Sloan Coffin, Mrs. Joseph Parsons, John McChesney, and Frank Briscoe, Lakeville; Mrs. Harold Hatch, Mrs. Edwin C. Jameson, Sharon; Moshe Paranov, Hartford; and Mrs. Marshall Best, Lime Rock.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 1 - 1948

The Boston Symphony Orchestra is displaying autographed excerpts of music and prints on musical subjects by the French caricaturist, Daumier, at the Berkshire Museum, Pittsfield.

PHILADELPHIA, PA.
INQUIRER

AUG 1 - 1948

BERKSHIRE MUSIC FESTIVAL

Print a history of the Berkshire Music Festival at Tanglewood, Mass. Can you also tell me when its music school opened?

J. J. C.

The initial Berkshire Festival was held in August, 1934, on a farm at Stockbridge, Mass., and consisted of three concerts given under the direction of Henry Hadley and an orchestra assembled from New York. Two years later, Dr. Serge Koussevitzky and the Boston Symphony Orchestra began their long association with the summer concerts. In 1937 the festivals were moved to Tanglewood, Lenox, Mass.

When Dr. Koussevitzky accepted the invitation to conduct he had in mind not only a series of concerts but a school to develop the talents of young composers, conductors and musicians. His plan was realized when the Berkshire Music Center opened in 1940 under his direction.

Owing to wartime conditions the Boston Symphony did not appear at Tanglewood in 1942 but the students gave a festival series. No Tanglewood concerts were given in 1943, but a Mozart series in 1944 and a Bach-Mozart series in 1945 prefaced the resumption of the full-scale festivals in 1946.

This Clipping From
SHREVEPORT, LA.
TIMES

AUG 1 - 1948

Boston Symphony Heard From Berkshire Festival

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This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 1 - 1948

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Most of its heavy climaxes are arrived at with adjoining lines grating against each other. The first and final movements contain almost savage rhythms interspersed with clever counterpoint not unlike the Shostakovitch style. If, indeed there is an outstanding weakness in the work, it lies in the slow movement, "Adagio," which drags both in the opening and closing sequences.

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UNION

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OBSERVER & BUDGET

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The "Resurrection" Symphony, in case anyone needs to be reminded, is one of the bigger masterpieces of the 19th century—bigger both in scope and the number of musicians required, and in the vast extent of Mahler's conception. This is music of astounding skill as well, in which a supreme master of the art and science of orchestral writing sought to encompass no less than life, death and the rising of spirits thereafter. This is also music of such depth, power and overwhelming emotional tension that it leaves you in something of a daze.

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The chorus, though larger here, did not produce so much resonance as you were entitled to expect, though they did sing the soft entrance and elsewhere—with round beauty of tone and thorough precision. Of the soloists, Miss Davis excelled in a beautifully voiced and styled performance of the soprano part. Miss Merriman, making her festival debut, sang conscientiously, but her voice had something of a tremolo, the tex twas sometimes pe- [illegible] pronounced and there was less feeling than there out to have been.

However much one might have looked forward to hearing Haydn's Symphony in D Major, No. 104, the privileges of re-hearing the Second Symphony by Milhaud was an even greater pleasure. The symphony made a fine impression in Boston last Winter as music of skilled facture, considerable expressive strength. Mr. Milhaud, perhaps like many another excellent composer, is perhaps not the finest interpreter of his music—just as Brahms was not the best for his nor Tchaikovsky for his. Sometimes the practised—and practical—hand of the professional conductor brings out the most in a score.

Nevertheless, there was much to admire in Mr. Milhaud's own directing, which was forthright and capable. The state of Mr. Milhaud's health requires this large man to walk on crutches. Accordingly, once he had made his way to the stand, he conducted sitting down.

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AMUSEMENTS

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STATE JOURNAL

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The orchestra, conducted by Dr. Serge Koussevitzky, played Walter Piston's Pulitzer Prize-winning "Symphony No. 3."

At its conclusion, Piston was escorted to the podium by Dr. Koussevitzky to share in the applause.

Piston, a native of Rockland, Me., composed this modern symphony in 1947 by commission of the Koussevitzky Music Foundation and dedicated it to the memory of Koussevitzky's first wife, Natalie, who died last year.

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TIMES-UNION

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PHILADELPHIA, PA.
INQUIRER

AUG 1 - 1948

BERKSHIRE MUSIC FESTIVAL

Print a history of the Berkshire Music Festival at Tanglewood, Mass. Can you also tell me when its music school opened?

J. J. C.

The initial Berkshire Festival was held in August, 1934, on a farm at Stockbridge, Mass., and consisted of three concerts given under the direction of Henry Hadley and an orchestra assembled from New York. Two years later, Dr. Serge Koussevitzky and the Boston Symphony Orchestra began their long association with the summer concerts. In 937 the festivals were moved to anglewood, Lenox, Mass.

When Dr. Koussevitzky accepted he invitation to conduct he had in ind not only a series of concerts ut a school to develop the talents f young composers, conductors and iusicians. His plan was realized hen the Berkshire Music Center pened in 1940 under his direction.

Owing to wartime conditions the oston Symphony did not appear at anglewood in 1942 but the students ave a festival series. No Tanglewood concerts were given in 1943, ut a Mozart series in 1944 and a ach-Mozart series in 1945 prefaced he resumption of the full-scale festivals in 1946.

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SHREVEPORT, LA.
TIMES

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SAN DIEGO, CAL.
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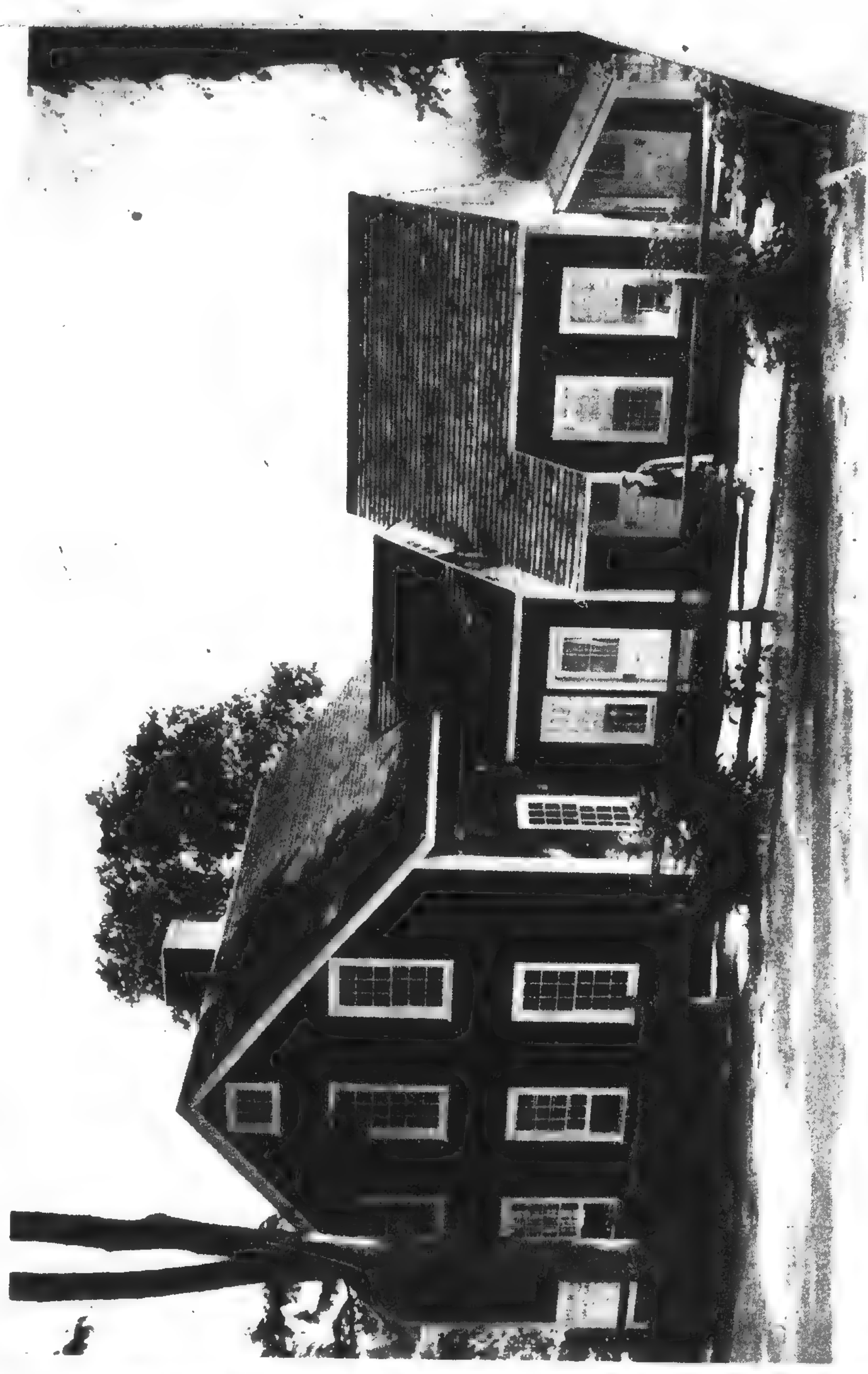
THE SPRINGFIELD SUNDAY REPUBLICAN • SPRINGFIELD, MASS. • AUGUST 1, 1948

With an elaborate two-day program including a concert by Serge Koussevitzky and the student orchestra at the Berkshire Music Center, the National Federation of Music Clubs dedicated the restored Hawthorne Cottage at Tanglewood, between Stockbridge and Lenox, last week. Of local interest was the fact that Springfield's own Adele Addison (soprano soloist at Old First Church, Court Square), was the soloist selected for the dedicatory concert given by the Student orchestra. The first regular concert of the season was presented last Thursday evening with Dr. Koussevitzky conducting the full Boston Symphony Orchestra.



FULLY RESTORED

Part of the prelude to the opening of the regular season was the dedic of the restored home of the famous novelist Nathaniel Hawthorne. He in this house in 1850 and 1851. Dr. Koussevitsky is pictured in front of refurbished home prior to the colorful ceremonies.

OPENING ITS 8th SEASON

FROM THE AIR

Nestled in the beautiful Berkshire Hills, the Berkshire Music Center attracts thousands to the annual concerts and classes of instruction. This scene gives a graphic example of the hundreds of cars in the parking area and the overflow crowd in and about the music shed

• ROTO SECTION

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 1 - 1948

BERKSHIRE FESTIVAL

TANGLEWOOD
Lenox, Mass.

Boston Symphony Orchestra
Conductor, Koussevitzky

Today, 3:30 ~~P. M., Conductors,~~ Leonard Bernstein and Darius Milhaud; Ellabelle Davis, soprano; Nan Merriman, mezzo-soprano.

Milhaud's Symphony No. 2; Mahler's Symphony No. 2, Resurrection.

Tuesday, 4 P. M., Tanglewood on Parade (benefit for creative musicians of Europe).

Events will include a performance of Menotti's The Telephone and scenes from other operas; orchestral, choral, operatic and chamber music performances by the Berkshire Music Center; an appearance by Elizabeth Otis Skinner, who will read two Elizabethan sonnets; a picnic supper; a concert by the Boston Symphony Orchestra, conducted by Dr. Koussevitzky: Waltzes by Lanner, Johann Strauss, Sibelius and Ravel; Prokofieff's Peter and the Wolf; Beethoven's Leonore Overture, No. 3.

Thursday, 8:15 P. M. Soloists: Carol Brice, contralto; David Lloyd, tenor; James Pease, bass; Wesley Addy, narrator.

Beethoven's Symphony No. 6; Stravinsky's Oedipus Rex.

Saturday, 8:15 P. M. Soloist: Gregor Piatigorsky, 'cello.

Prokofieff's Romeo and Juliet, Suite No. 2; Vaughan Williams' Symphony No. 6 (first time); Strauss' Don Quixote.

Next Sunday, Aug. 8, 3:30 P. M. Conductor, Eleazar de Carvalho; Carol Brice, contralto.

Berlioz: Fantastic Symphony; Villa-Lobos' Madona; de Falla's El Amor Brujo; Sequiera's Nordestina Suite, No. 1.

MONTICELLO, N. Y
NEWS
8/1/48

Concert Music

NEW YORK — Charles Muench is a Frenchman largely unknown to America music lovers outside the main centers, although destined to have a big part in our music-making.

He makes his American recording debut by conducting the New York Philharmonic-Symphony in Saint-Saens' "Organ Symphony," No. 3 in C minor (Columbia; four 12-in.).

When you've heard the records you understand why the Boston Symphony chose him to succeed its venerable conductor, Serge Koussevitzky. They make it clear there will be no pronounced conductorial changes down Boston way, It would be premature to say he is a younger Koussevitzky, of course. Yet the similarity in approach and style is striking. Anyone habituated to Koussevitzky methods is warmly swathed in the familiar.

Mozart-like Schubert

There is decided individuality in his conducting, however. A pleasing quality is of bounding energy under a very tight rein—that and a sensitive intelligence in pace and accent. He gives the amiable organ symphony a cheery illumination. The organ part is played by E. Nies-Berger.

Speaking of Koussevitzky and the Boston—they are represented in the new recordings by Franz Schubert's boyish and naively Mozart-like fifth symphony (RCA Victor; three 12-in.). If you didn't know better, you might mistake it for Mozart in the latter's phase when he is most like Haydn. The reading is entirely pleasing but the recording is not. It is scratchy and in places, muffled.

A third newly recorded symphony is Sibelius' oft-played and most popular second, performed by the Philadelphia Orchestra under Eugene Ormandy (Columbia; five 12-in.). It is a nice job, commendable for the depth and poignancy of feeling that has been fully realized from a score packjammed with it.

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This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 1 1948

MUSIC

'Tanglewood' and Magic of Its Music, Enchantment of Sights, Sounds, Outdoors

By E. V. W.

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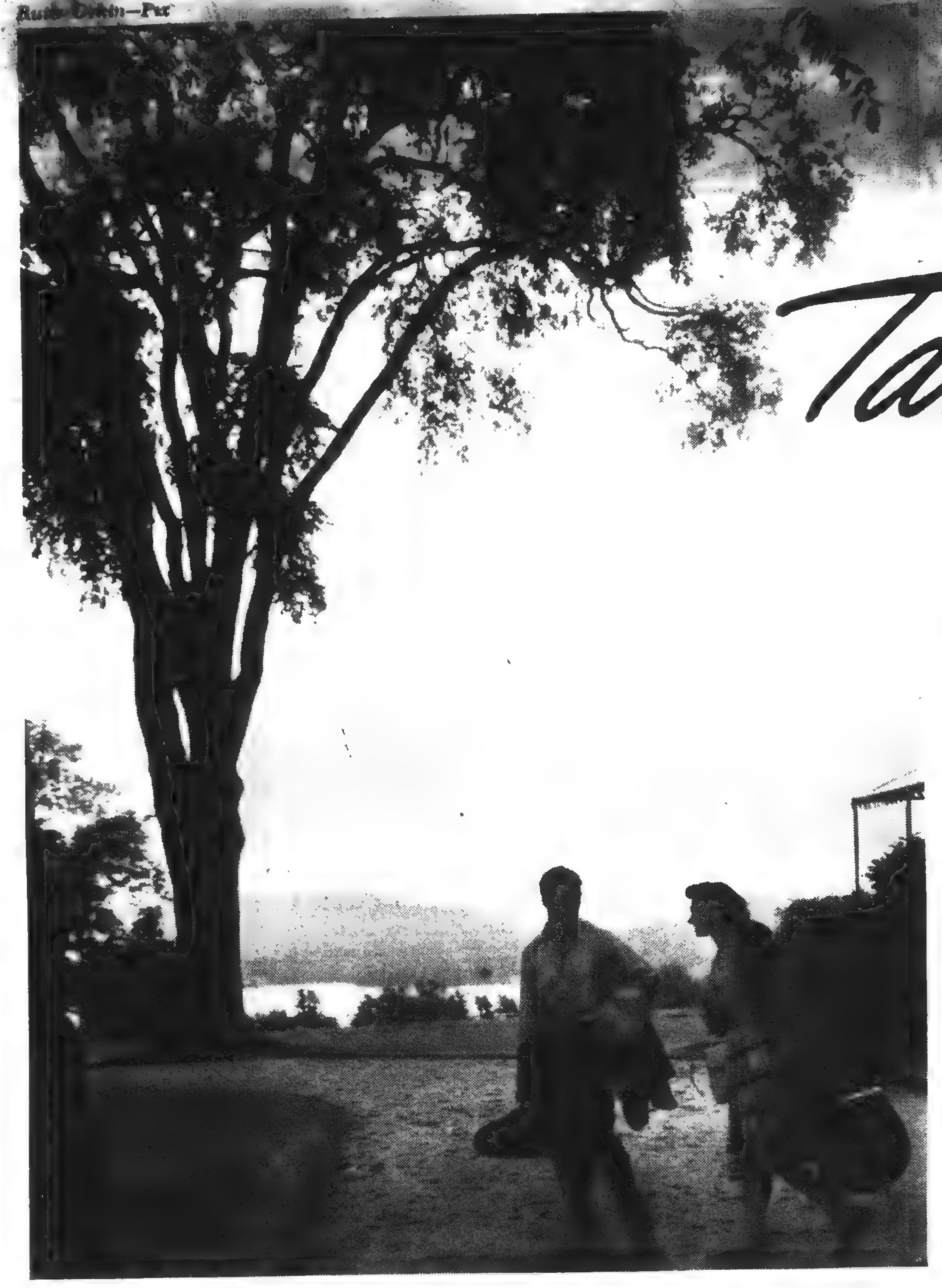
BY FRANCIS ROBINSON

Tanglewood

Ruth Orkin–Pix



Scene of the Berkshire Music Center is "Tanglewood," a beautiful estate near Lenox, Massachusetts. Here, two new students arrive

Ruth Orkin–Pix

Ready for a 9 a.m. class. Late in the after noon there may be time for a swim in the lak

Boston Symphony Orchestra

Picnics on the lawn are a regular feature o life at Tanglewood. The conversation? Music!

THE very name spells magic. Many of us know Hawthorne's "Tanglewood Tales" at least by name, and for those who have read the wonder stories of Theseus and the Minotaur, of Jason and the Golden Fleece, of Proserpina and the pomegranate seeds, "Tanglewood" means the doorway to adventure and romance.

In the past eight years the name has taken on a new association, for it is on an estate called Tanglewood that the Boston Symphony Orchestra makes its summer home. Two hundred beautiful acres between Stockbridge and Lenox, Massachusetts, are the scene of the world-famous Berkshire Festival concert series and the site of the Berkshire Music Center, the only school of its kind that has ever existed. It was founded by Serge Koussevitzky in 1940, and today his whole-hearted enthusiasm for "living and working in music" seems to pervade the atmosphere.

The best way to know a place is to visit it, so let's say you have been invited to Tanglewood for a week end. Your hostess, let us also suppose, is a friend of yours who is spending six weeks there this summer, studying. Harriet is in her teens, of course—young for Tanglewood, but she is a fine violinist, and here talent and application count more than age.

From New York you take the train to Lenox, a ride of about four hours through lovely green fields and hills. Harriet has written that she will be unable to meet your train, because it arrives at the time of orchestra rehearsal. There are two student orchestras at Tanglewood and Harriet

For six summer weeks there's music in the air at Tanglewood! Come a

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Tanglewood

(Continued from page 19)

Tanglewood, and many of the students are on scholarships, or are working under the G. I. Bill of Rights.

You take a taxi or the school bus, because the station is three miles from the town of Lenox, where you are to stay. The town itself is one of the loveliest in New England. The driver points out the sights—the white church on the hill, the monument, and the two-hundred-year-old elms arching over the streets.

Many of the private homes in the vicinity take guests during the Festival, and in one of them Harriet has found you a tiny room for the week end. She herself lives down the Stockbridge Road at the Lenox School for Boys, which during the summer is turned into a dormitory for women students at the Berkshire Music Center. Every available bed is assigned, but you are invited to dinner there, and this is your first sight of Harriet, who has been so busy with her studies. You meet some of her friends—student flutists, cellists, singers, conductors, and many others—and you listen to snatches of conversation around you. It is music, music, music on all sides. You hear Dr. Koussevitzky's name mentioned many times and you hope to catch a glimpse of his tweed-caped figure.

It being a Friday night, there will be a student concert, so you will get to see Harriet in action, and as she changes into a

white dress for the performance she tells you that the concert takes place in the big Music Shed. That is what it is called—a shed—but the modest name conveys nothing of the beauty of the structure.

It is shaped like a cut of pie, with the stage at the narrow end, and is of modern design with a strong Scandinavian functional influence. The floor is the earth, and the vast roof, measuring more than an acre, is supported by such delicate-looking steel columns that you will wonder how they can bear so much weight. But they give a feeling of incredible lightness, and the three open sides make for perfect ventilation even on the warmest August day. While the orchestra is tuning up, you notice the magnificent acoustics. Six thousand listeners are seated in the Shed and hundreds more are on the grass outside.

Finally the lights go down and the concert begins. It is hard to believe that such music can come from a group of students. The program is interesting—a Mozart overture, two movements of the Brahms Fourth Symphony, the entire Rachmaninoff Piano Concerto No. 2 (with a student as soloist, of course), and Aaron Copland's lovely Appalachian Spring. There are three conductors, two of them students and one a faculty member. It is an exciting evening.

Next morning you do a little exploring of Tanglewood's beautiful grounds. There is the "Little Red House," an exact reproduction, erected by the National Federation of Music Clubs, of the cottage where Hawthorne lived and worked in 1850 and 1851. There are formal gardens and woods—and everywhere music. It seems to come out of the trees themselves, but you soon find that students are practicing in secluded spots outdoors and in the individual practice sheds scattered over the grounds.

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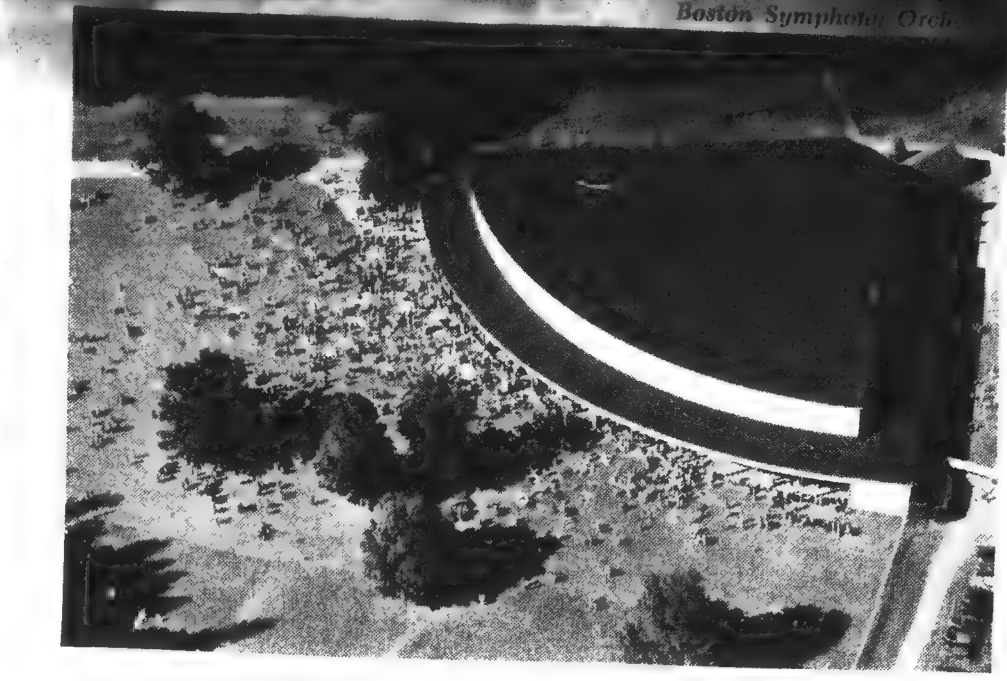
Ruth Orkin—Pix

Members of a student orchestra unpack for rehearsal in the Shed. They hope Koussevitzky may lead them today

Boston Symphony Orc



And here's the famous Music Shed, shaped like a wedge of pie, seating 6,000. Main concerts are held here

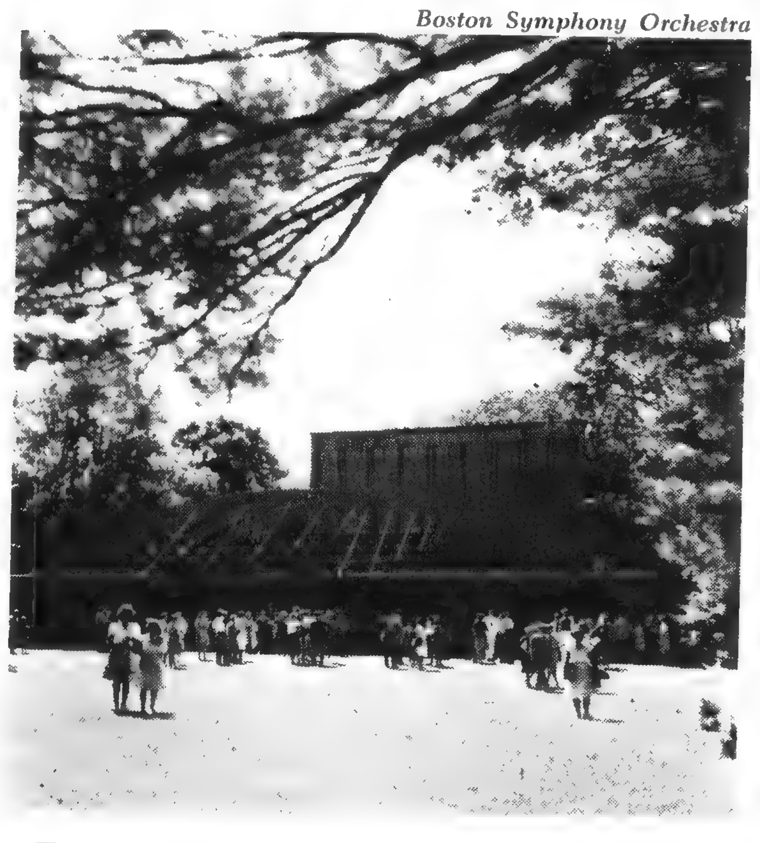
Ruth Orkin—Pix

It's exciting to watch Dr. Koussevitzky rehearse! A music center like this one was his lifelong dream

Ruth Orkin—Pix

Between classes, the Music Store is a popular meeting place for students. There's also a large music library

Boston Symphony Orchestra



The spacious Theater Concert Hall, not far from the formal gardens, is used for opera

is already a member of the first violin section of one of them. Neither she nor any of the other hundred members of the orchestra would think of missing a rehearsal, although at Tanglewood there are very few rules and no penalty for absences.

As you ride along you remember hearing that the Berkshire Music Center is no ordinary school. No academic credit or certificate of musical achievement is given. The students learn by actually working with a faculty of distinguished musicians, including the "first-desk" instrumentalists of the Boston Symphony Orchestra. Composer Aaron Copland heads the Department of Composition. Leonard Bernstein, the famous young conductor and composer, is first assistant to Dr. Koussevitzky in Conducting. There are also the Departments of Opera, of Choral Singing, and of Orchestral and Chamber Music. Harriet is working in this last one.

There are over four hundred students at Tanglewood this year, she has written you. But where do they come from? They are selected mostly by audition and interview from forty-two States, the District of Columbia, and fifteen foreign countries. There are a few more boys than girls, and though there is a fee of about $300.00 for the six weeks, no deserving applicant is turned down for lack of money. If the candidate is sufficiently talented, a way is found for her or him to come to

(Continued on page 54)

with us for a week-end visit to the only center of its kind in the world

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[illegible] down the [illegible] road is beautiful Lake Mahkeenac, surrounded by the lovely Berkshire Hills. You will have a swim there on Tanglewood's own stretch of lake front in the afternoon, but right now it is time for the traditional picnic lunch on the lawn between the Main House and the outdoor cafeteria. Harriet points out many musical celebrities and talented students taking the sun on the grass, and you have a chance to chat with some of them.

Saturday night you skip whatever musical event may be on at Tanglewood in favor of a party in the near-by town of Great Barrington. Most of the guests are students from the Center, and you understand more than ever why Harriet is so excited about this school. They are a fine, lively crowd, the kind you want for your friends.

Sunday morning there is a program of chamber music in the Theater-Concert Hall, a more enclosed structure than the Shed and seating only twelve hundred persons. This is where the opera department gives its performances—two years ago Benjamin Britten's new opera, "Peter Grimes," was played here for the first time in America; last summer the American premiere of Mozart's "Idomeneo"; and this year "The Turk In Italy," by Rossini.

You have admired the building, both inside and out, and would like to attend a performance there, but instead you decide to go to church in Stockbridge, where as the musical part of the service, a girls' chorus organized among the students, and a string orchestra, which includes Harriet and her violin, are doing a program composed of a work by Bach and an oratorio of Pergolesi. Yes, the students at Tanglewood make their contribution to the life of the community even in the brief time they are there. That is the spirit of the place—not how much you get, but how much you will be able to give to others because of your experience.

Sunday afternoon is the high point of your stay, a concert by the full Boston Symphony under Serge Koussevitzky. It is a magnificent picture—the hundred men of that great orchestra in their spotless white coats. You have never dreamed of such a big audience at a musical event. Every one of the six thousand seats in the shed is taken, and there are twice that number seated on blankets and cushions on the grass outside. In all, some eighteen thousand people, from miles around, have bought tickets for this Festival concert, and many of them reserved their seats far in advance.

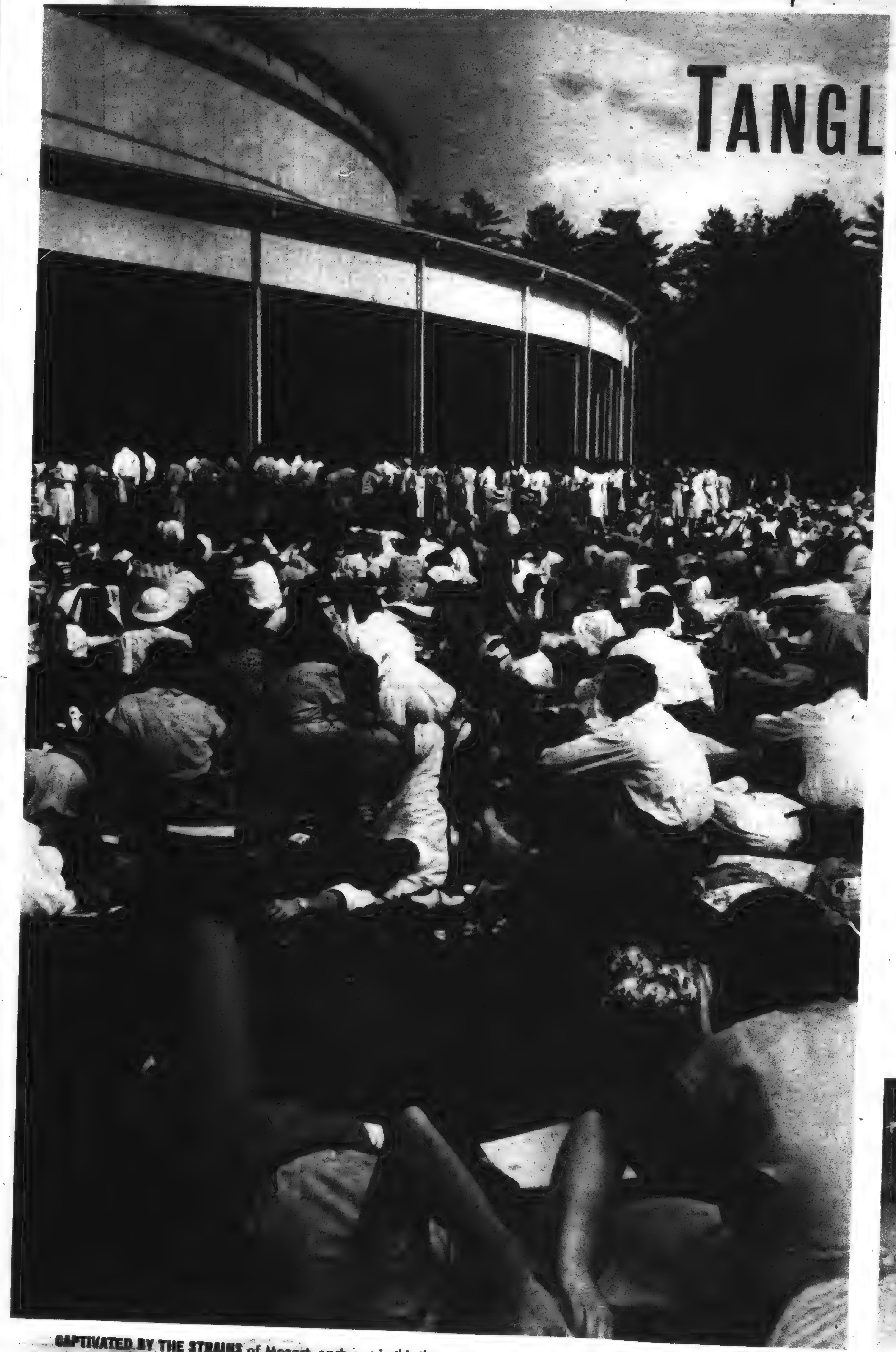
There is a tremendous ovation for the entrance of Koussevitzky, also dressed in white. For two hours you are lost in the beauty of the music and it is like awakening after a wonderful dream when you realize you haven't too much time before you have to catch the late afternoon train back to New York.

As you sink into your train seat, tired but happy, you turn through your program as if trying to hold on to the happiness of this golden day. Your eye falls on a fragment from a speech by Dr. Koussevitzky and you know that it is true:

"In a time when we seem unable to find a common contact and means of understanding each other, the Berkshire Music Center and its fine young student body are dedicated to an art which, more than any other, speaks a language accessible to all."

THE END

This Week Herald Tribune Aug. 1 1948



TANGLEWOOD

Soft grass and good music attract thousands yearly to the Berkshire Festival

THROUGH the beautiful Berkshire Hills thousands of music lovers from all over the east travel by car and train every summer. They head for Lenox, Mass., to enjoy the concerts of the Boston Symphony Orchestra under Serge Koussevitzky.

Outside the Tanglewood Music Shed the audience makes interesting studies — studies in backgrounds and in the psychology of music. In pairs, groups and as individuals they form moving plastics carried away by the symphonies. Bach, Mozart and Tschaikovsky hold them spellbound, while they knit, loll or just dream on the cliffs of sleep. Some dress, and some wear sport clothes.

Festival time is a time for the locals to raise eyebrows and for cud-chewing cows to gape over fences at these folk, who come from far away to see a beloved musical figure in action. — **RICHARD F. CRANDELL**

Photographs by Ruth Orkin

CAPTIVATED BY THE STRAINS of Mozart, each one in this throng at Lenox feels alone, forming music patterns in the sun

FINALE — a fan leaves, toting chairs

STUDY: A Koussevitzky enthusiast stares at surrounding green hills

A BLONDE BACK and a sleeping profile mold a design of appreciation

BOOK ENDS: On the greensward two girls knit and listen to Symphony in E Flat Major, completely oblivious to the other music lovers in the audience

Globe

BE—MONDAY, AUGUST 2, 1948

Milhaud Conducts Own Symphony at Tanglewood

TANGLEWOOD, Aug. 1—What undoubtedly will prove to have been one of the great occasions of the current Berkshire Music Festival was tumultuously applauded here this afternoon by an audience of 9600. This was the final concert of the first series, and it brought Composer Darius Milhaud as conductor of his own Second Symphony, and the tremendous Second, or "Resurrection," Symphony by Gustav Mahler, conducted by Leonard Bernstein.

The soloists for Mahler's work were Nan Merriman, contralto, and Ellabelle Davis, Negro soprano. The chorus, trained by Hugh Ross, was drawn from the students of the Berkshire Music Center.

The "Resurrection" Symphony, in case anyone needs to be reminded, is one of the bigger masterpieces of the 19th century—bigger both in scope and the number of musicians required, and in the vast extent of Mahler's conception. This is music of astounding skill as well, in which a supreme master of the art and science of orchestral writing sought to encompass no less than life, death and the rising of spirits thereafter. This is also music of such depth, power and overwhelming emotional tension that it leaves you in something of a daze.

Mahler had what might be called a lengthy temperament. He was not one to condense his thought, and consequently his scores require both time and receptive attention. The "Resurrection" takes more than an hour and 15 minutes, yet, except for a few early departures, the huge gathering in and outside the music shed listened quietly—although some did burst out with ill-timed applause between some of the movements.

Mr. Bernstein's performance of this work in Boston last Winter was the outstanding event of the season. If it does not turn out to have been the peak of the Berkshire festival, it will not have been due to any fault of his. Yesterday he repeated his impassioned and musicianly reading. There were some discrepancies, however, that made this performance a little less impressive than the one in Boston.

The chorus, though larger here, did not produce so much resonance as you were entitled to expect, though they did sing the soft entrance—and elsewhere—with round beauty of tone and thorough precision. Of the soloists, Miss Davis excelled in a beautifully voiced and styled performance of the soprano part. Miss Merriman, making her festival debut, sang conscientiously, but her voice had something of a tremolo, the tex twas sometimes peculiarly pronounced and there was lass feeling than there out to have been.

However much one might have looked forward to hearing Haydn's Symphony in D Major, No. 104, the privileges of re-hearing the Second Symphony by Milhaud was an even greater pleasure. The symphony hade a fine impression in Boston last Winter as music of skilled facture, considerable expressive strength. Mr. Milhaud, perhaps like many another excellent composer, is perhaps not the finest interpreter of his music—just as Brahms was not the best for his nor Tchaikovsky for his. Sometimes the practised—and practical—hand of the professional conductor brings out the most in a score.

Nevertheless, there was much to admire in Mr. Milhaud's own directing, which was forthright and capable. The state of Mr. Milhaud's health requires this large man to walk on crutches. Accordingly, once he had made his way to the stand, he conducted sitting down.

There was another event in the evening at the theatre-concert hall, which this reviewer's schedule unfortunately did not permit him to remain to hear. This was the first performance anywhere of the third act of Alexandre Gretchaninoff's new— and reportedly still unfinished—opera, "The Marriage." It is based upon a story of Gogul. The excerpt was presented by students of the Berkshire Music Center opera department, whose director is Boris Goldovsky. The composer was present.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MAS

Aug 1st

'TANGLEWOOD ON PARADE' FESTIVAL BENEFIT TUESDAY

Full Program of Afternoon and Evening Events by Prominent Figures

The fountain scene from "Pelleas and Melisande," played appropriately enough at a fountain, and an excerpt from "Don Giovanni" have been added to Menotti's "The Telephone," to be sung in its entirety in the gardens at Tanglewood on Tuesday, August 3. The special outdoor performance at 4 p. m. is for box holders and reserved seat patrons to "Tanglewood on Parade," the Boston Symphony Orchestra and Berkshire Music Center's benefit for assistance to musicians in Europe. The event inaugurates a nation wide campaign to help unblock talent abroad.

Three Acts Billed

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music Center, beginning at 6 p. m. and open to all ticket holders for the benefit, Boris Goldovsky has selected Acts I and IV of "La Boheme" and Act III of "The Marriage of Figaro." Supper on the lawn at 7 p. m. will follow the hour-long demonstrations.

The manifestation at 8 p. m. in the Music Shed will bring appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky will lead the Boston Symphony Orchestra in a concert beginning at 9.15 which will conclude with a group of waltzes. The three-quarter rhythm will be picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn.

Reminiscent of the great last act of 'Die Meistersinger" will be the parade of the students which immediately precedes the demonstrations. Like the guilds in Wagner's great music drama, the 462 boys and girls from 42 states and 15 foreign countries will march by departments carrying banners and led by a band. There will be performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to Tanglewood to see and hear what will be going on there Tuesday within the period of an hour.

In the Music Shed the student orchestra under student conductors will play Beethoven's "Coriolanus" overture, the chorale and toccata from William Schuman's Symphony No. 3, the first movement of Rachmaninoff's second concerto and three dances from Leonard Bernstein's ballet "Fancy Free."

At Tanglewood Today

Leonard Bernstein and Nan Merriman will be conductor and mezzo-soprano soloist with the Boston Symphony Orchestra in Mahler's Second Symphony ("Resurrection") at the Berkshire Festival, Tanglewood, this afternoon. Ellabelle Davis, soprano, will be the other soloist.

GREEN MOUNTAIN FESTIVAL EVENTS

Burlington, Vt., July 31—Stell Andersen, pianist, will appear with the Vermont Symphony under the direction of Alan Carter, Saturday evening, Aug. 7, performing Brahms' second piano concerto as the final concert presentation of the Green Mountain Festival of the Arts. Miss Andersen joins two other outstanding musicians, Adolf Busch, violinist, who will appear with the symphony Friday evening, Aug. 6 and Miss Eleanor Davis, Messo-soprano, who will open the musical portion of the festival on Thursday evening, Aug. 5, in the Memorial Auditorium:

The Green Mountain Festival will present a chamber music concert on Friday afternoon, Aug. 6, by the celebrated Berkshire String Quartet, formerly the Gordon String Quartet.

The University of Vermont Summer Session Choral Group under the direction of Professor Howard G. Bennett will share the Thursday evening concert with Miss Davis. Prof. Bennett's singers will be heard in an original composition by Prof. Bennett, entitled, "Creator Spirit." It will be heard for the first time with orchestral accompaniment.

The entire festival program will open with the production "Fashion" or "Life In New York" to be staged by the university's Summer Session Theater Group under the direction . Carl Cass.

ny." Cathy McDonald joins the Players for the role of Alice, Anne Pitoniak and Pauline Myers make their first appearance of the season as Olga and Rheba, while Charles Benjamin, seen here last summer as Cal in "The Little Foxes," returns for the part of Donald.

Berkshire Playhouse

"Little Women," is the new attraction which will open at the Berkshire Playhouse, Stockbridge, tomorrow night. Among those who will play featured roles in the production are Barbara Brady, a grand daughter of the Broadway producer, William A. Brady and Amy Douglass, well known character actress.

SPECIAL CONCERT FROM TANGLEWOOD

The first of two concerts from the Berkshire Music Festival will be heard over ABC and Station WSPR Tuesday from 9.30 to 10.30 p. m. when Dr. Serge Koussevitzky conducts the Boston Symphony Orchestra in a Prokofieff-Sibelius-Strauss-Ravel program.

The broadcast will be part of a special concert entitled "Tanglewood on Parade" in which the activities of the summer music school, of which Dr. Koussevitzky is direcor, will be displayed.

Prokofieff's "Peter and the Wolf" will open the broadcast. Wesley Addy, well-known Shakespearean actor, will be the narrator for the composition.

Koussevitzky has also scheduled Sibelius' "Valse Triste" from the suite, "Kuolema," Strauss' familiar "Voices of Spring" waltz and Ravel's choreographic poem, "La Valse," for the broadcast.

The concluding broadcast from the festival will be an all-Tchaikovsky program Aug. 10.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 1 - 1948

MUSIC

By Miles Kastendieck

QUITE often an idea is better in theory than in practice. The idea of a World's Fair of Music was not only excellent but timely. An exhibition of what is being done in the world of music is needed. Its coming after the biggest concert season in the history of New York would seem to be a natural outgrowth of expanded musical activity. But between the idea and the thing itself something went astray.

As set up at Grand Central Palace a week ago the first annual World's Fair of Music was hardly exciting and not particularly newsworthy. Static exhibitions are usually either striking or dull. Displays like those of such musical organizations as the Berkshire Music Center, the Pittsburgh Symphony, and a dozen others like them had no eye appeal.

They could have been improved by some illuminating photographic concept or by an advertising outlay calculated to draw attention. It was simply that the pictorial element was lacking; most of the exhibits were dull.

The fascination of television and Columbia's "Long-Playing" record carried the appeal of novelty. The commercial exhibits had no particular dramatic aspect. Thus the vast panorama of musical spectacle became only theoretically interesting.

Concerts at Core

SINCE music is a temporal art, the core of the Fair naturally had to be concerts. The schedule of programs for the week was comprehensive. It embraced the fields of the symphony orchestra, the ballet, jazz and popular music, folk song and dancing, and opera.

In choice of participants the selection was most promising. The program for each event contained the nucleus of popular appeal. Unfortunately half of them never took place. Midway through the week all performances were cancelled.

Timing Wrong

OF COURSE it could have been the heat. I doubt that was the only cause. The time of year was wrong. Midsummer carries musical madness to the outdoors.

The Grand Central Palace had no substitute for greenery nor the coolness of a Summer evening at Lewisohn Stadium, in Central Park, or up in the Berkshire hills.

Affairs like this belong either in May at the close of the season or in middle or late September at the beginning.

Something Missing

I WONDER if the idea was really worked out well enough in advance. As the first of its kind it perhaps faltered naturally. Yet lessons from all kinds of fairs were available.

The very thing that makes music the greatest of the arts was missing—imagination. It is that quality which always has and always will proclaim greatness in music, and the difference between the virtuoso and the artist.

The idea behind a world's fair of music is good. Let its sponsors take note of what its potentialities demand.

IN STRAWHAT . . . Frieda Hempel has finally gone the way of the Summer circuit. She sings at the Clinton Playhouse Saturday night, Aug. 7.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
AUG 2 1948

Two Conductors At Tanglewood

Lenox, Mass., Aug. 1—(AP)—Two guest conductors appeared with the Boston Symphony Orchestra in the concluding concert of the first series of the Berkshire Music Festival today at Tanglewood.

Officials said 9,600 attended the concert, bringing to a record-breaking 27,400 the total attendance for the first series. The series attendance last year was 27,000.

Darius Milhaud of the Berkshire Music Center faculty opened the program with a rendition of his own "Symphony No. 2."

Leonard Bernstein of Lawrence presented Gustav Mahler's "Symphony No. 2 in C Minor" with the Festival chorus of 200 voices. Ellabell Davis, soprano, and Nan Merriman, contralto, were soloists.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 2 - 1948

Tanglewood Fete Set for Tomorrow

A veritable four-ring circus will take place at Tanglewood, Lenox, Mass., Tuesday, when students will perform, faculty and distinguished guests of the Berkshire Music Center will speak, and the Boston Symphony Orchestra will play for the benefit of the school and European musicians in need. The evening will close with waltzing on the lawn, fireworks and the awarding of an RCA Victor "Berkshire" radio-phonograph and a set of 10-record albums.

After a parade of the students at 6, there will be four musical programs at the same time.

Archibald MacLeish, poet and former librarian of Congress, will preside over a "manifestation" of les than an hour. Aaron Copland, composer; Dr. Howard Hanson, director of the Eastman School of Music, Dr. Serge Koussevitzky and Supreme Court Justice Felix Frankfurther will speak briefly. Cornelia Otis Skinner will recite two Elizabethan sonnets.

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THE NEW YORK TIMES, MONDAY, AUGUST 2, 1948

MILHAUD CONDUCTS PROGRAM AT LENOX

Directs His Second Symphony as Bernstein Offers Mahler Work at Tanglewood

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—The first week of the Berkshire Festival ended this afternoon with another gala crowd. The weather was again what the doctor—Dr. Serge Koussevitzky, the boss man here—ordered, and the music shed was filled with an overflow throng spreading out over the lawns on all sides of the shed. There were 9,600 here today; with last night's 10,300 the week-end total of 19,900 was close to a record.

The Berkshire Festival has now become so securely established an institution that a good break in the weather nearly always means huge audiences. The news this year is the freshness and impact of the program-making. Whereas in seasons gone by the concerts leaned heavily on the unquestioned classics, this year's programs thus far have recognized the present more extensively. Contemporary music has not been found wanting, and the audience has been responsive to what has been offered.

Today's program was shared by Darius Milhaud, one of the ornaments of present-day composition, and Gustav Mahler, who may be regarded almost as a contemporary, inasmuch as his music is still a source of disputation among musicians and laymen.

Mr. Milhaud, who teaches composition at the Berkshire music center here, conducted his own Second Symphony to start the program. Leonard Bernstein, an aide of Mr. Koussevitzky on the conducting staff at Tanglewood, directed Mahler's Second Symphony, which he had led in a performance in Boston last winter. He also led it in New York with the City Symphony. His soloists today were Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano. The fresh resounding chorus of 200 was drawn from the center student body and trained by Hugh Ross.

Brahm's Symphony Heard

Before turning to this afternoon's program, let us return for a space to the unusally provocative concert presented by Dr. Koussevitzky and the Boston Symphony last night. The staple work was Brahm's First Symphony. The spacious performance of this score by this conductor and orchestra needs little discussion: its grandeur and full-blooded vigor stirred the audience.

The Third Symphony by Walter Piston, Harvard professor and leading American composer, was the evening's revelation. This work won the Pulitzer Prize last spring, and the award was well deserved. Commissioned by the Koussevitzky Music Foundation, this symphony is one of Mr. Piston's most accessible scores. That it is written with a craftsman's command is not surprising, since Mr. Piston knows his way around an orchestra.

What is noteworthy is Mr. Piston's allowing himself the luxury of being lyrical, almost sentimental. The slow movement is a work of refinement and grave tenderness. The other movements, while perhaps more intricate in construction, have clarity and gusto.

Mr. Koussevitzky, who believes in the score, led a brilliant performance. The playing was incisive, controlled but full of breadth and vigor. It was an impressive presentation of one of Mr. Piston's best compositions.

Isaac Stern Is Soloist

Prokofieff's First Violin Concerto is a delightful contemporary work, and Isaac Stern as violin soloist gave it an authoritative performance. He has perhaps played it with more color and virtuosity in the past, but his performance last night had the stamp of a major violinist. Mr. Koussevitzky and the orchestra gave him admirable support.

At today's concert Mr. Milhaud, who has not been well, entered on the stage on crutches and conducted his symphony while seated. Once he gave the orchestra its first cue it was clear that he had the resources to lead his score with an expert's assurance. The music itself has the usual Milhaud earmarks—economy of expression, originality of thinking and, like the First Symphony, considerable depth of feeling.

Mr. Bernstein, who has proved himself a devoted interpreter of Mahler, gave the score an illuminating reading. In proclamatory passages the music had grandeur and sweep, and in moments of gentle lyricism the orchestra sang effectingly.

Mr. Bernstein makes out a good case for the validity of Mahler's inspiration. Miss Davis, who was soloist with Mr. Bernstein in Boston, sang with style and vocal opulence, as did Miss Merriman, who has also done this work before.

One of the highlights of a program of opera excerpts presented in the theatre tonight by Boris Goldovsky's opera department was the third act from "The Marriage" by Alexander Gretchaninoff, 84-year-old Russian-born composer, who was at Tanglewood to listen to his music.

This Clipping From
BOISE, IDAHO
STATESMAN
AUG 3 1948

Barnard To Star In Opera

When the highbrows of the music world gather at the Boston Symphony Orchestra's big annual benefit this afternoon, a young Boisean will be taking the leading role. Francis Barnard, talented young bass-baritone, will sing the title role in excerpts from "Don Giovanni" at an outdoor performance at Tanglewood in Lenox, Mass., at a benefit for assistance to musicians in Europe. Supper on the lawn at 7 p.m. will follow the program.

In the evening, a program in the famous Tanglewood Music Shed will bring appearances by several important figures in letters and the arts, including Cornelia Otis Skinner, who played in Boise recently.

Throughout the six-week season at Tanglewood, Mr. Barnard is taking several important parts. He sings the lead in the big production of the season, a revival of "The Turk in Italy," and also will sing the role of Mephistopheles in "Faust."

Herald Aug 2

MUSIC

Berkshire Festival

The first week-end concerts by the Boston Symphony Orchestra in the current Berkshire Festival were given at Tanglewood Saturday night and yesterday afternoon. Isaac Stern, violinist, was the soloist Saturday. Serge Koussevitzky conducted. Leonard Bernstein and Darius Milhaud conducted yesterday afternoon. Ellabelle Davis, soprano, and Nan Merriman, contralto, were the soloists. The programs were as follows:

Symphony No. 3	Piston
Violin Concerto No. 1	Prokofieff
Symphony No. 1 in C minor	Brahms

Symphony No. 2	Milhaud
Symphony No. 2, Resurrection	Mahler

By HOWARD WATSON

TANGLEWOOD, Aug. 1—The first of the annual Berkshire Festival concerts in the popular weekend series took place last night and this afternoon here with much in their favor. The weather, ever an important factor in view of the seating limitations of even the vast triangular Shed was ideal. The attendance, estimated at some 9,600 for this afternoon's concert and at 10,300 last night, was the largest combined attendance in the 11-year-old history of the festival.

Musically the programs of new, rarely heard and familiar music were well balanced and of great interest. Their performance at times surpassed the already accepted extremely high standards of the Boston Symphony Orchestra.

PISTON SYMPHONY

Last night's concert conducted by Dr. Koussevitzky opened with Walter Piston's Third Symphony, included Prokofieff's Violin Concerto No. 1 with Isaac Stern as soloist, and concluded with Brahms' Symphony No. 1 in C minor. Each of these was, for carying reasons, accorded especially cordial applause by the highly responsive audience.

The year old, widely-acclaimed Piston symphony was received with especial interest. The composition, short of a beautiful adagio emphasized by a solo viola, is a fierce and vigorous piece from beginning to its noisy march-like concluding allegro. The composer, present in the audience, was called to the stage and returned three times by the enthusiastic listeners. Isaac Stern was next in line to receive equal honors for a likable performance of the seldom heard Prokofieff concerto. Although his performance was one of immense feeling and sensitivity, some of the subtleties of the solo section were sacrificed by the mere size of the Shed itself. The orchestral section, however, was as crystal clear as the score is a model of orchestral logic. Dr. Koussevitzky outdid himself with an inspired performance. This was a treasure, particularly the deeply moving second movement, following the momentous opening and including the majestic chorale-like phrases that lead to the spacious, heartening melody that sweeps onward to the triumphant finale. There was every indication from the applause that the huge audience would have chosen to stay and hear this masterpiece of symphonic music as played last night, again and again.

AFTERNOON CONCERT

Today's audience witnessed the distinguished composer, Darius Milhaud, conducting his own Second Symphony and Leonard Bernstein repeating the impressive Mahler Second which nearly lifted the roof of Symphony Hall last February and the New York City Center a year earlier. Mr. Bernstein's company included Ellabelle Davis and Nan Merriman as the gratifying soloists, and the 200-voice festival chorus evidently trained within an inch of their lives by Hugh Ross. Those who witnessed either of the earlier performances generally allowed that today's was easily the best of the three. The immense work here receives the space it deserves. Bernstein easily achieved another triumph.

As a distinguished "curtain-raiser," Milhaud conducted his charming symphony, incidentally from a sitting position by reason of an infirmity. They composition was given its world premiere with the Boston orchestra in 1946. Its performance today was especially lovely in the third movement, the serene and gracious fourth and the splendid finale.

Altogether the weekend series are off to a stimulating and distinguished start. Next Sunday's concert will be conducted by Eleazar de Carvalho.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 2 - 1948

Berkshire Music Festival Attracts 27,000

By MILES KASTENDIECK

LENOX, Mass., Aug. 1.—Tanglewood magic lured 27,400 people to the first big weekend of the Berkshire Festival. The spell was powerful, considering the contemporary aspect of the programs.

That fact, however, did not deter big crowds from gathering on the lawns to enjoy the programs under ideal weather conditions. They came and were transported by the magnitude of the events.

Today's concert contained the most novelty. Darius Milhaud was present to conduct his Second Symphony. Leonard Bernstein repeated his last season's triumph at City Center with the Mahler Second Symphony. The two seconds lasted two hours and a half.

Suffering from arthritis, Milhaud came on stage on crutches and conducted from a chair on the podium.

Audience Cheers

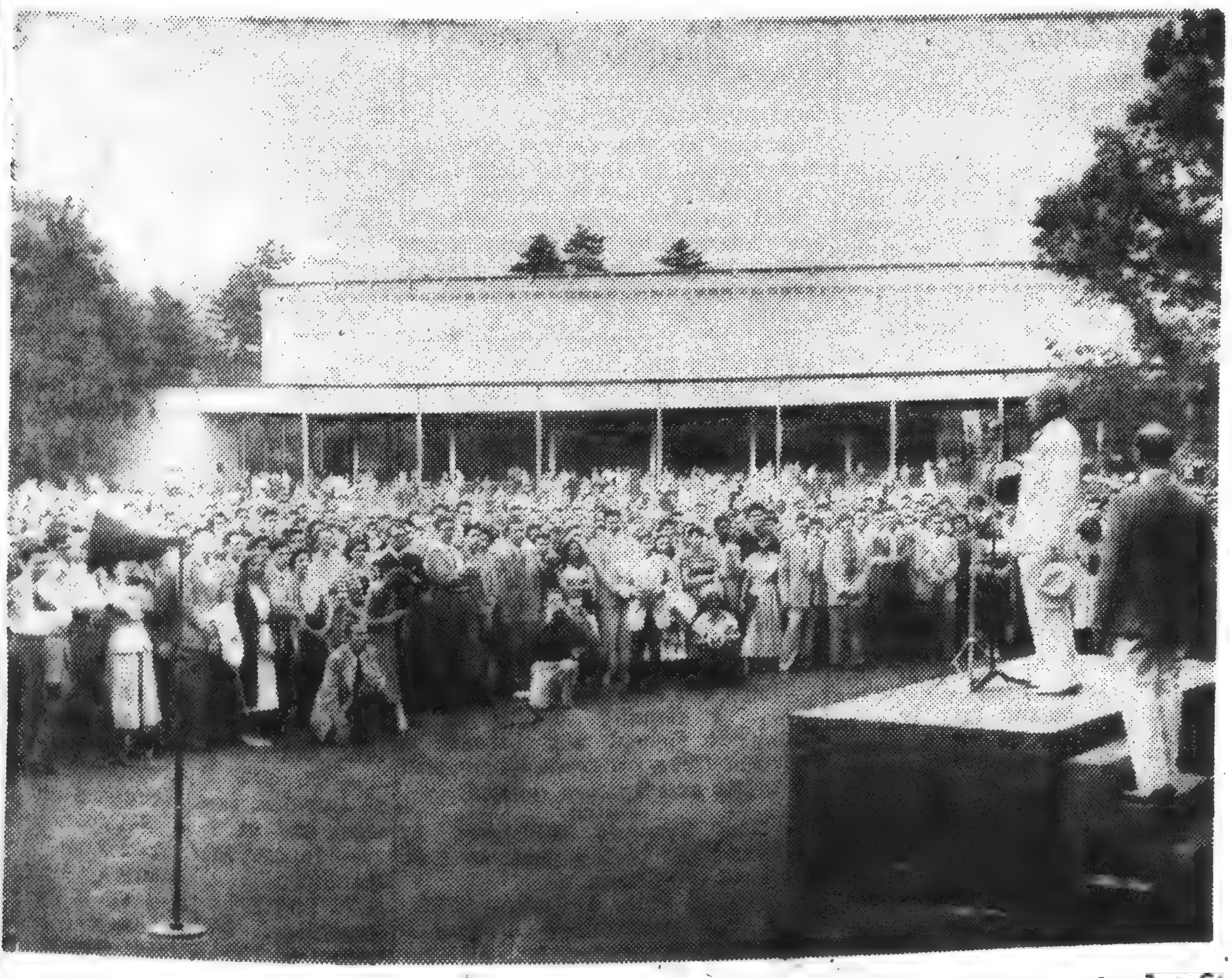
To say the performance of the Mahler was stupendous takes note of the huge canvas on which the composer worked. It was something to have lived through the intensity of this "resurrection" symphony.

The audience broke out into fervent cheers at the end of the 85-minute performance.

Bernstein conducted with that dynamic quality so characteristic of him. His emotional gesturing tends to rob the listener of the feeling the music arouses because his conducting supplies so much in so pictorial a fashion.

He had admirable control of the forces at his command; not only the Boston Symphony but the Festival Chorus, prepared by Hugh Ross, Ellabella Davis and Nan Merriman, soprano and contralto soloists.

The Saturday night program with Koussevitzky conducting, drew the ~~largest crowd~~, some 10,300 people. They heard Piston's Third Symphony, Prokofieff's First Violin Concerto and Isaac Stern as soloist, and the Brahms First Symphony.



MAESTRO'S WELCOME: Dr. Serge Koussevitzky welcomes to Tanglewood for the benefit program staged yesterday to aid European musicians, this crowd of visitors who arrived early for seven and one-half hour program. On the steps of the platform is Boris Goldovsky, head of the opera department at the Berkshire Music Center.

Tanglewood

Tonight at 8.15

Special choral concert: Bach's "The Passion of Our Lord according to St. John," Robert Shaw conducting. Open to Friends of the Berkshire Music Center only.

Tomorrow Afternoon

At 4.30 in the chamber music hall there will be a song recital by members of Departments 2 and 4 of the school, under the direction of Ralph Berkowitz, executive assistant to Serge Koussevitzky. The program will be:

Schumann ...... Frauen-Liebe und Leben
Juanita Brumfiel, soprano
Nell Thurman, piano
Debussy .... Fetes Galantes
En Sourdine
Fantoches
Clair de Lune
Janet Hayes, soprano
Lilian Kallir, piano
Brahms .... Two songs
Gestillte Sehnsucht
Geistliches Wiegenlied
Conchita Gaston, mezzo-soprano
Beatrice Brown, viola
Herbert Grossman, piano
Dvorak .... Zigeunerlieder
Rose der Derian, soprano
Herbert Grossman, piano

Tomorrow Night

Series B of the Berkshire Festival will open in the Shed with the Boston Symphony Orchestra, Serge Koussevitzky conducting Beethoven's Sixth "Pastoral" symphony and Stravinsky's "Oedipus Rex." Carol Brice, mezzo-soprano; David Lloyd, tenor; James Pease, baritone; Wesley Addy, narator; and a male chorus.

INCORRECT PAGINATION

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 2 - 1948

Music Superb At Tanglewood

Concerts presented by the Boston Symphony orchestra at Tanglewood are certainly the quintessence of musical entertainment. Under the powerful direction of Serge Koussevitsky, music director of the orchestra, programs of outstanding perfection are presented for this famous Berkshire Festival, now in its 11th season.

Adding to the beauty of the music is the enchanting setting of Tanglewood. Here, indeed, is fine music with its perfect setting,—the undisturbing simplicity of the Music shed and the surrounding natural charm of the estate. It is no wonder that throngs pour into Tanglewood for these events.

Saturday night's program was a pleasing mixture of modern and romantic works. As the opening feature, Dr. Koussevitsky conducted the orchestra in the broad and bright Symphony No. 3 of Piston. In four movements, "Andantino," "Allegro," "Adagio," and "Allegro," the work is picturesque and varied. Under the conductors baton, it received a bold yet delicate interpretation. Effects of striking contrast were achieved through the abundance of moods.

Featured soloist for the program was Isaac Stern, violinist, who was heard in Prokofieff's Violin Concerto No. 1, Op. 19. This colorful composition is comprised of three movements, "Andantino," "Scherzo," and "Moderato." The variety within the work provides ample opportunity for dramatic presentations, and Mr. Stern was well aware of these flashes of humor, tranquility and verve.

Throughout his performance the violinist displayed admirable technical proficiency combined with a fine feeling for the intricacies of tone and shade. His excellent emphasis brought vigor to the many rhythmic accents.

A fitting conclusion to the program was the Brahms' Symphony No. 1 in C minor, Op. 68. The deep character of the symphony was expertly drawn by the orchestra under Dr. Koussevitsky's leadership. From the first throbbing notes of the 'Un poco sostenuto: Allegro," the richness of the music was revealed with sensitivity. Beautifully contrasted was the rollicking theme of the first movement. Of equal note were the varied thoughts of the last three sections,—the melodious, pensive "Andante Sostenuto," the captivating "Un poco allegretto e grazioso," and the straightforward "Adagio: Allegro non troppo, ma con brio."

The enthusiastic audience was lavish in demonstrating its approval of the orchestra, soloist and Dr. Koussevitsky, who was called for numerous bows.

The expert shading and balance of this orchestra provide the means of producing extraordinary effects and appeal. And attending a concert of the Berkshire Festival is an experience that no music lover should miss. It evokes, somehow, the basic beauty of this art, simple, unadorned.

The Festival will continue through Sunday, Aug. 15, featuring concerts by the Boston Symphony orchestra and programs by the various music departments of Tanglewood.

M. K. J.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 2 - 1948

At Tanglewood

Boston Symphony Ends First Week End of Concerts

By Arthur V. Berger

LENOX, Mass., Aug. 1.—The Boston Symphony's first full week end at Tanglewood, which came to a close with this afternoon's concert, has shaped up in such a way as to provide rather special illumination upon the contemporary symphony.

This view of the occasion was underlined for your reporter by the parallel classroom discussions in the Berkshire Music Center, which were conducted on a far less spectacular plane than the concerts themselves. They helped to give new depth and uniqueness to concerts which differ from what you may hear, without taking the trip, only in the detail of their magnificent outdoor setting in the Berkshire Hills.

The appearance of Darius Milhaud as conductor of his own second symphony this afternoon also helped distinguish these concerts from the city series much more than if the originally scheduled Haydn symphony had been heard in its place. Milhaud's symphonic style, taking its cue from the gracious and flowing Mozartian pattern, presented a striking contrast to Hindemith's symphony, "Mathis der Maler," heard last Thursday. Serge Koussevitzky's reading of the Hindemith, as I have already indicated in these columns on Saturday, revealed its place in the mid-European, Brahmsian line, as music, of grand psychological aims.

Recalls Daring Idioms

Milhaud's symphony has some wild and frantic moments, notably in the eerie second movement, recalling the daring idioms of thirty years ago, which he, among very few others, was instrumental in shaping. But on the whole it proceeds gently without forcing your attention, and the fourth movement, which is Gallic grace and plasticity of line at their best, is for me the most satisfying of the five parts. The melody for the harmonies of a solo violin, giltedged by alto saxophone below, is an extraordinarily tender inspiration. By keeping the saxophone tacit up to this point, Milhaud sets this idea ingeniously in relief.

Last night, Mr. Koussevitzky gave Walter Piston's third symphony, which, like the Milhaud, has to its credit a single New York performance. This was an example of what is being done here in America with the form, and a rehearing suggests that it is one of the finest. Here one of our major composers emerges at the height of his powers. I recall more stirring sections in his second symphony. But the third, which quite intentionally concentrates its greatest substance within the brooding third movement, is better formed on the whole and more consistenty fresh in its material.

Outside of the Berkshire festival activities proper, but of very great interest, was a long and very moving adagietto from young Harold Shapero's symphony for classical orchestra, performed by a student orchestra of the center under Irwin Hoffman, twenty-thre-year-old conducting student of Mr. Koussevitzky

Makes Deep Impression

Even though lamentably out of context and though heard in what virtualy amounted to a mere reading, it made a deep impression. Conceived by the most vital and complex of our younger musical minds, it shares with the Piston the preoccupations of some of our American composers of what is loosely called the "neo-classic" School. Both composers are likely to be astonished at being grouped in this way, since they approach the problem in very different ways, Shapero from the anglo of Beethoven, whose spirit hovers over him these days, and Piston, unwittingly perhaps, via the late nineteenth-century symphonists. But both, in common with Stravinsky, represent a new kind of traditionalism that has nothing to do with conservatism, though it is often mistaken for it.

In former times, radicalism tantalized because it took a while to find the link with tradition. The same myopia now inversely makes it difficult for us to recognize the undeniable presentness in a traditionalism which is, after so many years of enforced originality, logically the order of the day as a means of restoring equilibrium and natural evolutionary flow.

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Continued on Second Page

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Aug 2 Eagle

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INCORRECT PAGINATION

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 2 - 1948

Music Superb At Tanglewood

Concerts presented by the Boston Symphony orchestra at Tanglewood are certainly the quintessence of musical entertainment. Under the powerful direction of Serge Koussevitsky, music director of the orchestra, programs of outstanding perfection are presented for this famous Berkshire Festival, now in its 11th season.

Adding to the beauty of the music is the enchanting setting of Tanglewood. Here, indeed, is fine music with its perfect setting,—the undisturbing simplicity of the Music shed and the surrounding natural charm of the estate. It is no wonder that throngs pour into Tanglewood for these events.

Saturday night's program was a pleasing mixture of modern and romantic works. As the opening feature, Dr. Koussevitsky conducted the orchestra in the broad and bright Symphony No. 3 of Piston. In four movements, "Andantino," "Allegro," "Adagio," and "Allegro," the work is picturesque and varied. Under the conductors baton, it received a bold yet delicate interpretation. Effects of striking contrast were achieved through the abundance of moods.

Featured soloist for the program was Isaac Stern, violinist, who was heard in Prokofieff's Violin Concerto No. 1, Op. 19. This colorful composition is comprised of three movements, "Andantino," "Scherzo," and "Moderato." The variety within the work provides ample opportunity for dramatic presentations, and Mr. Stern was well aware of these flashes of humor, tranquility and verve.

Throughout his performance the violinist displayed admirable technical proficiency combined with a fine feeling for the intricacies of tone and shade. His excellent emphasis brought vigor to the many rhythmic accents.

A fitting conclusion to the program was the Brahms' Symphony No. 1 in C minor, Op. 68. The deep character of the symphony was expertly drawn by the orchestra under Dr. Koussevitsky's leadership. From the first throbbing notes of the 'Un poco sostenuto: Allegro," the richness of the music was revealed with sensitivity. Beautifully contrasted was the rollicking theme of the first movement. Of equal note were the varied thoughts of the last three sections,—the melodious, pensive "Andante-Sostenuto," the captivating "Un poco allegretto e grazioso," and the straightforward "Adagio: Allegro non troppo, ma con brio."

The enthusiastic audience was lavish in demonstrating its approval of the orchestra, soloist and Dr. Koussevitsky, who was called for numerous bows.

The expert shading and balance of this orchestra provide the means of producing extraordinary effects and appeal. And attending a concert of the Berkshire Festival is an experience that no music lover should miss. It evokes, somehow, the basic beauty of this art, simple, unadorned.

The Festival will continue through Sunday, Aug. 15, featuring concerts by the Boston Symphony orchestra and programs by the various music departments of Tanglewood.

M. K. J.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 2 - 1948

At Tanglewood

Boston Symphony Ends First Week End of Concerts

By Arthur V. Berger

LENOX, Mass., Aug. 1.—The Boston Symphony's first full week end at Tanglewood, which came to a close with this afternoon's concert, has shaped up in such a way as to provide rather special illumination upon the contemporary symphony.

This view of the occasion was underlined for your reporter by the parallel classroom discussions in the Berkshire Music Center, which were conducted on a far less spectacular plane than the concerts themselves. They helped to give new depth and uniqueness to concerts which differ from what you may hear, without taking the trip, only in the detail of their magnificent outdoor setting in the Berkshire Hills.

The appearance of Darius Milhaud as conductor of his own second symphony this afternoon also helped distinguish these concerts from the city series much more than if the originally scheduled Haydn symphony had been heard in its place. Milhaud's symphonic style, taking its cue from the gracious and flowing Mozartian pattern, presented a striking contrast to Hindemith's symphony, "Mathis der Maler," heard last Thursday. Serge Koussevitzky's reading of the Hindemith, as I have already indicated in these columns on Saturday, revealed its place in the mid-European, Brahmsian line, as music, of grand psychological aims.

Recalls Daring Idioms

Milhaud's symphony has some wild and frantic moments, notably in the eerie second movement, recalling the daring idioms of thirty years ago, which he, among very few others, was instrumental in shaping. But on the whole it proceeds gently without forcing your attention, and the fourth movement, which is Gallic grace and plasticity of line at their best, is for me the most satisfying of the five parts. The melody for the harmonies of a solo violin, gilt-edged by alto saxophone below, is an extraordinarily tender inspiration. By keeping the saxophone tacit up to this point, Milhaud sets this idea ingeniously in relief.

Last night, Mr. Koussevitzky gave Walter Piston's third symphony, which, like the Milhaud, has to its credit a single New York performance. This was an example of what is being done here in America with the form, and a rehearing suggests that it is one of the finest. Here one of our major composers emerges at the height of his powers. I recall more stirring sections in his second symphony. But the third, which quite intentionally concentrates its greatest substance within the brooding third movement, is better formed on the whole and more consistenty fresh in its material.

Outside of the Berkshire festival activities proper, but of very great interest, was a long and very moving adagietto from young Harold Shapero's symphony for classical orchestra, performed by a student orchestra of the center under Irwin Hoffman, twenty-thre-year-old conducting student of Mr. Koussevitzky

Makes Deep Impression

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NEW YORK, N. Y.
WORLD-TELEGRAM

AUG

Music

Piston 3rd Symphony Hailed at Tanglewood

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., Aug. 2.—It can't be said that the Berkshire Symphonic Festival has been neglecting, so far, the works of modern composers. Consider that in the first three days of the festival four out of the eight pieces scheduled were by living masters—Hindemith last Thursday evening; Walter Piston and Serge Prokofieff on Saturday evening, and Darius Milhaud yesterday afternoon.

Under Serge Koussevitzky the Boston Symphony performed Walter Piston's Third Symphony, a work in four movements. Its qualities of excellent workmanship, bright inventiveness, and, in all movements but the third, terseness, were quite evident to Saturday night's audience, which went very enthusiastic over it.

It was my impression that the third movement, Adagio, is unnecessarily long, for all the interesting detail it contains. Something like too much of a good thing, perhaps. Otherwise, the Symphony everywhere reflects the scholarly attributes of its maker, as well as a freshness of spirit and a musical style not easily classifiable, except, perhaps that it might be called urbane American.

The audience loved the Symphony, calling the composer out to the stage numerous times.

Both this work and the following Prokofieff Violin Concerto, No. 1, with Isaac Stern as the soloist, were remarkably delivered. Mr. Stern, one of our most efficient young fiddlers, tossed off the snaggiest passages of the Concerto with perfect aplomb.

I wish that as much could be said for the account of the Brahms First, which closed the Saturday evening program. Mr. Koussevitzky chose tempos for this rendering that were not only strange, but almost beyond the powers of the orchestra.

In the last movement Mr. Koussevitzky took the early part of the movement at such a slow pace that might truly be preface to the noblest of human thoughts. And a grotesquely speeded up version of the chorale was what it lead to, instead. But, besides that, the orchestra was often whipped into such speeds and furies that the musicians had a devil of a time playing all the notes accurately, let alone making the quite impossible transitions and sudden contrasts (demanded by the music) under those conditions.

Yesterday afternoon Darius Milhaud conducted his own Second Symphony. The distinguished French composer, a victim of arthritis, walked slowly upon the stage, supporting himself on crutches. He led the orchestra from a conductor's chair.

This Second Symphony has much lyrical grace, much wit, and a quality best described, perhaps, as a folksy charm. It is a dissonant work, but always interesting to the ear, as well as to the intellect.

The piece might have had a cleaner performance, however, for it did seem to me that the orchestra was off its stride in the more rhythmic parts of the music. At any rate, the audience took the work entirely to its heart, and the composer was given an ovation.

Elaborate Mahler Work.

Leonard Bernstein closed yesterday's program with a very able, if super-robust performance of the Mahler Symphony in C minor, No. 2. This music calls for an orchestra of huge size (backstage musicians and all), besides a soprano, a mezzo soprano, and mixed chorus. The soloists were Ellabelle Davis and Nan Merriman, both acquitting themselves with honor.

For my part, the music is pretty tawdry, as a whole, and I know that many will take issue with that. Bombast and fustian do not always, in my estimation, express clearly such profound and universal thoughts as are attributed to the work by Paul Stefan, who would have us look upon this symphony as a "Symphony of Destiny," with such trappings as the "consuming lamentation," the "triumph of despair," and the final glorification of its human hero.

I didn't mind Mr. Bernstein's extraordinary sonorities, I only minded the fact that the Symphony, for all its pomposities, failed entirely to be convincing as an epic commentary on the nature and destiny of man. Anyway, Mr. Bernstein and his co-workers were applauded wildly.

Eileen Seigh, former Olympic skating star, is one of the features of the Sonja Henie-Arthur M. Wirtz production "Howdy, Mr. Ice," which has passed the half-century mark at the Center Theater.

This Clipping From
JACKSON, TENN.
SUN

AUG 2 - 1948

The Little Red House

By GEORGE E. SOKOLSKY

Up here in Sandisfield, we go in for culture in a big way: That is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes—Not the justice but the philosopher—Herman Melcille of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic monthly was the personality of Ellery Sedgwick.

So last Saturday, we foregathered at the little Red House where Nathaniel Hawthorne conceived the Tanglewood tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The Little Red House has been restored externally by the National Federation of Music Clubs under the leadership of Mrs. Guy Gannett, the wife of the Maine publisher, and a gracious and devoted lady. Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument Mountain and looked across the lake and listened to Serge Koussevitzky accept the little house ~~which is to be~~ used as studios for musicians who come to Tanglewood to improve themselves. And this is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board. For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bones.

Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, indigenous American music. That indeed is a pot of gold.

As I sat upon a rock, upon which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots, and while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing upon her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

Yet their curses will wither on the vine. I recalled that Balaam, when pressured to curse, sang:

"How goodly are thy tents, O Jacob, and they tabernacles, O Israel!

"As the valleys are they spread forth, as gardens by the river's side, as the trees of Lign Aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own. Those in Philadelphia were free to steep themselves in shrill hate and we at Tanglewood were free to worship America's glorious past and to restore her monuments. And in a thousand places men and women were free to do as they minded with none to force them to do otherwise. And in a thousand places, often obscure, with none to write their histories, were, at that very moment, men and women devoted voluntarily to good and righteous service.

That is America and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a log and founded a college. It is in these hills that one senses the manhood that produced this nation.

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CHARLESTON, S. C.
NEWS COURIER

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AMERICAN

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FZ

[228]

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 2 - 1948

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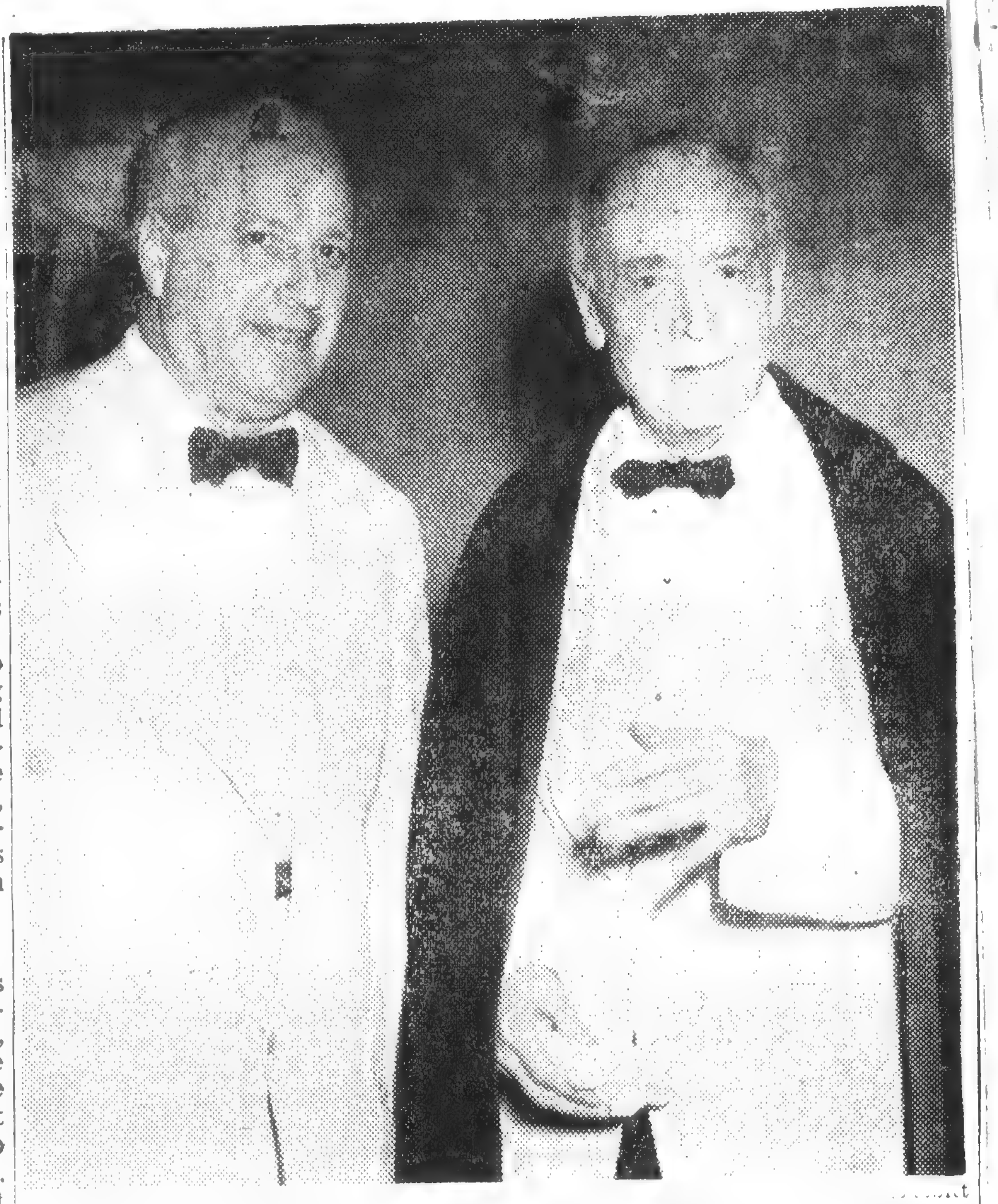

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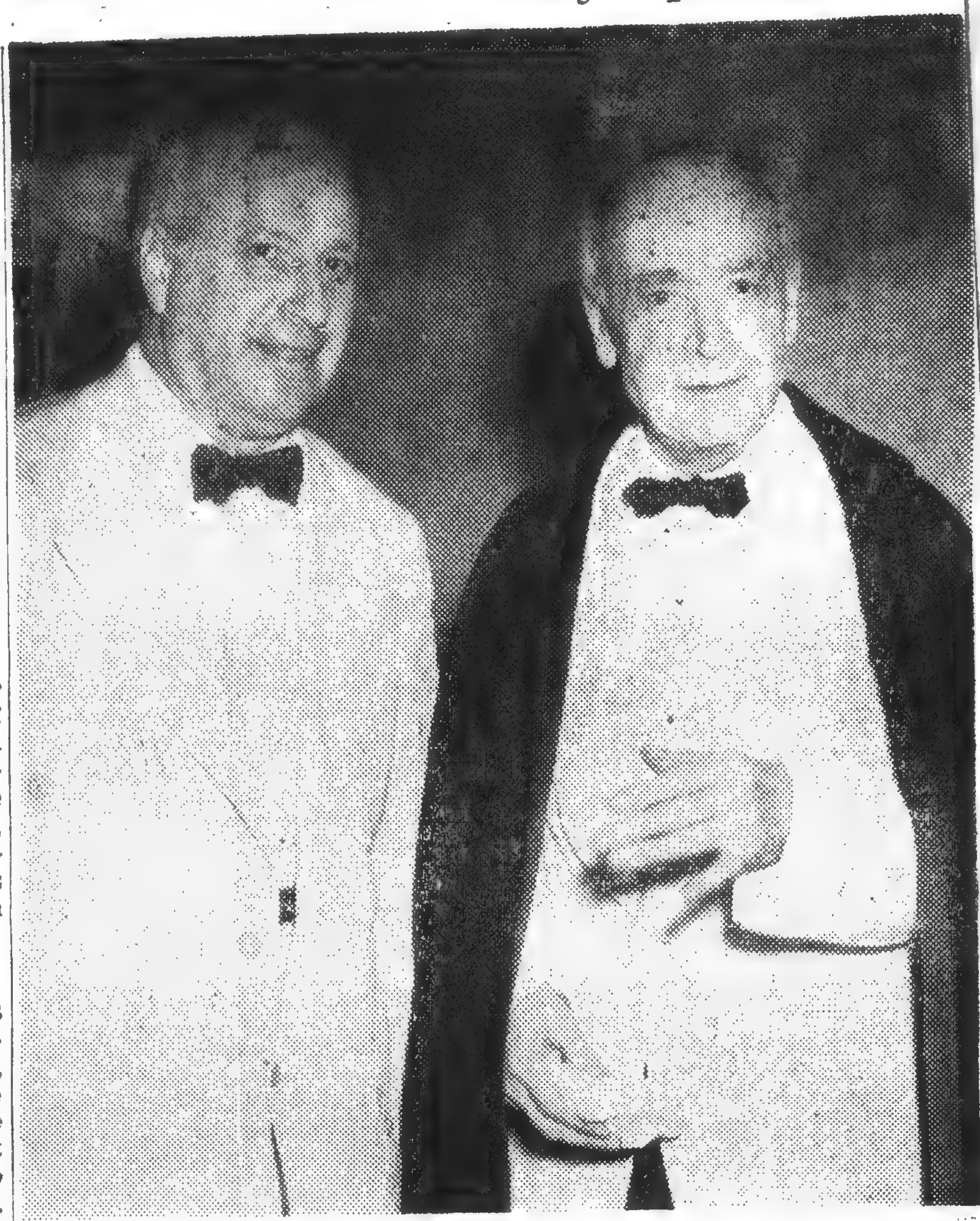

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BERKSHIRE EAGLE

AUG 2 - 1948

The Tanglewood Festival Begins Its Eleventh Season

After 10 years it is unlikely that the most confirmed pessimist or envious subversive from other areas would doubt that the Tanglewood Festival is firmly established. To such unbelievers, the attendance at the main concerts in the Shed of the opening week, furnish conclusive answer. The total paid attendance of the first series was 27,400, which is a new record for the initial trio. Saturday night the attendance was 10,300; Sunday afternoon it was 9600, the reduction possibly being due to the fact that Dr. Koussevitzky was not conducting or possibly ~~because~~ the program did not contain any work from the established repertoire. While their abstention is understandable, those who stayed away missed a treat. If audience reaction is any criterion, Mr. Bernstein's conducting of the Mahler second symphony was extraordinary.

The Tanglewood Festival has its detractors and will continue to have them. There are those who believe, or at least assert that most of the audiences are composed of curiosity-seekers or those who merely follow the crowd, and that few of the listeners are interested in music. This ingenious hypothesis sounds to us highly unlikely; we cannot imagine 10,000 people continuing year after year to pay $2 to $6 a seat for performances which they attend merely for the sake of being seen or doing what Rome does.

There are also those who say that the Festival has ruined the Berkshires and that the calm, peace and rustic charm of the county have been destroyed forever. It is true that with the influx of 10,000 people every week end, there is considerably less solitude and that the madding crowd is particularly evident to local residents living near Tanglewood. Yet except for a limited area for a limited time, there is little sign that Berkshire County is becoming over-crowded. At the height of the Festival season, the would-be Daniel Boone can find solitude in large lumps if he looks for it in the right places—which is not to be found in the middle of Route 20 or just off the hotel porch, to be sure. As to the quality of those attracted by the Festival, it is hard to see how they will do us any damage. The type who are interested in symphonic music are in general of high quality intellectually and artistically and culturally. Admittedly there are some inevitable results of the large attendance that are not desirable—the increasing number of pop-dispensaries and hot-dog stands. But music lovers and music students have to eat, and so far neither the munching of the frankfurters nor the phizzing of the carbonated drinks has served to drown out the music.

PAGE 6—WATERBURY AMERICAN, August 2nd

Tanglewood Concert Thrills Thousands

Thousands of music lovers each season are discovering the thrill of hearing contemporary and classical symphony by the Boston Symphony Orchestra in the spectacular setting of the Berkshire Hills at Tanglewood.

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FZ

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 2 - 1948

Afternoon of Contrast At Berkshire Festival

Darius Milhaud Conducts Own Second Symphony at Tanglewood; Leonard Bernstein Provides Dramatic Show With Mahler's 'Resurrection'

By W. HARLEY RUDKIN

Leonard Bernstein conducting anything is a highly volatile experience. Turning him loose on such a remarkable composition as Gustav Mahler's Second Symphony was a promise of podium pyrotechnics which the young conductor exploited to the hilt before a large and enthusiastic audience at Tanglewood's Music Shed yesterday afternoon.

In its own right, the Mahler composition, styled the "Resurrection," covers a range of dramatic music that is very nearly all things to all listeners. It is grand in the truly grand manner; by turns it is deft, lively, pleading, urgent, and some of the time just plain noisy, winding up with a burst of fireworks that employs the full orchestra, two soloists and a large chorus.

But in the final analysis, it is the quality that manages to compel, beating out the quantity by a good, solid margin.

It is a long symphony, this Mahler No. 2, written in five movements, and depicting the death of a hero.

Each conductor employs his own style; each draws from the music and the instrument the elements that seem required. It is an intensely personal experience, wherein at one and the same time, the conductor is both part of the music, and still aloof from it.

The Gymnastic School

This reviewer has never been a proponent of the gymnastic school of conducting, finding it more a distraction than an aid. Watching and listening are functions that can be blended in opera or musical comedy, but the forced fixing of attention on a symphonic conductor is neither a recommendation to the music itself nor the interpreter.

It is an eloquent attribute to Mr. Bernstein's musical stature that both he and the Boston Symphony Orchestra managed ~~to present~~ a tremendous concert over and above his own personal animadversions.

The soloists appear late in the symphony, and Nan Merriman, contralto, and Ellabelle Davis, soprano appeared to very fine advantage, as did the excellent Festival chorus, which had been beautifully prepared by Hugh Ross.

The Milhaud Second

The afternoon opened with Darius Milhaud conducting his own Symphony No. 2, which by contrast with the music that was to folow it, was the zephyr that heralds the coming gale.

Milhaud's music, and that of other pioneers of his [illegible] was considered an insurrection in the days before the "school of dissonants" became an indelible part of the world's musical life

The Symphony No. 2, in which he conducted the Boston Symphony yesterday, is a gentle, almost placid piece of music. It makes very few demands on the listener, and it was a most fitting composition to precede the dynamic Mahler. The delicate melodies accorded the solo violin set the tone for the overall atmosphere, which I found pleasant, relaxing, and easy to accept.

Tomorrow will feature "Tanglewood on Parade," a special and varied program which will run from 6 to 11 p.m., and will includesymphonic and chamber music, scenes from the great operas, waltzing on the lawn and the appearance of Cornelia Otis Skinner as guest speaker.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 2 - 1948

'Tanglewood on Parade'

Waltzing on Lawn Is Festival Innovation For Europeans' Benefit Tomorrow Night

TANGLEWOOD — There will be waltzing on the lawn to conclude the benefit program at Tanglewood tomorrow night. After the Boston Symphony Orchestra's gala ~~concert~~ at 9.15 when Serge Koussevitzky will conduct three famous watlzes by Strauss, Sibelius and Ravel, Frederick Fennell will lead a student orchestra on the porch of the main house for dancing between the house and the garden. The five-hour fiesta for the benefit of the Berkshire Music Center and European musicians will close with fireworks.

Following the student parade at 6, the audience will be invited to a performance of their favorite form of ensemble music. The opera department will give Acts 1 and 4 of Puccini's "La Boheme" in the theatre-concert hall. The advanced orchestra will play, in the Shed, Beethoven's "Coriolanus" overture, Rachmaninoff's second piano concerto and Leonard Bernstein's three dances from "Fancy Free."

In the chamber music hall students of Departments 2, 3 and 4 will illustrate 100 years of chamber music with Mendelssohn's trio No. 1 in D minor, Juon's Divertimento for wind instruments and piano, compositions by students of Aaron Copland and Darius Milhaud, and Chausson's concerto for violin, piano and string quartet. In the orchard, on the rehearsal stage, the chorus will give a public rehearsal of two works to be performed in the Berkshire Festival —Stravinsky's "Oedipus Rex," coached by Hugh Ross, and Brahms' "Requiem."

After an hour out for a picnic supper from 7 to 8, poet Archibald MacLeish will preside over a brief "manifestation" in the Shed, with five leaders in music, the arts and Supreme Court Justice Felix Frankfurter speaking from two to eight minutes. Dr. Koussevitzky, Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N.Y., who will represent UNESCO, and Aaron Copland, composer and assistant director of the Berkshire Music Center, will speak. Cornelia Otis Skinner will recite two Elizabethan sonnets.

At 9.15 the orchestra will play Beethoven's "Lenore Overture," Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator, and the waltzes.

Notable musicians, artists, writers, statesmen and others who have accepted to sit on the stage are: Dr. Koussevitzky; Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center; Mr. MacLeish; Miss Skinner; Mr. Copeland; Carlton Sprague Smith, director of the music section of the New York Public Library; Boris Goldovsky, pianist and director of opera at the Berkshire Music Center, the New England Conservatory of Music, Boston, and teacher at the Longy School; Dr. Hanson; Gregor Piatigorsky, cellist and director of chamber music at the Center; Darius Milhaud, composer, who conducted his second symphony at yesterday's Festival concert; Samuel Barber, composer and teacher at the Center in 1947; Walter Piston, composer, whose work was played Saturday night; Mrs. Elizabeth Sprague Coolidge, patron of chamber music; Justice Frankfurter; Nicholas Nabokov, composer; Walter Prichard Eaton, writer; John Alden Carpenter, composer; Stuart C. Henry, director of the Berkshire Museum; Rev. J. Herbert Owen, pastor of the Lenox Congregational Church; Stefan Lorant, Lincoln author; Rev. Anson Phelps Stokes; Rev. Hector J. Hebert; Rev. T. Everett McPeake; Mrs. Margaret French Cresson, sculptor and writer; Ture Bengtz, George Picken, artists; Sir Arthur Salter, British United Nations representative; Mitchel Siporin; C. D. Jackson.

Ten albums of Boston Symphony Orchestra recordings will be a second gift to be awarded after the custom-built RCA Victor Berkshire radio-phonograph winner is announced.

For holders of reserved seats or box tickets, the event will open at 4.30 with performances in the garden of Menotti's operetta, "The Telephone," an excerpt from Act 1 of Mozart's "Don Giovanni," and the first scene from Debussy's "Pelleas et Melisande."

The event will take place rain or shine. Tickets are on sale at the box office, Tanglewood, England Brothers and Wood Brothers, Pittsfield, and at the Blue Bird Shop, Stockbridge.

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES
AUG 2 1948

. . . Of Such Was America Born

By GEORGE E. SOKOLSKY

Up here in Sandisfield, Mass., we go in for culture in a big way, that is, those of us who do not till the soil and chop down the trees for lumber.

That goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes—not the justice but the philosopher, Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick.

So, a week ago Saturday, we foregathered at the little red house where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The little red house has been restored externally by the National Federation of Music clubs under the leadership of Mrs. Guy Gannett, wife of the Maine publisher, and a gracious and devoted lady.

Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument mountain and looked across the lake and listened to Serge Koussevitzky accept the little house which is to be used as a studio for musicians who come to Tanglewood to improve themselves.

This is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board. For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bone.

Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, indigenous American music.

That indeed is a pot of gold.

As I sat upon a rock, upon which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And, while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing upon her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

Yet their curses will wither on the vine. I recalled that Balaam, when pressured to curse, sang:

"How goodly are thy tents, O Jacob, and thy tabernacles, O Israel!

"As the valleys are they spread forth, as gardens by the river's side, as the trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own.

Those in Philadelphia were free to steep themselves in shrill hate and we at Tanglewood were free to worship America's glorious past and to restore her monuments. And in a thousand places men and women were free to do as they minded with none to force them to do otherwise. And in a thousand places, often obscure, with none to write their histories, were, at that very moment, men and women devoted voluntarily to good and righteous service.

That is America and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a log and founded a college. It is in these hills that one senses the manhood that produced this nation.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 3 - 1948

Help For Europe's Musicians

The incalculable value of the psychological and cultural leadership provided by creative artists is recognized in the recent organization of an International Music Fund to help the composers of Europe. This has been founded by the American Section of the International Society for Contemporary Music, with Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as honorary chairman. Its first benefit program will be a large scale event this afternoon and evening at Tanglewood, Lenox, Mass., where Dr. Koussevitzky will conduct and Archibald MacLeish, as chairman, will be one of the speakers. Other American orchestras and musical organizations have been invited to give benefit concerts for this purpose throughout the music season of 1948-'49.

Many of Europe's creative artists shared in the physical suffering and hardship caused by the war; few, if any, have escaped its spiritual and psychological toll. The International Music Fund should be valuable not only as actual assistance to the composers of Europe, but as an expression of sympathy and encouragement from musicians and music-lovers in America. Dr. Koussevitzky has pointed out that while the European Recovery Program is aimed at physical needs, there is also a need for "the relief of the spiritual vacuum and cultural hunger of a sick mankind," and this movement is a valuable step in this direction. The committee in charge, with Dr. Carleton Sprague Smith, chief of the Music Division of the New York Public Library, includes many prominent figures in the musical and other aspects of this country's cultural life. It is to be hoped that America's musicians and musical organizations will co-operate in realizing the International Music Fund's purposes.

This Clipping From
BERKELEY, CALIF.
GAZETTE

Between the Commercials

Serge Koussevitzky will conduct the first of two concerts from the "Berkshire Festival" this evening. He will lead the Boston Symphony in Prokofieff's "Peter and the Wolf," for the first selection of the evening. KGO at 6:30 o'clock. . . . Marking the third anniversary of the use of the atomic bomb, "Living, 1948," will present a documentary type of program to drive home to the people the importance of atomic energy. KNBC at 6:30 o'clock. . . . "Roof Tops of the City" will return to the air this evening after a lapse of several months. A series of dramas, featuring life in the metropolis, will present "The Eyes of Jonathan Road" this p.m. KQW at 7:30. . . . "An Evening With Romberg" will present a medley of his own compositions to the radio audience this evening. He will play "The Fruitpicker's Song," "My Sleeping Beauty" and "That Rare Romance." KNBC at 7:30 o'clock. . . State Controller Thomas H. Kuchel will be interviewed on this evening's "Report to the People." He will discuss the activities of his office with Tony Koester, emcee of the program. KGO at 7:30 o'clock. . . . Sammy Kaye adds a touch of poetry to this evening's "Supper Club" program. KNBC at 8. . . . "Should Congress Pass the Taft-Ellender-Wagner Bill Now?" will be the question of importance on tonight's "Town Meeting" program. A panel of experts will attempt to answer the problem. KGO at 8:30 o'clock. . . .

This Clipping From
BUFFALO, N. Y.
NEWS
AUG 2 1948

2 PROTEGES PROVE KOUSSEVITZKY FAITH IS AMPLY JUSTIFIED

By THEODOLINDA C. BORIS
Special to The Buffalo Evening News.

TANGLEWOOD, Mass., Aug. 2.—Serge Koussevitzky, one of the world's great conductors, has given thousands of music-lovers unforgettable experiences as they have listened to his Boston Symphony Orchestra in its home city, on tour or at the Tanglewood Festival concerts. He has given the contemporary composer the heartening encouragement of repeated performances of new works. He has rendered continuous and faithful service to the cause of music in this country.

One of the services which the good doctor has given to music in part transcends, at least for this observer, even some of his most magnificent performances. That service is his encouragement, of young musicians, notably young conductors, in his Berkshire Music Center, the famed conductor's, "dream-come-true" school in which a hand-picked student body exemplifies, for a six-week summer session, Koussevitzky's happy phrase, "living and working in music."

Two Students Stand Out

Certainly the most newsworthy aspects of the opening week-end of the 1948 Tanglewood Festival concern two former proteges of Koussevitzky, both of whom are assistants to "Koussy" as instructors in conducting at the center.

They are Leonard Bernstein, who has made a meteoric advance from the conducting student of a few years ago to music director of the New York City Symphony, guest conductor of many major orchestras here and abroad, and newly-appointed artistic director of the Palestine Philharmonic for 1948-49; and Eleazar de Carvalho, brilliant young Brazilian composer and conductor, a Tanglewood student in 1946 and a faculty member since last year.

In his adroit direction of Mahler's "Resurrection" symphony at Sunday afternoon's concert, Mr. Bernstein reaffirmed with unmistakable authority his unusual gifts as a conductor of fine talent.

Handles Difficult Piece

Despite the musical verbosity and considerable "sound and fury" which even the most partisan of Mahlerites must admit are in this score, he succeeded admirably in holding his audience of some 8000 persons intent upon its unfolding. With unequivocal enthusiasm, the audience gave its approval, augmenting its applause with shouts and whistles.

De Carvalho, who impressed this writer last Summer as one of the finest new conducting talents it has been her good fortune to hear, corroborated that initial impression with a remarkable and heartfelt interpretation of Richard Strauss' tone poem, "So Spake Zarathustra," at Friday evening's student concert. Again, he was conducting the splendid Student Orchestra of the Center. Again, he achieved a reading which was a passionate recreation of the music.

Players Applaud Conductor

The gift that this young man has is given to very few. It is not only that he makes the music live, he is the music. He is graceful, he is intense and he is always authoritative.

The two young men present an arresting contrast—Bernstein brilliant, assured, given to balletic antics on occasion, is in short, a superb showman; De Carvalho, equally brilliant and assured but far more able to persuade the listener that his interpretation is based on a sincere personal conviction about the music.

The Boston Orchestra and the Center Chorus (admirably trained, by the way, by Hugh Ross) gave Bernstein fullest co-operation, as did the soloists, Nan Merriman, contralto, and Ellebelle Davis, soprano. The Student Orchestra was fully as devoted in its response to De Carvalho, and the players joined eagerly in the audience's ovation for the Brazilian, who is a favorite with the young instrumentalists.

Other Treats Offered

Other points of particular interest during a week-end overflowing with good things musically were Koussevitzky's spacious and beautiful reading of the Brahms' Symphony; Isaac Stern's brilliant performance, which the Boston players as brilliantly abetted, of Prokofieff's First Violin Concerto; the surprising warmth of the adagio in Walter Piston's Third Symphony, most of which, though thoughtfully-wrought, held to his usual somewhat impersonal style, and the unusual tonal colors of Malhaud's Second Symphony, conducted by the composer himself.

Ovations for Koussevitzky, who retires as conductor of the Boston Symphony after next season and a final bow at Tanglewood next Summer, reached a new heighth of affectionate warmth at the concerts of this opening week-end of the 11th season of the Berkshire Music Festival.

This Clipping From
HOLLYWOOD, CAL.
CITIZEN NEWS

Wesley Addy, Shakespearian actor, will narrate Prokorierr's "Peter and the Wolf" which will open the "Tanglewood On Parade" concert from the Berkshire Music Festival, KECA at 6:30. Dr. Serge Koussevitzky, founder and director of the summer music school, will further conduct the Boston Symphony Orchestra in Sibelius' "Valse Triste," Strauss' "Voices of Spring" and Ravel's choreographic poem, "La Valse."

* * *

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 3 - 1948

Music Lovers Thrilled By Concert

Thousands of music lovers each season are discovering the thrill of hearing contemporary and classical symphony by the Boston Symphony Orchestra in the spectacular setting of the Berkshire Hills at Tanglewood.

Saturday night, in the first full week end of festival concerts, Dr. Serge Koussevitsky led the orchestra in a performance of "Brahms' First Symphony" that was richly satisfying. The grandeur of the score and its interpretation gripped listeners with an intenseness difficult to cast off at the concert's close.

The balance of Saturday's program illustrated the policy of the festival's directors to present "new" music in challenge to a repertoire grown familiar by repetition.

The challenge is for orchestra and audience. Both are responding enthusiastically.

The program offered works by two reflective contemporary composers, Walter Piston, whose "Symphony No. 3" was given, and Serge Prokofieff, represented by his "First Violin Concerto."

Piston's Symphony, commissioned by Dr. Koussevitsky, was completed last year and introduced by the Boston Symphony early this year before it was awarded a Pulitzer Prize for musical composition.

An example of adaptation of modern musical technique to symphonic structure, it shows Piston still developing, entirely capable of melodic form infinitely more appealing to listeners than the cold purity of atonal music.

The composer was on hand to hear the performance and shared repeated bows with the conductor after the playing.

The Prokofieff concerto was almost overshadowed by the forcefulness of Piston's work, although Stern gave it more than adequate performance.

Programs of diversified phases of music supplement the public festival schedule. Student orchestra concerts are open by invitation to friends of the Berkshire Music Center, and a pleasant subsidiary to the Saturday night Music Shed program was a series of opera excerpts presented in the afternoon in the Theater-Concert Hall by the Music Center's opera department.

FZ

This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN

NEGRO CONTRALTO DRAWS RAISE FOR RECORDING

Carol Brice, a Negro contralto of xceptional voice and expression, is n a 12-inch single Columbia, singng two Negro spirituals, "My Good Lord Been Here" and "On Ma Journey." Miss Brice was disovered by Serge Koussevitzky everal seasons ago but, for some ot apparent reason, has not yet ound the opportunities an artist f her caliber should have.

While the Reiner (Pittsburgh ymphony) album of De Falla's L'Amor Brujo" affords Miss Brice nly spasmodic opportunities, her nging of these rhapsodic phrases the best on records. She alsc ppears with Reiner in another olumbia set, the lovely and difcult "Wayfarer Songs," of Gustav Iahler. This is a vocally difficult ycle, emotionally elusive in Iahler's semi-folklorist style, with hat Austrian flavor he has inerited from Schubert and ruckner. One longs to hear La rice in concert.

This Clipping From
MIAMI, FLA.
HERALD

AUG 3 - 1948

16-B THE MIAMI HERALD Tuesday, August 3,

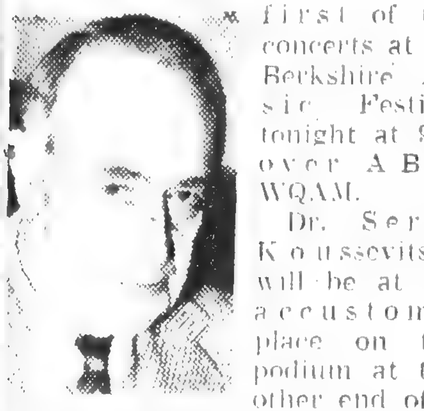
Housing Bill Is Town Meeting Topic

Boston Symphony To Play At Festival

By JACK E. ANDERSON

THERE are big doin's on the networks tonight—interesting symphonic music, a hot discussion on the housing situation, much popular music, a row of mystery thrillers and the inevitable give-away shows.

The superlative Boston symphony orchestra will give the first of two concerts at the Berkshire Music Festival tonight at 9:30 over ABC-WQAM.



KOUSSEVITSKY

Dr. Serge Koussevitsky will be at his accustomed place on the podium at the other end of a baton for a program devoted to the works of Prokofieff, Sibelius, Strauss and Ravel.

Youngsters - adult and minor - in the radio audience will enjoy particularly, the orchestra's performance of Prokofieff's "Peter and the Wolf" with Wesley Addy, a Shakespearean actor, as the narrator.

* * *

This Clipping From
ALBANY, N. Y.
TIMES-UNION

AUG 3 - 1948

Tanglewood

Bernstein Scores Hit

By EDGAR S. VAN OLINDA

An audience of some 10,000 music lovers attended the final concert of Series A in the large Tangelwood music shed, Sunday afternoon and was thrilled to the almost overpowering performance of Mahler's choral symphony, No. 2 with Leonard Bernstein, Koussevitzyk protegee, conducting. The most enthusiastic demonstration within memory at these concerts, cheered, whistled and bravoed the young conductor for about 10 minutes. The orchestra was augmented by a chorus of 300, the organ and soloists, Nan Merriman, contralto and Ellabelle Davis, soprano.

IN PLACE OF the scheduled Haydn Symphony in D-major, the Milhaud Symphony, No. 2 with the conductor on the podium was substituted. Very modern in structure and orchestration, it was more interesting as a trend in composition than as enduring music. As an exponent of the woodwinds and brass of the Boston Symphony orchestra it served its purpose. It also had the expedient of making the Mahler symphony stand out in tremendous relief as a piece of inspired writing by one of the former titans of Bohemian composition.

Saturday night's concert offered the Walter Piston Symphony, No. 3 and the Prohofieff violin concerto No. 1 with Isaac Stern, as soloist. Leaning far toward the modern style of writing, Mr. Stern exploited the composer with his tremendously effective ability to make use of every technical device, and his acknowledged beauty of tone coloring.

MR. STERN, WHO was heard a few years with the Civic Music association in this city had gained enormously in artistic stature. He was recalled to the stage again and again to bow his thanks to the audience and outside the great hall.

The concert ended on a note of grandeur with the playing of the grateful and noble Brahms symphony, No. 1. Dr. Koussevitzky was in one of his most expansive moods and never has the German composer's music been given a more inspiring performance.

Tonight, an added concert, "The Manifestation," will be given on the Tanglewood grounds, starting at 6 o'clock. There will be performances of chamber, choral and operatic music in the theatre-concert hall and in the great shed. Dr. Koussevitzky will conduct works by Prokofieff ("Peter and the Wolf") [illegible], Strauss, Siebelius and Ravel. The tickets are $2.50 admititing to all events.

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 3 - 1948

VARIED SHOW THIS EVENING AT FESTIVAL

'Tanglewood On Parade' to Have a Little of Everything

A veritable four-ring circus will take place at Tanglewood, Lenox, tonight when students will perform, faculty and distinguished guests of the Berkshire Music Center will speak and the Boston Symphony Orchestra will play for the benefit of the school and European musicians in need. The evening will close with waltzing on the lawn, fireworks and the awarding of an RCA Victor "Berkshire" radio-phonograph and a set of 10 record albums.

After a parade of the students at 6, there will be four musical programs taking place at the same time. The opera department will give two acts of "La Boheme" in the theater-concert hall and the advanced orchestra will play Beethoven's "Coriolanus" Overture, Rachmaninof's Concerto No. 2 for Piano and Orchestra in C minor, and Bernstein's "Three Dances from 'Fancy Free" in the Shed.

ARCHIBALD MACLEISH

In the chamber music hall 100 years of chamber music will be illustrated by the following program: Mendelssohn, Trio No. 1 in D Minor, Juon, Divertimento for Wind Instruments and Piano; Chausson, Concerto for Violin, Piano and String Quarter, Compositions by the students, William Flannagan, Edward Lewis and Hector Tosar.

Public Rehearsal

The chorus will offer a public rehearsal of two works to be performed in the Berkshire Festival—Stravinsky's "Oedipus Rex," coached by Hugh Ross, and the "Requiem" of Brahms, coached by Robert Shaw on the rehearsal stage in the orchard.

After supper, when picnic parties are invited, Archibald McLeish, poet and former librarian of Congress, will preside over a "manifestation" in the shed of less than an hour. Aaron Copland, composer and assistant director of the Center, Dr. Howard Hanson, composer of the Eastman School of Music, Rochester, N. Y., Dr. Serge Koussevitzky and Supreme Court Justice Felix Frankfurter will speak briefly. The longest speech will be eight minutes. The shortest will take two. Cornelia Otis Skinner will recite two Elizabethan sonnets.

At the grand concert, Dr. Koussevitzky will conduct the Boston Symphony Orchestra in Beethoven's "Overture to Lenore," and Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator. The evolution of the waltz will be illustrated by Strauss' "Voices of Spring," Sibelius, "Valse Triste" and Ravel's "La Valse."

On the conclusion of the concert an orchestra from department 5 will play waltzes for the public to dance on the lawn between the garden and the house.

For holders of box and reserved seat tickets, the opera department will perform in the garden at 4.30 an excerpt from act 1 of Mozart's Don Giovanni, scene 1 from Debussy's "Pelleas and "Melisande" and the complete operetta, "The Telphone," by Menotti.

Tickets are on sale at Tanglewood, England Brothers and Wood Brothers in Pittsfield and the Blue Bird Shop, Stockbridge.

Three Major Concerts Scheduled This Week For Music Festival

There will be three major symphonic concerts at the Berkshire Music Festival in Tanglewood this week, with the first of the "Series B" events opening on Thursday evening. This will include the Beethoven "Pastoral," Stravinsky's "Oedipus Rex," with male chorus and soloists.

On Saturday evening, the soloist will be Gregor Piatigorsky, cellist, and the orchestral program will feature Prokofieff's "Romeo and Juliet," Suite No. 2; Symphony No. 6, of Vaughan Williams, and "Don Quixote," by Strauss. On Sunday afternoon, Eleazar de Carvalho will conduct a program of Berlioz, Villa Lobos, Falla and Siqueira.

WEEK-END PROGRAM AT DANCE FESTIVAL

Starting Friday afternoon at [illegible] and with performances on Saturday at 4 and 9 p.m., the following program will be presented this week end at the Jacob's Pillow Dance Festival:—

I

1. Gnossienne (Satie) ....Ted Shawn
2. Bacchanale—as seen at the opera (St. Saens) ....Iva Kitchell
3. Cutting the Sugar Cane (Lecuona) ....Ted Shawn
4. Portrait of a Hostess (Harvey Brown) ....Iva Kitchell
5. Variation Classique .Natalie Krassovska
6. Ribbon Dance from "The Red Poppy" (Glier) ....Nikita Talin

II

7. Spear Dance—Japonesque (arr. by Horst) ....Ted Shawn
8. Obsession (Harvey Brown) Iva Kitchell
9. Spanish Flamenco Dances (Mss) ....Ted Shawn
10. The Tale of a Bird (Harvey Brown) ....Iva Kitchell
11. Pas de Deux from "Swan Lake" (Tschaikowsky) .Natalie Krassovska ....and Nikita Talin

Pianists:
for Iva Kitchell—Harvey Brown
for Natalie Krassovska and Nikita Talin—John Colman
for Ted Shawn—Harry Mayer
Lecture Monday, 8.30 p.m., Mme. Barbara Karinska, "The Costuming of Dancers."

This Clipping From
MERIDEN, CONN.
RECORD

AUG 3 - 1948

Record Music Critic Reports: *Tanglewood Is Cross Section Of Musical U. S.*

By MARJORIE C. TOWER

For a practising musician or ardent music lover, a Saturday and Sunday at Tanglewood, the Berkshire Music Center and permanent summer home of the Boston Symphony at Lenox, Mass., seems a foretaste of heaven. Tanglewood was arranged with airy precision, artistry, imagination and practicality by Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

Thousands of happy, time-free people lend reality to the vision as they stroll across the acres of landscaped and mountain-viewed lawns between the enormous open Music Shed where the Boston Symphony performs, the Theatre Concert Hall for the opera department and chamber music department, the small Chamber Music Hall, the Buffet, the formal gardens, and the futuristic gates and glassed-in office.

The schedule at Tanglewood calls for three performances weekly as follows: Thursday and Saturday at 1:15 p. m. and Sunday at 3:30 p. m. A special concert will be given Tuesday, August 10, at 8:15 p. m. The concluding concert of the summer will be given Sunday, August 15, at 8:15 p. m.

Musical Week End

Jostling for primary interest in two full days of music last weekend, were the personal appearance of the great French-American composer, Darius Milhaud, as conductor of his own Third Symphony; Isaac Stern, as violin soloist in Prokoffief's First Violin Concerto; Ellabelle Davis, soprano, and Nan Merriman, contralto, with the Festival Chorus of 150 voices, with the Boston Symphony in Mahler's overwhelming C Minor Symphony, conducted by the darling of the multitudes, Leonard Bernstein; and Mr. Koussevitsky conducting with soaring power and full romantic scope, Brahms' First Symphony.

Of secondary importance, but of tremendous delight to this writer, was the persuasive rendition of the Chausson Concerto for violin, accompanied by string quartet and piano, at the Chamber Music Hall. Joseph Bernstein, a former pupil of Carl Flesch, performed the solo part in this seldom heard work. Madrigals coached by Hugh Ross, and a Haydn string quartet nicely played by chamber music students followed the well-attended organ recital of E. Power Biggs, which had taken place at ten o'clock Sunday morning, just before my arrival.

A two dollar entrance fee permits a person to listen outside any of the open music halls. Any one of Saarinen's modernistically and functionally designed buildings, so open in construction; and superb accoustically, provides nearly as much listening pleasure to those outside as to the visually lucky ones nearer the performers. Almost every hour on Saturday or Sunday finds one or another of the halls the scene of some ideal form of music.

Without attempting in one article to embrace all that Tanglewood offers its 450 students of opera and ensemble, it may be possible to sketch the two-day impressions of a visitor, which anyone could easily duplicate or verify.

Rehearsal

Arriving at about 10:30 on Saturday morning, we found the capacious Music Shed with about two-thirds of its 6000 seats taken by an audience enthralled with Isaak Stern's rehearsal of Prokoffief's first violin concerto, accompanied by the Boston Symphony Orchestra.

Mr. Koussevitsky, with his inevitable cape draped over his shoulders, was seated high on the podium, while the 27-year-old virtuoso was playing vigorously at his left. How many times I have wondered how much rehearsal was necesary to top-flight performers, and just how they went about fitting soloist and orchestra together.

In this case, a short conference between soloist and conductor preceded each movement. The soloist established the rhythm, while the two principals watched each other like boxers for any ritard or acceleration. The ritards were generally sung out to the orchestra by Mr. Koussevitsky. "One . . . two . . . three . . . One, two, three, four, PIANISSIMO!" For individual instruction, the conductor jumped up and strode to the difficult section for his well-aimed but quiet words. In contrast with the rehearsal, when we heard each movement about three times, the Saturday evening performance of the concerto was clearer and more sonorous, like a fully cut and polished gem.

While the crowds picnicked about the grounds or satisfied their hunger at the Buffet, going at 2:30 to the Theater Concert Hall for scenes from Carmen, The Record music editor joined about twenty-five other reviewers for luncheon at the home of Jay Rosenfeld, music editor of the Berkshire Eagle. Sitting on the grass beside a lovely Norman hillside home, the writers on music hugely enjoyed, in very normal fashion, both the delicious food and the conversation of others with similar problems. Carl Lindstrom, of the Hartford Times, Howard Taubman of the New York Times, Arthur Berger of the New York Herald Tribune, Willard Clark of the Springfield Republican, Victor Prall of the same paper, Lipkin of Philadelphia, Cyrus Durgin of the Boston Globe, Raymond Morin of the Worcester Telegram, Warren Storey Smith of the Boston Post, and such officers of the Boston Symphony as the manager, George E. Judd and his assistant, Lewis Perry, and Mrs. George Edman of the press bureau, composed part of the group.

Two Symphony Performances

The most stirring ovation was given Mr. Milhaud, who with painful absorption arrived on crutches at the chair on the podium. There was no air of invalidism about his conducting, however. The symphony was Gallicly graceful, exquisite in workmanship, and generally happy in mood, with its discords tantalizing rather than jarring.

Whether the revelations in facial expression and gesture by which Mr. Bernstein pleads with the orchestra for their ultimate, adds or detracts from the effect, he is too fascinating and too handsome not to watch. The chorus in the finale of the Mahler Symphony, and the orchestra and soloists, threw reserve to the wind in the musical representation of the Promethian struggle of a fallen hero and his search for knowledge of life and resurrection. The shades of Wagner are discernable in this moving, romantic and interminable symphony.

Genius Looms Larger

Prokofieff looms ever larger as a musical genius, with his violin concertos adding much to his stature. Imagination, sound feeling for violin sonorities, protracted muted effects which are surpassingly beautiful, and sweeping lyrical passages, distinguish this piece of music. It was a rare treat to hear Mr. Stern's eloquent interpretation.

The Third Symphony of the contemporary American composer, Walter Piston, surprised me with the tenderness of its slow movement and the agreeable nature of the entire work, in spite of occasional horrendous snatches.

The two lanes of cars after a concert, moving at a snail's pace the mile and a half back into Lenox, is endured with good-natured philosophy by the thousands who have spent a period on the musical highlands of Tanglewood. The elation lingers of hearing the Boston Symphony in the Berkshires play with more glowing colors than they seem to mix in winter concert halls. The memory will last of Koussevitsky's dream come true—of hundreds of musical young people listening avidly, of quiet family groups sitting on automobile robes about picnic baskets in a wide fringe around the Music Shed, of correct school teachers or music teachers drinking in the music with eyes daringly closed, of arm-linked lovers and equally enraptured sophisticates. Tanglewood is a complete cross-section of musical America.

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Tanglewood Music Lovers Pack Hall

Aug 4th
Syracuse-H. Herald

"AGAIN IT IS proved that we like what we know and know what we like," a New England music teacher told her pupils last night during intermission in the great Shed in "Tanglewood," home of the Berkshire Music Festival. The program "Tanglewood on Parade," brought thousand to the grounds and filled the Shed to its capacity of 6,000.

Dr. Hanson

A symphony concert was conducted by Dr. Serge Koussevitzky. There were also scenes from the great operas in the Theater-Concert Hall; a demonstration rehearsal in the Orchard; and "A Hundred Years of Chamber Music," by an ensemble in the Chamber Music Hall.

U. S. SUPREME Court Justice Felix Frankfurter speaking for the laymen in music, Dr. Koussevitzky, Dr. Howard Hanson of Eastman School of Music, Rochester, and Aaron Copeland, widely known composer, were among speakers introduced by the chairman, former Assistant Secretary of State, Archibald MacLeish. The events were arranged as a benefit for the International Music fund under auspices of Berkshire Music Festival. Among contemporary composers on the platform were: Darius Milhaud of France, Walter Piston and John Alden Carpenter. Both Dr. Hanson and Mr. MacLeish are active in UNESCO committees.

MR. AND MRS. G. Karl Strebel of Syracuse, the former music chairman of the Syracuse Liederkranz and past president of the Syracuse Opera Guild, have been staying near Lee in the Berkshires for several days and attended Festival programs in the Shed and rehearsals.

Strebel

Proceeds from rehearsal tickets are given to the Boston Symphony pension fund.

LAST NIGHT'S orchestra program by the Boston Symphony included the Overture to Beethoven's "Leonore," and, for smaller orchestra, Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator. "The Evolution of the Waltz" brought the lilt of the Johann Strauss "Voices of Spring," the poignantly beautiful "Valse Triste" of Sibelius and Ravel's choro. graphic poem "La Valse," a colorful composition for full orchestra.

Messages to Dr. Koussevitzky from many parts of the world were read during The Manifestion which preceded the concert. Among them, one from the leading Finnish composer, Sibelius. **E. V. W.**

This Clipping From
ABILENE, TEXAS
MORNING REPORTER NEWS
[illegible]

THESE DAYS

The Little Red House

BY GEORGE E. SOKOLSKY

Up here in Sandisfield, we go in for culture in a big way that is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes—not the justice but the philosopher—Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick.

So last Saturday, we foregathered at the little red house where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The little red house has been restored externally by the National Federation of Music Clubs under the leadership of Mrs. Guy Gannett, the wife of the Maine publisher, and a gracious and devoted lady. Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

AT TANGLEWOOD

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument Mountain and looked across the lake and listened to Serge Koussevitzky accept the little house which is to be used as studios for musicians who come to Tanglewood to improve themselves and this is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board. For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bones.

Just as in the middle Nineteenth Century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, indigenous American music. That indeed is a pot of gold.

As I sat upon a rock, upon which crept myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing upon her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

HOW GOODLY!

Yet their curses will wither on the vine. I recalled that Balaam, when pressured to curse, sang:

"How goodly are thy tents, O Jacob, and thy tabernacles, O Israel!

"As the valleys are they spread forth. As gardens by the river's side, as the trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own. Those in Philadelphia were free to worship America's glorious past and to restore her monuments. And in a thousand places men and women were free to do as they minded with none to force them to do otherwise. And in a thousand places, often obscure, with none to write their histories, were, at that very moment, men and women devoted voluntarily to good and righteous service.

That is America and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a college and founded a college. It is in these hills that one sense the manhood that produced this nation.

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This Clipping From
NEW YORK, N. Y.
TIMES

AUG 4 - 1948

$10,000 IS RAISED FOR NEEDY ARTISTS

'Tanglewood on Parade' Draws 7,000, Aids European Talent —Frankfurter Speaks

By **ROSS PARMENTER**
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—By putting on "Tanglewood on Parade" here today, $10,000 was raised to aid European creative artists. That sum was paid by the crowd of 7,000 who came to hear and see a series of features that began in the early afternoon and ended with fireworks seven hours later.

The event was as difficult to classify as "The March of Musical Fidelity" staged last year. The underlying purpose was serious, but again everyone was in a relaxed mood and the beautiful estate was converted for a second time into a sort of musical circus.

There were six rings, and at one time there were programs going on simultaneously in four of them. And the event lived up to its name. Not only was there an actual parade of more than 400 students of The Berkshire Music Center, but listeners also saw and heard the chief attractions of Tanglewood, Serge Koussevitzky and The Boston Symphony Orchestra.

The serious purposes of the program were outlined in a series of speeches that was called, at Dr. Koussevitzky's suggestion, a "manifestation." Archibald MacLeish, United States representative to UNESCO, was the chairman, and Associate Justice Felix Frankfurter of the United States Supreme Court was the chief speaker.

"Music," said Justice Frankfurter, "is the instinctive learning of the soul. It is an essential need of life, for there is a deep need for harmony in man. It cuts across all boundaries and national differences. In music one finds a greater hope for one world than in all the political mechanisms."

Mr. MacLeish also related music to the hope for peace. UNESCO's basic concept of using cultural means to work for peace was not just "a frill on the cuff," but a serious hope, he said.

Aaron Copland explained how committees had been formed here and in Europe to work together. The money raised today and further funds that will be raised in a widening campaign will be disbursed by UNESCO to aid musicians and other artists in Europe.

The "Manifestation" was held in the big music shed. It was followed by the Boston Symphony's program, which opened with Beethoven's overture to "Leonore" No. 3, continued with Prokofieff's "Peter and the Wolf" and ended with works by Strauss, Sibelius and Ravel illustrating the evelution of the waltz.

The shed was the sixth "ring" at Tanglewood to be put into use. The first was the formal garden, where early comers sat between the clipped hedges listening to operatic excerpts presented by Boris Goldovsky's students in the opera department. Gian-Carlo Menotti's "The Telephone" capped the program.

The second ring was the lawn in front of the old house. It was to this spot that the students paraded to hear Dr. Koussevizky welcome the crowd and hail the assistance to artists abroad. The parade was headed by a thirty-five piece band playing Sousa's "Stars and Stripes Forever."

Then four rings were put into action at one time. The student orchestra gave a concert in the shed, the composition and chamber music students gave one in the chamber hall, the opera students performed in the theatre-concert hall, and the chorus rehearsed in the orchard. Visitors picked their favorites but some just spread out their rugs and ate their picnic suppers in the golden light of the slanting afternoon sun.

This Clipping From
NEW HAVEN, CONN.
REGISTER

AUG 4 - 1948

Symphony Benefit Takes In $10,000

Lenos, Mass., Aug. 4—(AP)—A benefit program by the Boston Symphony Orchestra and the Berkshire Music Center last night helped raise $10,000 for needy musicians of Europe.

More than 7,000 persons attended the program, which included opera, choral work, chamber music and a symphony concert by Music Center students who come from 42 states and 16 foreign countries.

Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra and founder of the Berkshire Music Center; Supreme Court Justice Felix Frankfurter and poet Archibald MacLeish were speakers.

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conducted by Seymour Lipkin, pupil of Serge Koussevitzky. Born in Cicero, Illinois 26 years ago, the young composer studied at Columbia University. His wife, May, a pianist and teacher of piano, is also a student at the Centre.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 4 - 1948

Tanglewood Raises $10,000 For Needy Musicians Abroad

Berkshire county music lovers helped contribute $10,000 yesterday to a fund for needy artists in Europe.

That was the amount provided by an appreciative audience of more than 7,000 which attended the "Tanglewood on Parade" program at the famous music center in Lenox.

They heard Archibald MacLeish, celebrated poet and former librarian for Congress, declare that the idea of using cultural means to promote international good will represented a serious hope for world peace, and they heard Justice Felix Frankfurter of the U.S. Supreme Court assert that music provides "a greater hope for one world than in all the political mechanisms."

They also heard a virtual carnival of music, as Dr. Serge Koussevitsky led the Boston Symphony orchestra in a concert that included Beethoven's "Overture to Lenore," Prokofieff's "Peter and the Wolf;" and waltzes by Strauss, Sibelius, and Ravel. Earlier, they heard students of the Berkshire Music center present excerpts from "Don Giovanni" and "Pelleas and Melisande," a complete performance of Menotti's "The Telephone," two acts of "La Boheme," and a recital exemplifying a century of chamber music.

And they saw the program open with a parade of 476 students, representing all nations, and end with a fireworks display and waltzing on the lawns.

The five-hour program was sponsored by the International Society of Contemporary Music, of which Dr. Koussevitzky is a chairman, and had the endorsement of the U.S. State department.

The regular schedule of the Berkshire Festival will be resumed tomorrow night, when the Boston Symphony orchestra will offer Beethoven's Sixth symphony, "Pastoral," and Stravinsky's "Oedipus Rex."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 3 - 1948

Recorded Voice of Tanglewood To Be Heard Round the World

State Department Sets Up Studio At Festival Grounds—Tonight's Program To Be Heard in Foreign Countries

TANGLEWOOD—The voice of Tanglewood will be heard around the world.

Today the broadcasting division of the United States Department of State started to make recordings at the Berkshire Music Center of student activities which will be translated into several different languages for use on the "Voice of America" programs which are broadcast from the United States to foreign countries.

Part of tonight's Tanglewood on Parade program will be "cut" on disks and broadcast soon to countries in all parts of the world.

Harold Janis, chief of special events for the State Department, explained this morning that the "Voice of America" unit "is here to give the rest of the world a picture of what Tanglewood represents in our cultural life."

Recordings are being made in a special studio set up at Tanglewood. They include records in English, Russian, French, German, Spanish, Portuguese, Czech. Lewis Ross, an engineer with the "Voice of America" unit, explained "We hope to make recordings also in Polish and Italian."

With Mr. Janis and Mr. Ross are Nicholas Nabichoff, music expert for the "Voice of America"; Sidney Berry, commentator; and Edmund Raquello, producer.

The officials at the U.S. Weather Bureau at the Pittsfield Airport reported the weather this afternoon and tonight will be "ideal" for the program.

A special performance by the opera department will be given in the gardens this afternoon at 4.30, open only to box holders and persons with reserved seat tickets. Those with general admission tickets will be admitted at 6 PM when the student parade will open the evening's show.

The American Broadcasting Company will broadcast over WBEC the concert program from 9.30 to 10.30.

in Washington.

Aug 3 — Fab

Help For Europe's Musicians

The incalculable value of the psychological and cultural leadership provided by creative artists is recognized in the recent organization of an International Music Fund to help the composers of Europe. This has been founded by the American Section of the International Society for Contemporary Music, with Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as honorary chairman. Its first benefit program will be a large scale event this afternoon and evening at Tanglewood, Lenox, Mass., where Dr. Koussevitzky will conduct and Archibald MacLeish, as chairman, will be one of the speakers. Other American orchestras and musical organizations have been invited to give benefit concerts for this purpose throughout the music season of 1948-'49.

Many of Europe's creative artists shared in the physical suffering and hardship caused by the war; few, if any, have escaped its spiritual and psychological toll. The International Music Fund should be valuable not only as actual assistance to the composers of Europe, but as an expression of sympathy and encouragement from musicians and music-lovers in America. Dr. Koussevitzky has pointed out that while the European Recovery Program is aimed at physical needs, there is also a need for "the relief of the spiritual vacuum and cultural hunger of a sick mankind," and this movement is a valuable step in this direction. The committee in charge, with Dr. Carleton Sprague Smith, chief of the Music Division of the New York Public Library, includes many prominent figures in the musical and other aspects of this country's cultural life. It is to be hoped that America's musicians and musical organizations will co-operate in realizing the International Music Fund's purposes.

This Clipping From
MONTREAL, CANADA
GAZETTE

AUG 14 1948

Tanglewood to Hear Two Special Pieces

Two concerts at the Berkshire Music Centre at Tang[illegible], Lenox, Mass., will attract more than usual notice this week-end. In a recital Saturday afternoon at 3.30 Gregor Piatigorski, assisted by Ralph Berkowitz, pianist, will introduce a new sonata, written in the past spring for Mr. Piatigorski by Paul Hindemith. At their last symphony concert, last Friday evening the advanced orchestra will play an elegy composed in memory of the late Mrs. Andrew H. Hepburn, who presented Tanglewood to the Boston Symphony Orchestra.

The tribute to Mrs. Hepburn was written at Tanglewood in the past three weeks by Robert Kurka, pupil in composition of Darius Milhaud. Composed for performance by English horn and strings, it will be

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This Clipping From
BOSTON, MASS.
Christian Science Monitor

AUG 4 - 1948

Overtones at Tanglewood

Humanity must have its music to express the otherwise inexpressible. In heroic melodies and crashing discords, in nervous modern rhythms and pellucid folk airs, men look for release from the dailiness of existence. And to have music, they must have musicians.

Yesterday, at Tanglewood, the Boston Symphony Orchestra and Berkshire Music Center gave a benefit performance for the International Music Fund—founded recently by the American Section of the International Society for Contemporary Music to help the composers of Europe. Here are overtones to the European Recovery Program which will surely enrich that program. As Dr. Serge Koussevitzky, conductor of the orchestra, points out, relief for physical needs must be supplemented by "the relief of the spiritual vacuum and cultural hunger of a sick mankind."

These days of physical pressure and shaken values are not easy for the musician or artist of any sort. They afford him neither an ivory tower of escape nor a solid foundation for communication with the world's restless masses. Particularly is this true of the artist who has suffered the dislocations of wartime and postwar Europe. The benefit performance at Tanglewood should be only the first movement in a great symphony of good will which will waken larger harmonies around the world.

This Clipping From
ST. ALBANS, VT.
MESSENGER

AUG 4 - 1948

Fund Aids Musicians

LENOX, Mass. (UP) — Serge Koussevitzky, retiring director of the Boston Symphony Orchestra, announced today that about $10,000 has been collected under a financial plan to aid European composers and musicians.

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 4 1948

Tanglewood Aids Needy Musicians

By RAYMOND MORIN

LENOX, Wednesday—"Tanglewood on Parade" was a literal description of yesterday's heavy schedule of events.

The extravaganza, which lasted from four in the afternoon until late evening, was staged to raise funds for needy European musicians. The total audiences numbered about 7000, bringing in gate receipts of $10,000.

Even a track star couldn't have kept up with this program for at times it emanated from five locations simultaneously. First there were operatic scenes played in the beautiful Tanglewood gardens. Between the hours of six and seven there were more excerpts of opera in the theater-concert hall, symphonic music by the student orchestra in the shed, a program illustrating the development of chamber music in the Chamber Music Hall, and festival choral music on the rehearsal stage in the orchard.

Manifestation

Reminiscent of the great last act of Wagner's "Die Meistersinger" 462 boys and girls from 42 states and 15 foreign countries, paraded to the shed for the portion of the program titled "Manifestation." The students carried banners and were led by a band.

The Manifestation brought appearances by Howard Hanson, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky led the Boston Symphony [illegible] concert.

The program was Beethoven's "Overture to Leonore, No. 3," "Peter and the Wolf," the orchestral fairy tale by Prokofieff, and three waltzes—Strauss' "Voices of Spring," Sibelius' "Valse Triste," and Ravel's "La Valse."

The three-quarter rhythm was picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn. And the five-ring musical-circus was wound up with fireworks.

Seven-Hour Tour

As we traveled along this seven-hour concert tour of the Tanglewood grounds, we made notes of some of our impressions and incomplete as they are, will try to present them with continuity.

Most attractive of the events was the opera played in the gardens. As you looked toward the stage, the backdrop was a rather greyish Monument mountain and beautiful Lake Mahkenac. The scenes were from Mozart's "Don Giovanni," "Debussy," "Pelleas et Melissande," and Menotti's "The Telephone" was given in its entirety.

They were tastefully performed, in keeping with Boris Goldovsky's custom as director. Of the eleven students who performed special praise belongs to Robert Rounseville and Janet Hayes for a sensitively expressive execution of the "Fountain Scene" from the Debussy opera. Other fine assets were Peggy Lee Whiting's true-sense of phrase and attractive lyrical quality as Zerlina in the Mozart excerpt.

Although the Menotti score was conspicuously programmed, it did not prove exceptional in any respect, failing to project the high degree of precision it needs.

City Student Scores

Joan Moynagh, Worcester's only student at the Berkshire Music Center, made a particularly fine impression as "Musetta" in the fourth act of Puccini's "La Boheme" performed in the theater concert hall. She played the distress scene with conviction and sang the part with firm, resonant voice.

As a matter of fact, the two scenes (first and fourth) were admirable. David Lloyd sang the Rodolfo arias expressively and with good timbre. Throughout the scenes there was an unusual enthusiasm in the principal roles. The small stage proved at times a handicap to the action. Incidentally all of the operatic roles were sung in English.

The portion of the program called "Manifestation" took place immediately preceding the main concert of the evening by the Boston Symphony. Warm tributes were paid Dr. Koussevitzky for his efforts on behalf of the American section of the International Society for Contemporary Music.

Speaking Program

Speaking on behalf of the new organization which he heads, Dr. Koussevitzky said: "We believe that the artist belongs to the world: he carries the ideals, and he can help to heal and cement the world."

Archibald MacLeish spoke with great enthusiasm of the contributions of Dr. Koussevitzky, referring to them as "a declaration of faith." He told of the purposes to which money will be put in helping needy musicians not only abroad but in America as well.

Aaron Copland declared "composers more than others understand the plight of musicians in Europe. We want to help them, and with no strings attached." Mr. Copland went on. "It is rumored that Europe is musically finished. I don't believe it, and I know that there are young composers in Europe today who will carry on the work of the revered masters in a fresh and original style.

Howard Hanson expressed that it is particularly fitting that Dr. Koussevitzky should head the society to help European musicians because since his early years as a conductor he has always devoted himself to the best interests of the composer.

Speaking from the layman's point of view, Felix Frankfurter, Supreme Court justice, likened America to the "limbs of the trunk of Europe."

"We cannot cut ourselves off from Europe without cutting ourselves off from ourselves," he said.

Other prominent musicians seated on the stage were Darius Milhaud, John Alden Carpenter, and Walter Piston. Cornelia Otis Skinner, who was to give Shakespearean readings, was unable to be present because of illness in her family.

Before bringing the speaking session to a close, Mr. MacLeish read a number of cablegrams from Europe from Jean Sibelius, Pablo Casal, Sir Adrian Bolt, Francesco Malipiero, and others. It was also explained that the funds obtained would be handled by UNESCO (United Nations Education, Scientific, Cultural-Organization).

The festival will be resumed Thursday night (first concert of Series B) when Dr. Kousevitzky will conduct the Boston Symphony in Beethoven's "symphony No. 6 "pastorale" and Stravinsky's "Oedipus Rex," for orchestra, chorus and soloists.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

G 4 - 1948

Tanglewood Finds $10,000 For European Musicians

Plan Warmly Praised; 'Tanglewood On Parade' Shows All Activities of Music Center

By WILLARD M. CLARK

Tanglewood, Aug. 3—There was a happy man at Tanglewood today. He was Dr. Serge Koussevitzky. He was happy because he saw the inauguration of a plan, which, when completed, will bring financial aid to composers and musicians in Europe. More than 7000 persons provided some $10,000 as a nucleus for this fund and it is the hope of its sponsors that orchestras throughout the country will do their bit to swell this fund.

Congratulations Voiced

The inauguration of this plan was rightfully called "a manifestation." It brought to the music shed such composers as Darius Milhaud, John Alden Carpenter, Walter Piston and Micholas Nobokoff, and such musicians as Dr. Koussevitzky, Aaron Copland and Howard Hanson were on hand to give their commendation to the plan. Congratulatory telegrams were read from Pablo Casals, Mapipiero, Sir Adrian Boult and others.

Supreme Court Justice Felix Frankfurter truly spoke for the laymen who love music, yet know little about it. He sees in this plan a cornerstone on which the hopes for one world may rest. Of all the plans for the formation of one world, he sees this humanitarian movement to help the European composer and the musician as that one plan which shall work.

This plan is sponsored by the International Society of Contemporary Music, of which Dr. Koussevitzky is chairman of the American section. Funds will be handled through UNESCO and a telegram from that office indicated its wholehearted approval and co-operation.

Dr. Koussevitzky spoke briefly introducing Archibald MacLeish as chairman of the meeting. Mr. MacLeish gave a report of the plan as outlined by Dr. Koussevitzky and then introduced Composer Aaron Copland, Dr. Howard Hanson and Justice Frankfurter. It was an absorbing meeting. The utter sincerity of each speaker, the response of the audience, were proof of how deeply Dr. Koussevitzky's plan was felt.

The day has been known as "Tanglewood on Parade." It was just that. Early this afternoon all the activities of the Berkshire Center were on view. In the garden one heard excerpts from "Don Giovanni" and "Pelleas and Melisande" as well as a complete performance of Menotti's "The Telephone." In the theater, we heard two acts from "La Boheme," splendidly sung in English, with David Lloyd winning particular praise for his singing of the tenor role of Rudolfo. Chamber music and a concert by the student orchestra also were to be heard. The parade of the 476 students was indeed impressive as it represented musical youth from every state in the nation and many foreign countries.

It was an informal program in every way. Even the concert by the Boston Symphony Orchestra tonight was informal. It opened with a fine performance of Beethoven's "Leonora Overtune No. 3." Then came a typical Koussevitzky reading of Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator. To show the evolution of the waltz, Dr. Koussevitzky chose to program the Strauss "Voices of Spring," "Sibelius," "Valse Triste" and Ravel's "La Valse."

It must have been of tremendous interest to the thousands of people here today to note the many activities of the Berkshire Music Center. But above all these they could not fail to note the spirit of the young musicians, their friendliness with each other regardless of race, creed or color. While the spirit of competition runs high, the spirit of co-operation remains the paramount force. One only need watch three or four students poring over a score, helping each other solve its complexities to realize this. Unknowing, perhaps, these boys and girls are undergoing a spiritual strengthening as well as receiving cultural and practical assistance.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 4 - 1948

Tanglewood

600 Take Part in Benefit for Europe's Composers

Special to the Herald Tribune

LENOX, Mass., Aug. 3.—Seven thousand visitors assembled at Tanglewood this afternoon for a large-scale benefit for the International Music Fund, recently organized for the aid of composers in Europe. With Dr. Serge Koussevitzky, the Boston Symphony Orchestra and the faculty and students of the Berkshire Music Center, there were fully 600 participants. The centers of the various activities were the big music shed, the theater-concert hall and the chamber music hall. Hundreds of visitors enjoyed picnic suppers in Tanglewood's orchard and on the lawn. Archibald MacLeish, former Librarian of Congress, was the chairman for the benefit.

The four-hour show started in the afternoon in the garden with a presentation of Gian-Carlo Menotti's one-act opera, "The Telephone," and excerpts from "Pelleas et Melisande" and "Don Giovanni."

In the evening, Dr. MacLeish introduced as speakers Dr. Koussevitzky, Associate Justice Felix Frankfurter of the Supreme Court, Aaron Copland, associate director of the Berkshire Music Center, and Dr. Howard Hanson, director of the Eastman School of Music. The speakers touched upon cultural relations between the New World and the Old in inaugurating a campaign for the nation-wide assistance to European creative artists.

Cornelia Otis Skinner, who was to have read two poems, sent word late this afternoon that she could not come to Tanglewood on account of illness in her family. In the last part of the benefit, Dr. Koussevitzky conducted the orchestra in Beethoven's third "Leonore" overture, Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator, Johann Strauss's waltz, "Voices of Spring," Sibelius's "Valse Triste" and Ravel's "La Valse."

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The receipts were estimated at $10,000. In addition to Mr. Copland and Dr. Hansen, four other composers, Walter Piston, Darius Milhaud, Nicolas Nabokoff and John Alden Carpenter, were on the stage during the speeches. Telegrams of congratulation on the inauguration of the International Music Fund were sent by Ernest Ansermet, Jean Sibelius, Sir Adrian Boult, Paul Delvincourt, G. Francesco Malipiero and Pablo Casals.

[illegible] Aug 14

Record Audience Hears All-Tchaikovsky Program at Tanglewood

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The paid attendance was 11,900 to top the previous 1948 record of 10,300 on July 31.

Seymour Lipkin's performance of the piano concerto No. 1 was received enthusiastically. Lipkin won the Rachmaninoff fund's national piano contest last Spring.

Tomorrow night the opera department of the Berkshire Music Center will give its second and final presentation of Rossini's "The Turk in Italy."

The third and final series of concerts by the Boston Symphony Orchestra will be given Thursday. Saturday and Sunday.

Leonard Bernstein will return as guest conductor Thursday night.

Robert Shaw, youthful choral conductor, will direct the orchestra and the Berkshire Festival Chorus in Debussy's "The Blessed Damozel" and Brahm's Requiem on Saturday night. Ellen Faull, France Yeend and James Pease will be solo[illegible]

Dr. Koussevitzky will lead the orchestra in Beethoven's Symphony No. 3 (Eroica) and Sibelius' Symphony in D Major No. 2 Saturday afternoon.

in Washington.

Aug 3 ~~Trib~~

Help For Europe's Musicians

The incalculable value of the psychological and cultural leadership provided by creative artists is recognized in the recent organization of an International Music Fund to help the composers of Europe. This has been founded by the American Section of the International Society for Contemporary Music, with Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as honorary chairman. Its first benefit program will be a large scale event this afternoon and evening at Tanglewood, Lenox, Mass., where Dr. Koussevitzky will conduct and Archibald MacLeish, as chairman, will be one of the speakers. Other American orchestras and musical organizations have been invited to give benefit concerts for this purpose throughout the music season of 1948-'49.

Many of Europe's creative artists shared in the physical suffering and hardship caused by the war; few, if any, have escaped its spiritual and psychological toll. The International Music Fund should be valuable not only as actual assistance to the composers of Europe, but as an expression of sympathy and encouragement from musicians and music-lovers in America. Dr. Koussevitzky has pointed out that while the European Recovery Program is aimed at physical needs, there is also a need for "the relief of the spiritual vacuum and cultural hunger of a sick mankind," and this movement is a valuable step in this direction. The committee in charge, with Dr. Carleton Sprague Smith, chief of the Music Division of the New York Public Library, includes many prominent figures in the musical and other aspects of this country's cultural life. It is to be hoped that America's musicians and musical organizations will co-operate in realizing the International Music Fund's purposes.

This Clipping From
MONTREAL, CANADA
GAZETTE
AUG 14 1948

Tanglewood to Hear Two Special Pieces

Two concerts at the Berkshire Music Centre at Tanglewood, Lenox, Mass., will attract more than usual notice this week-end. In a recital Saturday afternoon at 3.30 Gregor Piatigorski, assisted by Ralph Berkowitz, pianist, will introduce a new sonata, written in the past spring for Mr. Piatigorski by Paul Hindemith. At their last symphony concert, last Friday evening the advanced orchestra will play an elegy composed in memory of the late Mrs. Andrew H. Hepburn, who presented Tanglewood to the Boston Symphony Orchestra.

The tribute to Mrs. Hepburn was written at Tanglewood in the past three weeks by Robert Kurka, pupil in composition of Darius Milhaud. Composed for performance by English horn and strings, it will be

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This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 4 1948

Tanglewood Aids Needy Musicians

By RAYMOND MORIN

LENOX, Wednesday—"Tanglewood on Parade" was a literal description of yesterday's heavy schedule of events.

The extravaganza, which lasted from four in the afternoon until late evening, was staged to raise funds for needy European musicians. The total audiences numbered about 7000, bringing in gate receipts of $10,000.

Even a track star couldn't have kept up with this program for at times it emanated from five locations simultaneously. First there were operatic scenes played in the beautiful Tanglewood gardens. Between the hours of six and seven there were more excerpts of opera in the theater-concert hall, symphonic music by the student orchestra in the shed, a program illustrating the development of chamber music in the Chamber Music Hall, and festival choral music on the rehearsal stage in the orchard.

Manifestation

Reminiscent of the great last act of Wagner's "Die Meistersinger" 462 boys and girls from 42 states and 15 foreign countries, paraded to the shed for the portion of the program titled "Manifestation." The students carried banners and were led by a band.

The Manifestation brought appearances by Howard Hanson, Archibald MacLeish, Aaron Copland, and other important figures in letters and the arts. Serge Koussevitzky led the Boston Symphony in concert.

The program was Beethoven's "Overture to Leonore, No. 3," "Peter and the Wolf," the orchestral fairy tale by Prokofieff, and three waltzes—Strauss' "Voices of Spring," Sibelius' "Valse Triste," and Ravel's "La Valse."

The three-quarter rhythm was picked up and carried on after the concert by a student orchestra under the direction of Frederick Fennell of the conducting faculty for dancing on the lawn. And the five-ring musical-circus was wound up with fireworks.

Seven-Hour Tour

As we traveled along this seven-hour concert tour of the Tanglewood grounds, we made notes of some of our impressions and incomplete as they are, will try to present them with continuity.

Most attractive of the events was the opera played in the gardens. As you looked toward the stage, the backdrop was a rather greyish Monument mountain and beautiful Lake Mahkenac. The scenes were from Mozart's "Don Giovanni," "Debussy," "Pelleas et Melissande," and Menotti's "The Telephone" was given in its entirety.

They were tastefully performed, in keeping with Boris Goldovsky's custom as director. Of the eleven students who performed special praise belongs to Robert Rounseville and Janet Hayes for a sensitively expressive execution of the "Fountain Scene" from the Debussy opera. Other fine assets were Peggy Lee Whiting's true-sense of phrase and attractive lyrical quality as Zerlina in the Mozart excerpt.

Although the Menotti score was conspicuously programmed, it did not prove exceptional in any respect, failing to project the high degree of precision it needs.

City Student Scores

Joan Moynagh, Worcester's only student at the Berkshire Music Center, made a particularly fine impression as "Musetta" in the fourth act of Puccini's "La Boheme" performed in the theater concert hall. She played the distress scene with conviction and sang the part with firm, resonant voice.

As a matter of fact, the two scenes (first and fourth) were admirable. David Lloyd sang the Rodolfo arias expressively and with good timbre. Throughout the scenes there was an unusual enthusiasm in the principal roles. The small stage proved at times a handicap to the action. Incidentally all of the operatic roles were sung in English.

The portion of the program called "Manifestation" took place immediately preceding the main concert of the evening by the Boston Symphony. Warm tributes were paid Dr. Koussevitzky for his efforts on behalf of the American section of the International Society for Contemporary Music.

Speaking Program

Speaking on behalf of the new organization which he heads, Dr. Koussevitzky said: "We believe that the artist belongs to the world: he carries the ideals, and he can help to heal and cement the world."

Archibald MacLeish spoke with great enthusiasm of the contributions of Dr. Koussevitzky, referring to them as "a declaration of faith." He told of the purposes to which money will be put in helping needy musicians not only abroad but in America as well.

Aaron Copland declared "composers more than others understand the plight of musicians in Europe. We want to help them, and with no strings attached." Mr. Copland went on. "It is rumored that Europe is musically finished. I don't believe it, and I know that there are young composers in Europe today who will carry on the work of the revered masters in a fresh and original style.

Howard Hanson expressed that it is particularly fitting that Dr. Koussevitzky should head the society to help European musicians because since his early years as a conductor he has always devoted himself to the best interests of the composer.

Speaking from the layman's point of view, Felix Frankfurter, Supreme Court justice, likened America to the "limbs of the trunk of Europe."

"We cannot cut ourselves off from Europe without cutting ourselves off from ourselves," he said.

Other prominent musicians seated on the stage were Darius Milhaud, John Alden Carpenter, and Walter Piston. Cornelia Otis Skinner, who was to give Shakespearean readings, was unable to be present because of illness in her family.

Before bringing the speaking session to a close, Mr. MacLeish read a number of cablegrams from Europe from Jean Sibelius, Pablo Casal, Sir Adrian Bolt, Francesco Malipiero, and others. It was also explained that the funds obtained would be handled by UNESCO (United Nations Education, Scientific, Cultural-Organization).

The festival will be resumed Thursday night (first concert of Series B) when Dr. Kousevitzky will conduct the Boston Symphony in Beethoven's "symphony No. 6 "pastorale" and Stravinsky's "Oedipus Rex," for orchestra, chorus and soloists.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
G 4 - 1948

Tanglewood Finds $10,000 For European Musicians

Plan Warmly Praised; 'Tanglewood On Parade' Shows All Activities of Music Center

By WILLARD M. CLARK

Tanglewood, Aug. 3—There was a happy man at Tanglewood today. He was Dr. Serge Koussevitzky. He was happy because he saw the inauguration of a plan, which, when completed, will bring financial aid to composers and musicians in Europe. More than 7000 persons provided some $10,000 as a nucleus for this fund and it is the hope of its sponsors that orchestras throughout the country will do their bit to swell this fund.

Congratulations Voiced

The inauguration of this plan was rightfully called "a manifestation." It brought to the music shed such composers as Darius Milhaud, John Alden Carpenter, Walter Piston and Nicholas Nobokoff, and such musicians as Dr. Koussevitzky, Aaron Copland and Howard Hanson were on hand to give their commendation to the plan. Congratulatory telegrams were read from Pablo Casals, Mapipiero, Sir Adrian Boult and others.

Supreme Court Justice Felix Frankfurter truly spoke for the laymen who love music, yet know little about it. He sees in this plan a cornerstone on which the hopes for one world may rest. Of all the plans for the formation of one world, he sees this humanitarian movement to help the European composer and the musician as that one plan which shall work.

This plan is sponsored by the International Society of Contemporary Music, of which Dr. Koussevitzky is chairman of the American section. Funds will be handled through UNESCO and a telegram from that office indicated its wholehearted approval and co-operation.

Dr. Koussevitzky spoke briefly introducing Archibald MacLeish as chairman of the meeting. Mr. MacLeish gave a report of the plan as outlined by Dr. Koussevitzky and then introduced Composer Aaron Copland, Dr. Howard Hanson and Justice Frankfurter. It was an absorbing meeting. The utter sincerity of each speaker, the response of the audience, were proof of how deeply Dr. Koussevitzky's plan was felt.

The day has been known as "Tanglewood on Parade." It was just that. Early this afternoon all the activities of the Berkshire Center were on view. In the garden one heard excerpts from "Don Giovanni" and "Pelleas and Melisande" as well as a complete performance of Menotti's "The Telephone." In the theater, we heard two acts from "La Boheme," splendidly sung in English, with David Lloyd winning particular praise for his singing of the tenor role of Rudolfo. Chamber music and a concert by the student orchestra also were to be heard. The parade of the 476 students was indeed impressive as it represented musical youth from every state in the nation and many foreign countries.

It was an informal program in every way. Even the concert by the Boston Symphony Orchestra tonight was informal. It opened with a fine performance of Beethoven's "Leonora Overtune No. 3." Then came a typical Koussevitzky reading of Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator. To show the evolution of the waltz, Dr. Koussevitzky chose to program the Strauss "Voices of Spring," "Sibelius," "Valse Triste" and Ravel's "La Valse."

It must have been of tremendous interest to the thousands of people here today to note the many activities of the Berkshire Music Center. But above all these they could not fail to note the spirit of the young musicians, their friendliness with each other regardless of race, creed or color. While the spirit of competition runs high, the spirit of co-operation remains the paramount force. One only need watch three or four students poring over a score, helping each other solve its complexities to realize this. Unknowing, perhaps, these boys and girls are undergoing a spiritual strengthening as well as receiving cultural and practical assistance.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 4 - 1948

Tanglewood

600 Take Part in Benefit for Europe's Composers

Special to the Herald Tribune

LENOX, Mass., Aug. 3.—Seven thousand visitors assembled at Tanglewood this afternoon for a large-scale benefit for the International Music Fund, recently organized for the aid of composers in Europe. With Dr. Serge Koussevitzky, the Boston Symphony Orchestra and the faculty and students of the Berkshire Music Center, there were fully 600 participants. The centers of the various activities were the big music shed, the theater-concert hall and the chamber music hall. Hundreds of visitors enjoyed picnic suppers in Tanglewood's orchard and on the lawn. Archibald MacLeish, former Librarian of Congress, was the chairman for the benefit.

The four-hour show started in the afternoon in the garden with a presentation of Gian-Carlo Menotti's one-act opera, "The Telephone," and excerpts from "Pelleas et Melisande" and "Don Giovanni."

In the evening, Dr. MacLeish introduced as speakers Dr. Koussevitzky, Associate Justice Felix Frankfurter of the Supreme Court, Aaron Copland, associate director of the Berkshire Music Center, and Dr. Howard Hanson, director of the Eastman School of Music. The speakers touched upon cultural relations between the New World and the Old in inaugurating a campaign for the nation-wide assistance to European creative artists.

Cornelia Otis Skinner, who was to have read two poems, sent word late this afternoon that she could not come to Tanglewood on account of illness in her family. In the last part of the benefit, Dr. Koussevitzky conducted the orchestra in Beethoven's third "Leonore" overture, Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator, Johann Strauss's waltz, "Voices of Spring," Sibelius's "Valse Triste" and Ravel's "La Valse."

Today's fete was the fifth Tanglewood benefit. Last year $8,000 was cleared for the Berkshire Music Center. The all-time maximum was an Allied War Relief performance several years ago which netted $24,000.

The receipts were estimated at $10,000. In addition to Mr. Copland and Dr. Hansen, four other composers, Walter Piston, Darius Milhaud, Nicolas Nabokoff and John Alden Carpenter, were on the stage during the speeches. Telegrams of congratulation on the inauguration of the International Music Fund were sent by Ernest Ansermet, Jean Sibelius, Sir Adrian Boult, Paul Delvincourt, G. Francesco Malipiero and Pablo Casals.

This Clipping From
BOSTON, MASS.
Christian Science Monitor
AUG 4 - 1948

Overtones at Tanglewood

Humanity must have its music to express the otherwise inexpressible. In heroic melodies and crashing discords, in nervous modern rhythms and pellucid folk airs, men look for release from the dailiness of existence. And to have music, they must have musicians.

Yesterday, at Tanglewood, the Boston Symphony Orchestra and Berkshire Music Center gave a benefit performance for the International Music Fund—founded recently by the American Section of the International Society for Contemporary Music to help the composers of Europe. Here are overtones to the European Recovery Program which will surely enrich that program. As Dr. Serge Koussevitzky, conductor of the orchestra, points out, relief for physical needs must be supplemented by "the relief of the spiritual vacuum and cultural hunger of a sick mankind."

These days of physical pressure and shaken values are not easy for the musician or artist of any sort. They afford him neither an ivory tower of escape nor a solid foundation for communication with the world's restless masses. Particularly is this true of the artist who has suffered the dislocations of wartime and postwar Europe. The benefit performance at Tanglewood should be only the first movement in a great symphony of good will which will waken larger harmonies around the world.

This Clipping From
ST. ALBANS, VT.
MESSENGER
AUG 4 - 1948

Fund Aids Musicians

LENOX, Mass. (UP) — Serge Koussevitzky, retiring director of the Boston Symphony Orchestra, announced today that about $10,000 has been collected under a financial plan to aid European composers and musicians.

[illegible] Aug 14

Record Audience Hears All-Tchaikovsky Program at Tanglewood

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Aug 4

$10,000 IS RAISED FOR NEEDY ARTISTS

'Tanglewood on Parade' Draws 7,000, Aids European Talent —Frankfurter Speaks

By **ROSS PARMENTER**

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—By putting on "Tanglewood on Parade" here today, $10,000 was raised to aid European creative artists. That sum was paid by the crowd of 7,000 who came to hear and see a series of features that began in the early afternoon and ended with fireworks seven hours later.

The event was as difficult to classify as "The March of Musical Fidelity" staged last year. The underlying purpose was serious, but again everyone was in a relaxed mood and the beautiful estate was converted for a second time into a sort of musical circus.

There were five rings, and at one time there were programs going on simultaneously in four of them. And the event lived up to its name. Not only was there an actual parade of more than 400 students of The Berkshire Music Center, but listeners also saw and heard the chief attractions of Tanglewood, Serge Koussevitzky and The Boston Symphony Orchestra.

The serious purposes of the program were outlined in a series of speeches that was called, at Dr. Koussevitzky's suggestion, a "manifestation." Archibald MacLeish, United States representative to UNESCO, was the chairman, and Associate Justice Felix Frankfurter of the United States Supreme Court was the chief speaker.

"Music," said Justice Frankfurter, "is the instinctive learning of the soul. It is an essential need of life, for there is a deep need for harmony in man. It cuts across all boundaries and national differences. In music one finds a greater hope for one world than in all the political mechanisms."

Mr. MacLeish also related music to the hope for peace. UNESCO's basic concept of using cultural means to work for peace was not just "a frill on the cuff," but a serious hope, he said.

Aaron Copland explaiend how committees had been formed here and in Europe to work together. The money raised today and further funds that will be raised in a widening campaign will be disbursed by UNESCO to aid musicians and other artists in Europe.

The "Manifestation" was held in the big music shed. It was followed by the Boston Symphony's program, which opened with Beethoven's overture to "Leonore" No. 3, continued with Prokofieff's "Peter and the Wolf" and ended with works by Strauss, Sibelius and Ravel illustrating the evolution of the waltz.

The shed was the fifth "ring" at Tanglewood to be put into use. The first was the formal garden, where early comers sat between the clipped hedges listening to operatic excerpts presented by Boris Goldovsky's students in the opera department. Gian-Carlo Menotti's "The Telephone" capped the program.

The second ring ..as the lawn in front of the old house. It was to this spot that the students paraded to hear Dr. Koussevizky welcome the crowd and hail the assistance to artists abroad. The parade was headed by a thirty-five piece band playing Sousa's "Stars and Stripes Forever."

Then four rings were put into action at one time. The student orchestra gave a concert in the shed, the composition and chamber music students gave one in the chamber hall, the opera students performed in the theatre-concert hall, and the chorus rehearsed in the orchard. Visitors picked their favorites but some just spread out their rugs and ate their picnic suppers in the golden light of the slanting afternoon sun.

~~Hartford Times~~

Campaign to Aid Musicians Begun

Special to The Hartford Times

Lenox, Mass.—The inauguration of a nation-wide campaign to help creative musical talent in Europe opened yesterday at Tanglewood under the auspices of Serge Koussevitsky and the Berkshire Music Center. The festivities, which started at 4:30, ended with a concert by the Boston Symphony Orchestra in the shed at Tanglewood.

A performance of an exerpt from Act I of "Don Giovanni" in English began the first concert. Under the direction of Boris Goldovsky, the opera students of the Berkshire Music Center also sang the Fountain Scene from Debussy's "Pelleas et Melisande."

The complete performance of the modern opera in English "The Telephone" by Menotti finished the program.

Four simultaneous programs were offered to the thousands of spectators at 6 o'clock. The Student Symphony Orchestra performed Beethoven's "Coriolamus Overture," the first movement of Rachmaninoff's Second Piano Concerto and three dances from Leonard Bernstein's ballet suite "Fancy Free." The entire program, held in the shed, was played and conducted by students.

Picnic supper was held on the lawn before the evening activities began at 8 o'clock. The Manifestation which dedicated the benefit performances, was held in the shed. Dr. Koussevitsky opened the proceedings and explained the purpose of the International Society for Contemporary Music.

"This country remains to preserve and restore life and liberty to Europe," he said. "We artists think of our brothers in distress and rise on their behalf."

Dr. Koussevitsky introduced Archibald MacLeish, chairman of the American committee of the international Society who gave his approval to the undertaking started by Dr. Koussevitsky. He said that the Music Fund is an "establishment of faith" among the people of all countries.

Other speakers included Aaron Copland who represented American composers, Dr. Howard Hanson, a representative of UNESCO, the organization which will distribute the funds, and Justice Felix Frankfurter who represented "the layman."

"Tanglewood on Parade", for the benefit of the creative spirit in music all over the world, closed with the Boston Symphony Orchestra playing under Dr. Kousevitsky's direction. The concert included Beethoven's Overture to Leonore No. 3, and Peter and the Wolf by Prokofieff. Wesley Addy was narrator in this fairytale set to music.

The program ended with a trilogy of waltzes which depicted the evolution of this type of music.

As usual, the Boston Symphony and Dr. Koussevitsky were warmly received by the audience in the shed and on the lawn of Tanglewood.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 4- 1948

Tanglewood

Continued from Page 1

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It was an informal program in every way. Even the concert by the Boston Symphony Orchestra tonight was informal. It opened with a fine performance of Beethoven's "Leonora Overtune No. 3." Then came a typical Koussevitzky reading of Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator. To show the evolution of the waltz, Dr. Koussevitzky chose to program the Strauss "Voices of Spring," "Sibelius," "Valse Triste" and Ravel's "La Valse."

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This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 4- 1948

Tanglewood Plans Benefit For Musicians

New York—(UP)—A four-hour benefit to help the needy musicians of Europe will be given by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug. 3.

The main event will be a concert by the orchestra under Serge Koussevitzky. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Under the title of "Tanglewood on Parade," there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestra, choral, operatic and chamber music.

At an assembly preceding the orchestral concert, speakers will urge "nation-wide assistance from the New World to the creative artists of the Old World."

Tanglewood Finds $10,000 For European Musicians

Plan Warmly Praised; 'Tanglewood On Parade' Shows All Activities of Music Center

[illegible] Aug 4

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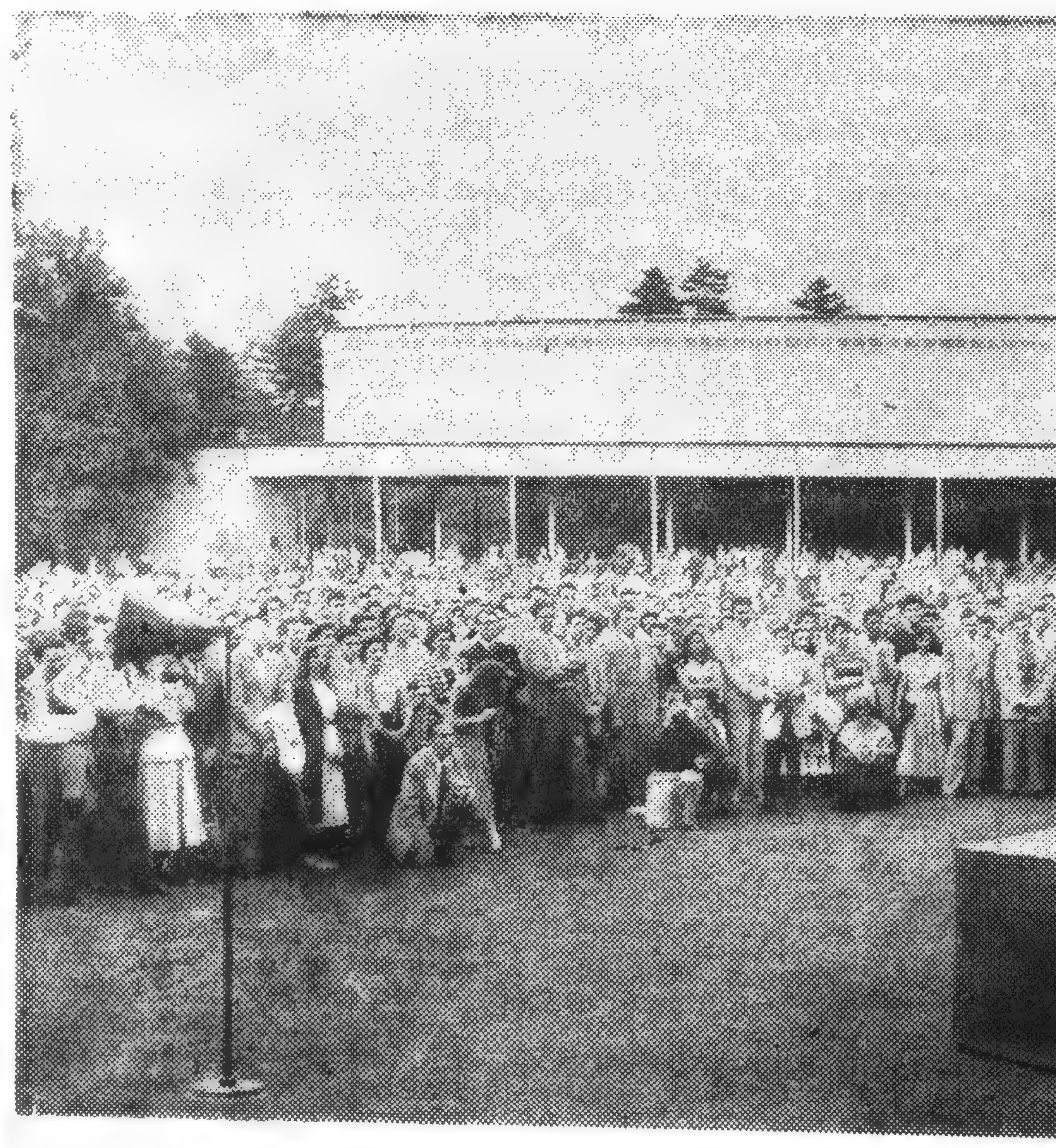
Continued on Page 6



MAESTRO'S WELCOME: Dr. Serge Koussevitzky welcomes to Tanglewood for the benefit program staged yesterday to aid European musicians, this crowd of visitors who arrived early for seven and one-half hour program. On the steps of the platform is Boris Goldovsky, head of the opera department at the Berkshire Music Center.

Aug 4

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The serious purposes of the program were outlined in a series of speeches that was called, at Dr. Koussevitzky's suggestion, a "manifestation." Archibald MacLeish, United States representative to UNESCO, was the chairman, and Associate Justice Felix Frankfurter of the United States Supreme Court was the chief speaker.

"Music," said Justice Frankfurter, "is the instinctive learning of the soul. It is an essential need of life, for there is a deep need for harmony in man. It cuts across all boundaries and national differences. In music one finds a greater hope for one world than in all the political mechanisms."

Mr. MacLeish also related music to the hope for peace. UNESCO's basic concept of using cultural means to work for peace was not just "a frill on the cuff," but a serious hope, he said.

Aaron Copland explaiend how committees had been formed here and in Europe to work together. The money raised today and further funds that will be raised in a widening campaign will be disbursed by UNESCO to aid musicians and other artists in Europe.

The "Manifestation" was held in the big music shed. It was followed by the Boston Symphony's program, which opened with Beethoven's overture to "Leonore" No. 3, continued with Prokofieff's "Peter and the Wolf" and ended with works by Strauss, Sibelius and Ravel illustrating the evolution of the waltz.

The shed was the fifth "ring" at Tanglewood to be put into use. The first was the formal garden, where early comers sat between the clipped hedges listening to operatic excerpts presented by Boris Goldovsky's students in the opera department. Gian-Carlo Menotti's "The Telephone" capped the program.

The second ring was the lawn in front of the old house. It was to this spot that the students paraded to hear Dr. Koussevizky welcome the crowd and hail the assistance to artists abroad. The parade was headed by a thirty-five piece band playing Sousa's "Stars and Stripes Forever."

Then four rings were put into action at one time. The student orchestra gave a concert in the shed, the composition and chamber music students gave one in the chamber hall, the opera students performed in the theatre-concert hall, and the chorus rehearsed in the orchard. Visitors picked their favorites but some just spread out their rugs and ate their picnic suppers in the golden light of the slanting afternoon sun.

~~Hartford Times~~

AUG 4 1948

Campaign to Aid Musicians Begun

Special to The Hartford Times

Lenox, Mass.—The inauguration of a nation-wide campaign to help creative musical talent in Europe opened yesterday at Tanglewood under the auspices of Serge Koussevitsky and the Berkshire Music Center. The festivities, which started at 4:30, ended with a concert by the Boston Symphony Orchestra in the shed at Tanglewood.

A performance of an exerpt from Act I of "Don Giovanni" in English began the first concert. Under the direction of Boris Goldovsky, the opera students of the Berkshire Music Center also sang the Fountain Scene from Debussy's "Pelleas et Melisande."

The complete performance of the modern opera in English "The Telephone" by Menotti finished the program.

Four simultaneous programs were offered to the thousands of spectators at 6 o'clock. The Student Symphony Orchestra performed Beethoven's "Coriolamus Overture," the first movement of Rachmaninoff's Second Piano Concerto and three dances from Leonard Bernstein's ballet suite "Fancy Free." The entire program, held in the shed, was played and conducted by students.

Picnic supper was held on the lawn before the evening activities began at 8 o'clock. The Manifestation which dedicated the benefit performances, was held in the shed. Dr. Koussevitsky opened the proceedings and explained the purpose of the International Society for Contemporary Music.

"This country remains to preserve and restore life and liberty to Europe," he said. "We artists think of our brothers in distress and rise on their behalf."

Dr. Koussevitsky introduced Archibald MacLeish, chairman of the American committee of the international Society who gave his approval to the undertaking started by Dr. Koussevitsky. He said that the Music Fund is an "establishment of faith" among the people of all countries.

Other speakers included Aaron Copland who represented American composers, Dr. Howard Hanson, a representative of UNESCO, the organization which will distribute the funds, and Justice Felix Frankfurter who represented "the layman."

"Tanglewood on Parade", for the benefit of the creative spirit in music all over the world, closed with the Boston Symphony Orchestra playing under Dr. Koussevitsky's direction. The concert included Beethoven's Overture to Leonore No. 3, and Peter and the Wolf by Prokofieff. Wesley Addy was narrator in this fairytale set to music.

The program ended with a trilogy of waltzes which depicted the evolution of this type of music.

As usual, the Boston Symphony and Dr. Koussevitsky were warmly received by the audience in the shed and on the lawn of Tanglewood.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 4- 1948

Tanglewood

Continued from Page 1

meeting. The utter sincerity of each speaker, the response of the audience, were proof of how deeply Dr. Koussevitzky's plan was felt.

The day has been known as "Tanglewood on Parade." It was just that. Early this afternoon all the activities of the Berkshire Center were on view. In the garden one heard excerpts from "Don Giovanni" and "Pelleas and Melisande" as well as a complete performance of Menotti's "The Telephone." In the theater, we heard two acts from "La Boheme," splendidly sung in English, with David Lloyd winning particular praise for his singing of the tenor role of Rudolfo. Chamber music and a concert by the student orchestra also were to be heard. The parade of the 476 students was indeed impressive as it represented musical youth from every state in the nation and many foreign countries.

It was an informal program in every way. Even the concert by the Boston Symphony Orchestra tonight was informal. It opened with a fine performance of Beethoven's "Leonora Overtune No. 3." Then came a typical Koussevitzky reading of Prokofieff's "Peter and the Wolf," with Wesley Addy as narrator. To show the evolution of the waltz, Dr. Koussevitzky chose to program the Strauss "Voices of Spring," "Sibelius," "Valse Triste" and Ravel's "La Valse."

It must have been of tremendous interest to the thousands of people here today to note the many activities of the Berkshire Music Center. But above all these they could not fail to note the spirit of the young musicians, their friendliness with each other regardless of race, creed or color. While the spirit of competition runs high, the spirit of co-operation remains the paramount force. One only need watch three or four students poring over a score, helping each other solve its complexities to realize this. Unknowing, perhaps, these boys and girls are undergoing a spiritual strengthening as well as receiving cultural and practical assistance.

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 4- 1948

Tanglewood Plans Benefit For Musicians

New York—(UP)—A four-hour benefit to help the needy musicians of Europe will be given by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood, near Lenox, Mass., on Aug. 3.

The main event will be a concert by the orchestra under Serge Koussevitzky. Maurice Evans and Cornelia Otis Skinner will appear in Shakespearean excerpts. Under the title of "Tanglewood on Parade," there will be simultaneous performances in their various buildings by all departments of the Berkshire Music Center—orchestra, choral, operatic and chamber music.

At an assembly preceding the orchestral concert, speakers will urge "nation-wide assistance from the New World to the creative artists of the Old World."

Tanglewood Finds $10,000 For European Musicians

Plan Warmly Praised; 'Tanglewood On Parade' Shows All Activities of Music Center

[illegible] Aug 4

By WILLARD M. CLARK

Tanglewood, Aug. 3—There was a happy man at Tanglewood today. He was Dr. Serge Koussevitzky. He was happy because he saw the inauguration of a plan, which, when completed, will bring financial aid to composers and musicians in Europe. More than 7000 persons provided some $10,000 as a nucleus for this fund and it is the hope of its sponsors that orchestras throughout the country will do their bit to swell this fund.

Congratulations Voiced

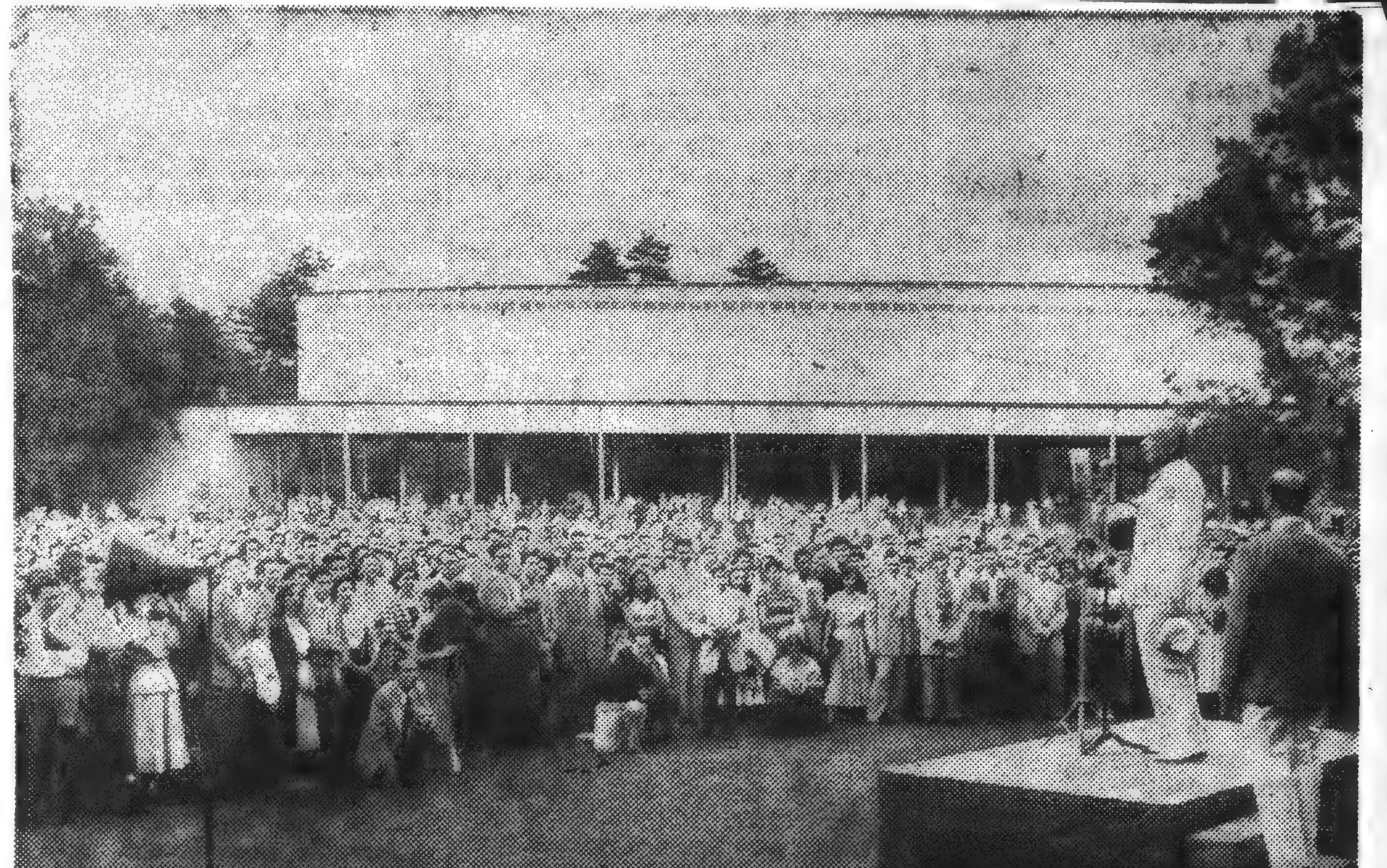
The inauguration of this plan was rightfully called "a manifestation." It brought to the music shed such composers as Darius Milhaud, John Alden Carpenter, Walter Piston and Micholas Nobokoff, and such musicians as Dr. Koussevitzky, Aaron Copland and Howard Hanson were on hand to give their commendation to the plan. Congratulatory telegrams were read from Pablo Casals, Mapipiero, Sir Adrian Boult and others.

Supreme Court Justice Felix Frankfurter truly spoke for the laymen who love music, yet know little about it. He sees in this plan a cornerstone on which the hopes for one world may rest. Of all the plans for the formation of one world, he sees this humanitarian movement to help the European composer and the musician as that one plan which shall work.

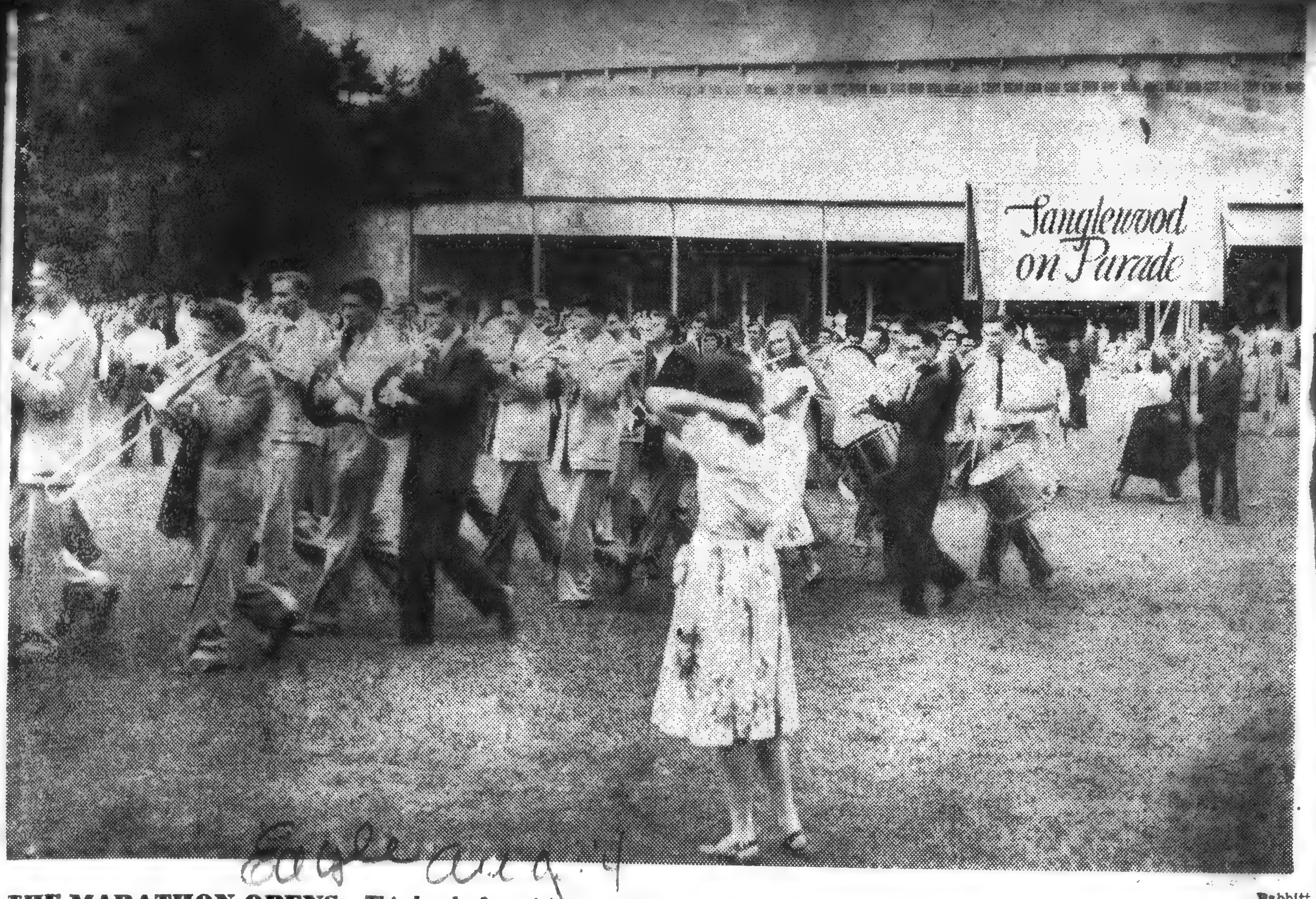
This plan is sponsored by the International Society of Contemporary Music, of which Dr. Koussevitzky is chairman of the American section. Funds will be handled through UNESCO and a telegram from that office indicated its wholehearted approval and co-operation.

Dr. Koussevitzky spoke briefly introducing Archibald MacLeish as chairman of the meeting. Mr. MacLeish gave a report of the plan as outlined by Dr. Koussevitzky and then introduced Composer Aaron Copland, Dr. Howard Hanson and Justice Frankfurter. It was an absorbing

Continued on Page 6



MAESTRO'S WELCOME: Dr. Serge Koussevitzky welcomes to Tanglewood for the benefit program staged yesterday to aid European musicians, this crowd of visitors who arrived early for seven and one-half hour program. On the steps of the platform is Boris Goldovsky, head of the opera department at the Berkshire Music Center.



Eagle Aug 4

Babbitt

THE MARATHON OPENS: This band of musicians, made up of students from the Berkshire Music Center, opened the Tanglewood-on-Parade program at the Berkshire Festival last night at 6. Simultaneous demonstrations followed in all sections of the estate and a lively program kept the 7000 visitors busy until after midnight.

Tanglewood Jammed for Benefit Event

7000 Contribute $10,000 to European Musicians' Fund

TANGLEWOOD — The 7½-hour arathon held here yesterday afternoon and last night netted $10,00 for the International Music 'und, organized for the aid of omposers and musicians in Eupe. A crowd of 7000 turned out the event as Tanglewood went parade, providing more enterinment than a three-ring circus. The mammoth musical program, ecuted under the auspices of the rkshire Music Center, was an tstanding success. Throngs of ople came early and stayed late. e program was so full and events numerous that visitors found it fficult to make a decision as to hat they would like to see or ar first.

The long show started in the afternoon at 4.30 in the garden when opera department, headed by ris Goldovsky, presented Gianrlo Menotti's one-act opera, "The lephone," and excerpts from elleas and Melisande" and "Don vanni." Then the 464 students de a spontaneous appearance on grounds behind a band under e direction of Freddie Fennell, hose baton-wielding made a great t with the crowd. He displayed nee action in leading the band of appy musicians which provided the necessary color for the event. Fennell had a busy day and concluded the program by directing the "Ferocious Fiddlers" on the piazza of the Tanglewood house in waltz music for the hundreds who remained after the fireworks for dancing on the lawn. Fennell instilled a rhythm to put life and pep in the most staid among the crowds who stayed to participate or watch. It became evident early that bare feet glide better on the grass than high heels and many young ladies took advantage of this item of social advancement.

Following the parade, "all hell broke loose," as one Tanglewood visitor described it, when the program offered simultaneous demonstrations in all parts of the grounds—the Shed, the orchard, the theatre-concert hall, chamber music hall and even the rehearsal stage.

Opera excerpts were performed in one hall, a symphony concert was under way in the Shed, "A Hundred Years of Chamber Music," was being presented in another hall, a choral rehearsal started up in the orchard and a few unscheduled events took place near the rehearsal stage which sounded like a rehearsal of a barber shop quartet. There was something doing every minute, everywhere.

Dr. MacLeish Speaks

Then there was a lull and hundreds happily slumped on the grounds to picnic and rest until the next bell was sounded to signal another event about to start.

A distinguished group of speak-

Tanglewood
Continued on Eighteenth Page

Cir. (D 97,651) (S 145,901)

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS
AUG 4 - 1948

George E. Sokolsky--

The Little Red House

UP HERE IN SANDISFIELD, WE GO IN FOR CULTURE IN a big way; that is, those of us who do not till the soil and chop down the trees for lumber, and that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holms—not the justice, but the philosopher—Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow.

So last Saturday, we foregathered at the little red house where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The little red house has been restored externally by the National Federation of Music Clubs. Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was ths poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address.

* * *

WE WERE BLESSED WITH the best of Berkshire weather. As we sat in the shadow of Monument mountain and looked across the lake and listened to Serge Koussevitzky accept the little house which is to be used as studios for musicians who come to Tanglewood to improve themselves. And this is so important because out of Tanglewood will in time come American composers, American conductors and American artists and all the internationalism of its atmosphere will go by the board.

As I sat on a rock, on which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing on her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

* * *

YET THEIR CURSES WILL wither on the vine. I recalled that Balaam, when pressured to curse, sang:

"How goodly are thy tents, O Jacob, and thy tabernacles, O Israel!

"As the valleys are they spread forth, as gardens by the river's side, as the trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own.

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This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL
AUG 4 1948

Tanglewood Music Lovers Pack Hall

"AGAIN IT IS proved that we like what we know and know what we like," a New England music teacher told her pupils last night during intermission in the great Shed in "Tanglewood," home of the Berkshire Music Festival. The program "Tanglewood on Parade," brought thousand to the grounds and filled the Shed to its capacity of 6,000.

Dr. Hanson

A symphony concert was conducted by Dr. Serge Koussevitzky. There were also scenes from the great operas in the Theater-Concert Hall; a demonstration rehearsal in the Orchard; and "A Hundred Years of Chamber Music," by an ensemble in the Chamber Music Hall.

U. S. SUPREME Court Justice Felix Frankfurter speaking for the laymen in music, Dr. Koussevitzky, Dr. Howard Hanson of Eastman School of Music, Rochester, and Aaron Copeland, widely known composer, were among speakers introduced by the chairman, former Assistant Secretary of State, Archibald MacLeish. The events were arranged as a benefit for the International Music fund under auspices of Berkshire Music Festival. Among contemporary composers on the platform were: Darius Milhaud of France, Walter Piston and John Alden Carpenter. Both Dr. Hanson and Mr. MacLeish are active in UNESCO committees.

MR. AND MRS. G. Karl Strebel of Syracuse, the former music chairman of the Syracuse Liederkranz and past president of the Syracuse Opera Guild, have been staying near Lee in the Berkshires for several days and attended Festival programs in the Shed and rehearsals.

Strebel

Proceeds from rehearsal tickets are given to the Boston Symphony pension fund.

LAST NIGHT'S orchestra program by the Boston Symphony included the Overture to Beethoven's "Leonore," and, for smaller orchestra, Prokofieff's "Peter and the Wolf" with Wesley Addy as narrator. "The Evolution of the Waltz" brought the lilt of the Johann Strauss "Voices of Spring," the poignantly beautiful "Valse Triste" of Sibelius and Ravel's choro. graphic poem "La Valse," a colorful composition for full orchestra.

Messages to Dr. Koussevitzky from many parts of the world were read during The Manifestion which preceded the concert. Among them, one from the leading Finnish composer, Sibelius. E. V. W.

[236]

Berkshire Festival

Replica Of "Red House" Used For Musicmaking

The following is the third in a series of four articles on Tanglewood, home of the Berkshire Music Festival at Lenox, Massachusetts, written by the music and drama editor of the Evening Citizen, who spent a week there observing the students and attending the concerts by the Boston Symphony Orchestra.

By Lauretta Thistle
Evening Citizen Music Editor

Nathaniel Hawthorne hated music. He also detested a certain little red house in Massachusetts which he described as "the very ugliest little bit of an old red farmhouse you ever saw" and "the most inconvenient and wretched home I ever put my head into."

Today an exact replica of that little red house at Tanglewood (remember Hawthorne's Tanglewood Tales?) is being used for musicmaking. The National Federation of Music Clubs presented the reconstructed house to the Berkshire Music Center on July 24 of this year.

Nowhere on the grounds of Tanglewood are you out of sound of music, for students are rehearsing all around you. Some of them are preparing for a "scenes from opera" night or for the major operatic production, Rossini's "A Turk in Italy." Trios and quintets explore the literature of chamber music, under the watchful eye of Gregor Piatigorsky, or one of the first desk men of the Boston Symphony. And off in the remote practice huts in the woods the trombonists and horn players do their lonely stint of practising.

Discussing Manuscripts

Somewhere on the grounds a few advanced students of composition are discussing and criticising manuscripts with massive, phlegmatic-looking Darius Milhaud, member of the famous French "groupe des six." On Sunday afternoon they will hear him conduct the orchestra in his new Second Symphony.

A few students who are not in class at the moment are sitting in the shade studying scores, or carrying on animated discussions of things musical. That boy over there is from the Philippines and his companion came all the way from China.

Several talented young Canadians are hard at work in this summer session. There's Sandra Coupal from Ottawa, a pianist at home, but now singing in a small choir, and having ambitions to learn the trombone so that she can play in the orchestra next summer. Donna Grescoe of Winnipeg, already well known as a solo artist, is here with her violin; Hiller Diamond of Toronto, with his viola; Rowland S. Pack of London, with his cello; Billie Olive Murray of Windsor, with her trumpet; and Lee Alfred Hepner of Edmonton, who is studying orchestral conducting.

With all the 462 talented young musicians, most of them graduates and many of them on scholarships, the emphasis is on all-round musicianship and enlargement of musical horizons. Very little mention is made of individual achievements. They have to be good in their own fields to get to Tanglewood at all, but once here they spend their time cooperating with others, in choirs, orchestras or small chamber groups. Perhaps students who had little or no interest in choral work find themselves attracted by the magnetism of Robert Shaw, and in a few seasons will be drawing on his technique to direct choirs in their own home towns.

Making Good Use

Whatever Hawthorne might think of the paradoxical fate of his "red shanty", the students are making good use of its space, both for social functions and for rehearsals. It is here that Koussevitsky gives private instruction to his three special students of conducting, chosen from 150 applicants.

These three young men, Seymour Lipkin (who won the Rachmaninoff Prize this year), Irwin Hoffman and Howard Shanet, speak in glowing terms of Koussevitsky's devotion to them. The school itself is his own creation, but these student conductors are his special pride and joy.

"We know a lesson is going to be long, but we never know how long," says Howard Shanet, who was assistant conductor in the New York City Center Orchestra last winter. "Once when we were having a group lesson we knew that Dr. Koussevitsky had an important meeting at five o'clock. At about five, Leonard Bernstein reminded him of this meeting.

"Koussevitsky's answer was, 'But I couldn't think of leaving my children now. Will you go along and represent me, please?' "

The public hears these young conductors in Friday evening concerts when they conduct the student orchestra. On the night of our visit they lead their orchestra through compositions of such diverse styles as Bach's Double Concerto (the young violinists are from Palestine and Russia), Mendelssohn's Reformation Symphony and a composition by the contemporary Shapero.

The members of the orchestra, who played together for the first time three weeks ago, have so far this evening played correctly, completely and unexcitingly. Then Eleazar de Carvalho, Brazilian conductor now on the faculty of the school, takes the baton and sweeps the orchestra and the audience into the color and warmth of Richard Strauss — not the obviously programatic music of Strauss either, but the more obscure Also Sprach Zarathustra.

Under the stimulation of the rich tone palette of Strauss and the dynamic leadership of Carvalho those students suddenly come alive in such thrilling fashion that they sweep the audience off its feet. Gone are all thoughts of student orchestras and student conductors — this is exciting music, beautifully performed.

But perhaps only the naive are surprised at anything that happens at Tanglewood, for it is a land of pleasant surprises.

To Be Continued

Would Have Had RCMP Band To Lead N.Y. Parade

By The Canadian Press

MONTREAL—Federal and provincial governments should give financial aid to service clubs, W. J. Shields, vice-president of the Montreal Lions Club, said here yesterday.

Such aid, he told a luncheon meeting, would enable Canadian delegates to United States service club conventions to do a better job of advertising Canada.

Street Convent

Record Music Critic Reports:

Tanglewood Is Cross Section Of Musical U. S.

Aug.

By MARJORIE C. TOWER

For a practising musician or ardent music lover, a Saturday and Sunday at Tanglewood, the Berkshire Music Center and permanent summer home of the Boston Symphony at Lenox, Mass., seems a foretaste of heaven. Tanglewood was arranged with airy precision, artistry, imagination and practicality by Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

Thousands of happy, time-free people lend reality to the vision as they stroll across the acres of landscaped and mountain-viewed lawns between the enormous open Music Shed where the Boston Symphony performs, the Theatre Concert Hall for the opera department and chamber music department, the small Chamber Music Hall, the Buffet, the formal gardens, and the futuristic gates and glassed-in office.

The schedule at Tanglewood calls for three performances weekly as follows: Thursday and Saturday at 1;15 p. m. and Sunday at 3:30 p. m. A special concert will be given Tuesday, August 10, at 8:15 p. m. The concluding concert of the summer will be given Sunday, August 15, at 8:15 p. m.

Musical Week End

Jostling for primary interest in two full days of music last weekend, were the personal appearance of the great French-American composer, Darius Milhaud, as conductor of his own Third Symphony; Isaac Stern, as violin soloist in Prokoffief's First Violin Concerto; Ellabelle Davis, soprano, and Nan Merriman, contralto, with the Festival Chorus of 150 voices, with the Boston Symphony in Mahler's overwhelming C Minor Symphony, conducted by the darling of the multitudes, Leonard Bernstein; and Mr. Koussevitsky, conducting with soaring power and full romantic scope, Brahms' First Symphony.

Of secondary importance, but of tremendous delight to this writer, was the persuasive rendition of the Chausson Concerto for violin, accompanied by string quartet and piano, at the Chamber Music Hall. Joseph Bernstein, a former pupil of Carl Flesch, performed the solo part in this seldom heard work. Madrigals coached by Hugh Ross, and a Haydn string quartet nicely played by chamber music students followed the well-attended organ recital of E. Power Biggs, which had taken place at ten o'clock Sunday morning, just before my arrival.

A two dollar entrance fee permits a person to listen outside any of the open music halls. Any one of Saarinen's modernistically and functionally designed buildings, so open in construction, and superb accoustically, provides nearly as much listening pleasure to those outside as to the visually lucky ones nearer the performers. Almost every hour on Saturday or Sunday finds one or another of the halls the scene of some ideal form of music.

Without attempting in one article to embrace all that Tanglewood offers its 450 students of opera and ensemble, it may be possible to sketch the two-day impressions of a visitor, which anyone could easily duplicate or verify.

Rehearsal

Arriving at about 10:30 on Saturday morning, we found the capacious Music Shed with about two-thirds of its 6000 seats taken by an audience enthralled with Isaak Stern's rehearsal of Prokoffief's first violin concerto, accompanied by the Boston Symphony Orchestra.

Mr. Koussevitsky, with his inevitable cape draped over his shoulders, was seated high on the podium, while the 27-year-old virtuoso was playing vigorously at his left. How many times I have wondered how much rehearsal was necesary to top-flight performers, and just how they went about fitting soloist and orchestra together.

In this case, a short conference between soloist and conductor preceded each movement. The soloist established the rhythm, while the two principals watched each other like boxers for any ritard or acceleration, The ritards were generally sung out to the orchestra by Mr. Koussevitsky. "One . . . two . . . three . . . One, two, three; four. PIANISSIMO!" For individual instruction, the conductor jumped up and strode to the difficult section for his well-aimed but quiet words. In contrast with the rehearsal, when we heard each movement about three times, the Saturday evening performance of the concerto was clearer and more sonorous, like a fully cut and polished gem.

While the crowds picnicked about the grounds or satisfied their hunger at the Buffet, going at 2:30 to the Theater Concert Hall for scenes from Carmen, The Record music editor joined about twenty-five other reviewers for luncheon at the home of Jay Rosenfeld, music editor of the Berkshire Eagle. Sitting on the grass beside a lovely Norman hillside home, the writers on music hugely enjoyed, in very normal fashion, both the delicious food and the conversation of others with similar problems. Carl Lindstrom, of the Hartford Times, Howard Taubman of the New York Times, Arthur Berger of the New York Herald Tribune, Willard Clark of the Springfield Republican, Victor Prall of the same paper, Lipkin of Philadelphia, Cyrus Durgin of the Boston Globe, Raymond Morin of the Worcester Telegram, Warren Storey Smith of the Boston Post, and such officers of the Boston Symphony as the manager, George E. Judd and his assistant, Lewis Perry, and Mrs. George Edman of the press bureau, composed part of the group.

Two Symphony Performances

The most stirring ovation was given Mr. Milhaud, who with painful absorption arrived on crutches at the chair on the podium. There was no air of invalidism about his conducting, however. The symphony was Gallicly graceful, exquisite in workmanship, and generally happy in mood, with its discords tantalizing rather than jarring.

Whether the revelations in facial expression and gesture by which Mr. Bernstein pleads with the orchestra for their ultimate, adds or detracts from the effect, he is too fascinating and too handsome not to watch. The chorus in the finale of the Mahler Symphony, and the orchestra and soloists, threw reserve to the wind in the musical representation of the Promethian struggle of a fallen hero and his search for knowledge of life and resurrection. The shades of Wagner are discernable in this moving, romantic and interminable symphony.

Genius Looms Larger

Prokofieff looms ever larger as a musical genius, with his violin concertos adding much to his stature. Imagination, sound feeling for violin sonorities, protracted muted effects which are surpassingly beautiful, and sweeping lyrical passages, distinguish this piece of music. It was a rare treat to hear Mr. Stern's eloquent interpretation.

The Third Symphony of the contemporary American composer, Walter Piston, surprised me with the tenderness of its slow movement and the agreeable nature of the entire work, in spite of occasional horrendous snatches.

The two lanes of cars after a concert, moving at a snail's pace the mile and a half back into Lenox, is endured with good-natured philosophy by the thousands who have spent a period on the musical highlands of Tanglewood. The elation lingers of hearing the Boston Symphony in the Berkshires play with more glowing colors than they seem to mix in winter concert halls. The memory will last of Koussevitsky's dream come true—of hundreds of musical young people listening avidly, of quiet family groups sitting on automobile robes about picnic baskets in a wide fringe around the Music Shed, of correct school teachers or music teachers drinking in the music with eyes daringly closed, of arm-linked lovers and equally enraptured sophisticates. Tanglewood is a complete cross-section of musical America.

Music

11,900 Hear Tchaikovsky Played by BSO

By JAY C. ROSENFELD

The record attendance of the season swarmed in and around the Shed at Tanglewood last night to hear the "extra" Tchaikovsky concert played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Eleven thousand nine hundred was the figure announced by the box office, which meant 6000 in the Shed and 6000 outside. This figure was all the more remarkable when it is considered that it has been accepted as a fact that it was necessary to draw on week-end visiting crowds to swell attendance to such numbers. This was essentially a neighborhood audience, drawn from the environs of 50 miles or more.

Everyone felt more than amply rewarded with a program which reached ecstatic heights. Dr. Koussevitzky laid on with lavish extravagance and the orchestra responded with superb tonal splendor. The B minor symphony, the "Pathetique" is by now considered a "specialte de la maison." And without cavil the Boston conductor has given it, by years of refining, a distinction quite his own. Tchaikovsky can stand such treatment. Such exaggerations or tamperings with details as it pleases one to apply to his music only augment its abundance of emotion. The symphony has rarely been given a more dramatic reading. Koussevitzky's unique sense of spacious and theatrical timing forced the last ounce of sentiment and passion from it. The absorbed audience remained transfixed and mouse-still seemingly for minutes after the last lamenting note of the final movement had been sounded.

Lipkin Brilliant

Seymour Lipkin, 21-year-old new piano sensation of the year, was the soloist in the B flat minor concerto. Young Lipkin has recently been awarded the Rachmaninoff fund prize after a national competition. He has also been an assistant to George Szell, conductor of the Cleveland Orchestra, and has been at the Berkshire Music Center this season as a student in the conducting class of Dr. Koussevitzky. His performance was brilliant and galvanic. In the slow movement, he showed a sense of poetic expression and warmth of tone which proved that it had taken a bit of time to gain control of himself before such a huge and near overwhelming mass of listeners, for in the first movement his technique was more to the fore than an impression that he thoroughly understand the music. An urge to hurry was plain indication of a mild case of the jitters. The audience, completely sympathetic to the engaging young man, gave every shred of approval their hands, and, of many, their voices, could convey.

The evening closed with a thunderous performance of the "1812" Overture. With the organ, the percussion and particularly the cathedral chimes banging away at their best, the last few bars became inaudible when the rising surge of applause completely overran the tonal explosion coming from the stage and the audience took over in a wild rush of noisy enthusiasm.

7th Birthday Party

Mr. and Mrs. Samuel G. Colt Jr.

Record 27,400 Attend First Festival Series; Bernstein Scores Hit in Mahler's Symphony

Chorus, Soloists Join Orchestra Under Young Leader

By JAY C. ROSENFELD

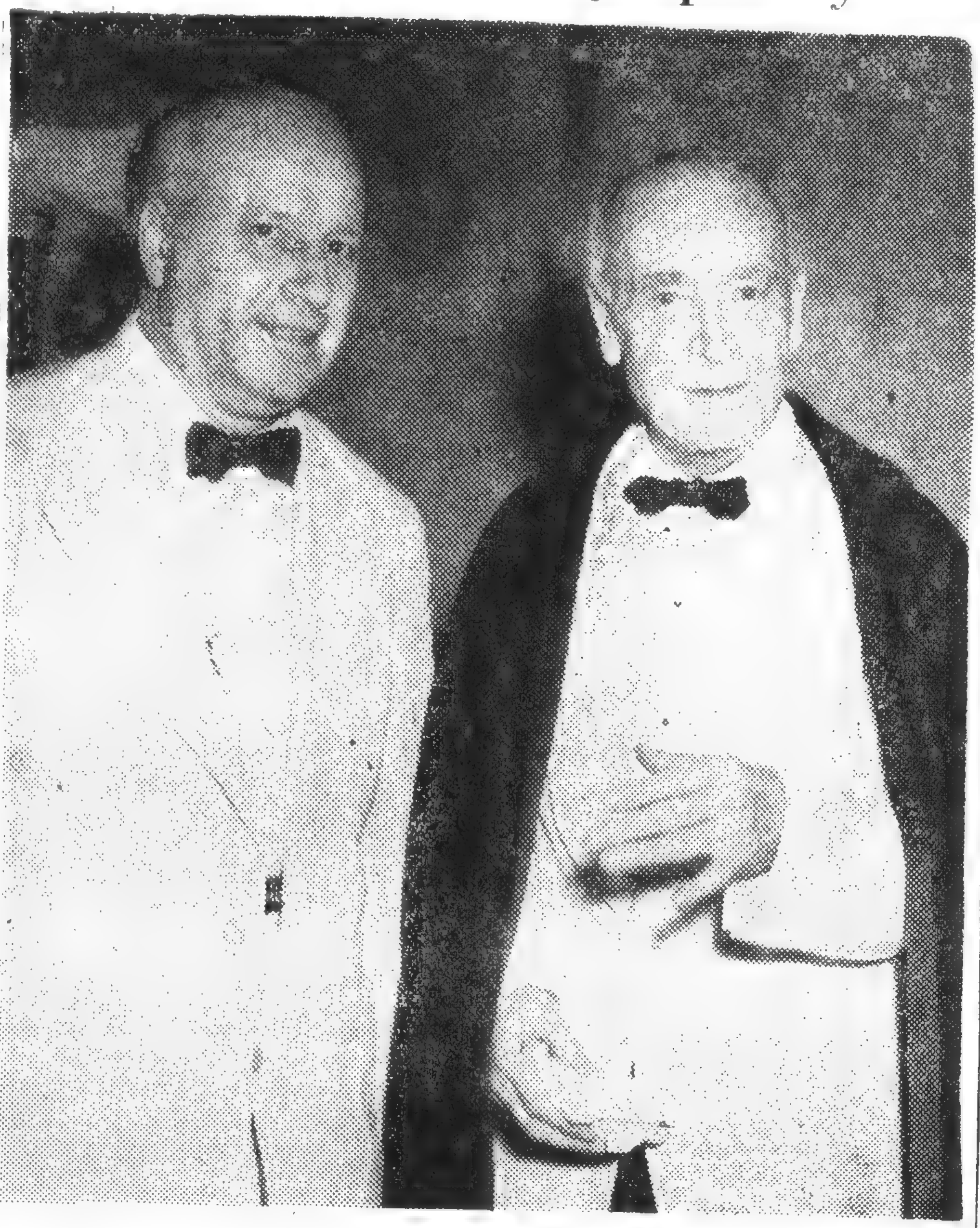
TANGLEWOOD—The first of the three week ends of the Berkshire Festival came to an exciting close yesterday afternoon when the Boston Symphony led by Leonard Bernstein played the Mahler second symphony. All previous attendance records for the first series were broken as 27,400 turned out for the three-day concerts. A crowd of 9600 paid admissions yesterday, 10,300 Saturday night and 7500 on Thursday. Last year's total for the first series, a previous record, was 23,500.

Yesterday's audience stayed to the final note of the long, taxing and wearing program to cheer and applaud the large orchestra, soloists, chorus and their leader. The symphony has acquired a name, "The Resurrection Symphony," because the verses used by the chorus in the final movement are from Klopstock's Ode "Aufersteh'n."

Achieves Herculean Task

The score calls for a tremendous orchestra, extra woodwind, and especially augmented brass sections, extra percussion and an organ. The first three movements are for the orchestra alone; a contralto soloist sings in the fourth and the soprano and the chorus enter in the fifth. The last three are played without stopping. It was a Herculean task that Bernstein achieved. He has developed a podium technique which is extremely vivid and graphic. He called for the entrance of the celli and basses in the second bar, after the strong forte in the viols, with gestures of startling violence. But they conveyed the emotion and the passionate immersion he undergoes when conducting, and the means are not really the issue. His strenuous indications, however, did not draw consistent response from the orchestra, for several times he called for what must have been leonine and was delivered of something appreciably less. His labors over the gently delightful, sympathetic andante gave the impression he was pressing or squeezing it out of resisting wet clay. This movement, after reasonable rehearsing, plays itself in the hands of an orchestra of the calibre of the Boston. His epic demands came so often that the audience, and the orchestra as well, were drained at the completion of the heroic work. The second and third movements have an ingratiating rhythmic swing and character. The remainder of the music is a narrative and could well be played in the pit with action and mime to portray the story.

The chorus, beautifully trained by Hugh Ross, was first heard (at quarter to six, incidentally) in a rarely achieved quality of restraint; and as the music proceeded, the voices unfolded to release untold power. Nan Merriman had a short solo in the fourth movement, "Man Lies in Greatest Need," in which she acquitted herself with the greatest of vocal warmth and deeply felt and understood style. She sustained her tones with ease and equality although there was the slightest deviation from pitch. The soprano, Ellabelle Davis, has less opportunity to display her art, but in the occasions allotted her, she sang, too, with beauty. The ovation at the completion of the colossal work found all the participants sharing in the applause, and Bernstein embracing all within distance.



Babbitt

Dr. Serge Koussevitzky greets Walter Piston, whose third symphony was heard Saturday evening at Tanglewood.

The concert had opened with the second symphony of Darius Milhaud, with the composer conducting. Mr. Milhaud is on the faculty of the Berkshire Music Center this summer. He is incapacitated by arthritis and came from the wings on crutches to take a seat placed on the raised podium for his convenience. His symphony has five movements, all moderately short, and they are entitled "Paisible," "Mysterieux," "Douloureux," "Avec Serenite" and "Allelouia."

It does not pretend to have a tragic lament to portray as does the Mahler, and thus in many places it is delightfully popular in spirit. There are also passages where the processes are less apparent, leaving melody or harmonic progression or contrapuntal writing quite obscured. He writes with an individual style which is frequently superficial enough to be immediately tangible. A dependable sense of orchestral sound was one of the agreeable features of the whole symphony.

Saturday Program

The Saturday evening program, in a succession of gala events, was also an outstanding concert. The welcome accorded Dr. Koussevitzky when he appeared at the beginning of the program set the tenor of the evening, and the Boston musical director was instantaneous in his response. The third symphony of Walter Piston, which had its premier performance only some half year ago in Boston, was commissioned by the Koussevitzky Musical Foundation and is dedicated "to the memory of Natalie Koussevitzky." The conductor gave of the last shred of his musical fibre to put spirit and shape to the craftsmanship of the Harvard professor and he found malleable material more often than not. There are still stretches of polyphonic intricacies which are not easily penetrable, but more apparent are lyric and folksy melodies harmonized not only with Mr. Piston's conceded skill but with particularly effective orchestration. The swifter movements, the second and fourth, are of decisive and original rhythmic patterns which Koussevitzky imbued with a biting attack and which the orchestra gave incisive and virtuoso elan. Mr. Piston was called to the stage from his seat in the audience and was applauded with long enthusiasm.

Isaac Stern's playing of the Prokofieff first concerto was an example of superb violin playing and musicianship. It was written 35 years ago when the composer was only 22 and, as John Burk pointed out in the program notes, "the orchestra is of symphonic interest and in no sense an accompaniment." Stern's tone is something to remember. Its even fluidity, in all registers and crossing the strings, just keeps coming without forcing and with remarkably relaxed effort. And when he chooses, and it is appropriate, he flings himself into some of the more technical passages with abandon and without thought of caution, yet always maintains the purity and warmth of tone which is such a significant mark of his artistry. The orchestral assistance was kept at such a perfect restraint it must be here noted that the soloist's efforts were allowed to emerge in their best features. The ovation which the performance evoked was without bounds in its frenzy.

The Brahms first is one in the catalogue of mature work in the repertory of an artist such as Koussevitzky. It has been polished and refined; it is understood with a deep insight and conception. Fired as he was Saturday by an excited audience, he makes such a symphony work of dramatic grandeur. Repetitions over the years may vary in details for any one of a number of reasons. The slow movement may lack a speck of its more normal serenity as did occur at this concert, but the basic formula the inner construction, is a constant thing. The orchestra under such conditions sounds with a glory and a majesty which nothing but music can produce. The audience's reaction, which is always a major part of the occasion at Tanglewood, was, as might have been expected, a personal triumph for Koussevitzky.

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MUSIC

By Miles Kastendieck

CONTEMPORARY music is having its innings at the Berkshire Festival this year. By the time the nine concerts of the three big week-ends are over, living composers will have out-numbered dead composers by two. To say the Festival is very much alive this year simply resognizes that Koussevitzky has stressed modern music more than usual.

That this focus of attention on the living composers means anything in the way of policy has not been disclosed. The Berkshire Festivals in the past have given little indication that an overall policy directed their course.

The upshot of the programs culminated in the conclusion that the music heard at Tanglewood was little different from the programs heard in New York during the Winter season.

This year some kind of aim appears to lurk in the background. Perhaps it is the beginning of a definite policy.

Composers Living

IN THE first series last weekend four of the eight composers were living. Their music had all been heard, some of it in New York, but not often. To stabilize a hearing of Hindemith, Prokofieff, Piston and Milhaud were Beethoven's Fifth Symphony and Brahms's First. They have been heard almost too often. By way of novelty there was Mahler's Second Symphony, a most welcome inclusion.

This weekend the living composers outnumber the dead two to one. In the program last night all three were living. That such should be the case is unusual in these days of hidebound program-making for orchestral concerts.

A glance at the works performed in this second series is rewarding: Stravinsky's "Oedipus Rex", the American premiere of Vaughan Williams' Sixth Symphony, Villa Lobos "Madona", and Siqueira's "Nordestina". To hear these in a single weekend means a great deal to inveterate music lovers. It will undoubtedly be illuminating to average music lovers. As an opportunity it is indeed rare.

To Honor Dead

NEXT weekend the balance favors the dead composer. The moderns included form that interesting combination beginning with the letter "S": Stravinsky, Shostakovich and Sibelius. None of their music will warrant any hissing; in fact it will be enthusiastically received.

Perhaps the worm has turned. The generous showing of contemporary composers did not deter audiences from attending in large numbers last weekend. Some of the people may not have liked all that they heard, but most would acknowledge that it was well worth hearing.

The point has always been getting acquainted with this new music. People will hear more contemporary music in this Festival than they have heard in any one of the other ten.

This year's Festival has made a great contribution to the "cause".

This Clipping From
MONROE, LA.
WORLD

AUG 5 1948

These Days

By George E. Sokolsky

THE LITTLE RED HOUSE

Up here in Sandisfield, we go in for culture in a big way; that is, those of us who do not till the soil and chop down the trees for lumber. And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes--not the Justice but the philosopher--Herman Melville of "Moby Dick," William Cullen Bryant, Henry Wadsworth Longfellow, to say nothing of the Sedgwick clan who dominated Stockbridge as the Atlantic Monthly was the personality of Ellery Sedgwick.

So last Saturday, we foregathered at the Little Red House where Nathaniel Hawthorne conceived the Tanglewood Tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

The Little Red House has been restored externally by the National Federation of Music Clubs under the leadership of Mrs. Guy Gannett, the wife of the Maine publisher, and a gracious and devoted lady. Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument Mountain and looked across the lake and listened to Serge Koussevitzky accept the little house which is to be used as studios for musicians who come to Tanglewood to improve themselves. And this is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board. For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bones.

Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous literature, so are we now on the threshold of finding here a lasting, indigenous American music. That indeed is a pot of gold.

As I sat upon a rock, upon which creeped myrtle and rose, I could not help but think that at that very moment were gathered in Philadelphia others who also called themselves Americans but who, somehow, had been cut off at the roots, or who, coming latterly, had no depth to their roots. And while we steeped ourselves richly in the lore of our own land, they were shrieking foully against their mother country and, gazing upon her beauties, saw only nettles and thistles, while the mirage from afar was richly verdant.

Yet their curses will wither on the vine. I recalled that Balaam, when pressured to curse, sang:

"How goodly are thy tents, O Jacob, and thy tabernacles, O Israel!

"As the valleys are they spread forth, as gardens by the river's side, as the trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters."

For who can curse such a country as this and who can be its enemy? How varied are the ways of its people and there are none to order them to do this and that and to have no will of their own. Those in Philadelphia were free to steep themselves in shrill hate and we at Tanglewood were free to worship America's glorious past and to restore her monuments. And in a thousand places men and women were free to do as they minded with none to force them to do otherwise. And in a thousand places, often obscure, with none to write their histories, were, at that very moment, men and women devoted voluntarily to good and righteous service.

That is America and we who abide in these hills feel it so strongly, for here Longfellow caught the lines of Evangeline and here Hawthorne came after he had already written "The Scarlet Letter," and here Mark Hopkins sat on a log and founded a college. It is in these hills that one sees the manhood that produced this nation.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 6 - 1948

British Composer's Symphony In U.S. Premiere Tomorrow

TANGLEWOOD—The sixth symphony of Vaughan Williams, British composer, will be played for the first time in America here tomorrow night by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. The concert will be the second of Series B of the Berkshire Festival.

Begun during the war, the symphony was first performed by the Royal Philharmonic Society in Albert Hall, London; Sir Adrian Boult conducting, last April.

Also on the program will be the ballet, "Romeo and Juliet," from which the second suite is taken. It was composed by Serge Prokofieff in 1935 for the Bolshoi Theatre in Moscow. The movements are entitled: "Montagues and Capulets"; "Juliet, the Maiden"; "Dance"; and "Romeo by Juliet's Grave."

GREGOR PIATIGORSKY
Cello Soloist

The last number on the program will be "Don Quixote, Fantastic Variations on a Theme of Knightly Character," by Richard Strauss. Gregor Piatigorsky, who will be the cello soloist, is well-known as a concert cellist. A member of the faculties of the Curtis Institute, Philadelphia, and the Berkshire Music Center, he has headed the chamber music department at the latter school since its beginning in 1940, excepting last season, when he was on leave. A native of Russia, he moved to Berlin after World War I, becoming first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwangler. He has played many times with the Boston orchestra.

The rehearsal of the orchestra at 10 tomorrow morning will be open to the public for the benefit of the pension fund.

Lenox, Stockbridge and the surrounding communities are filling again with Festival guests arriving for the week-end concerts. Tickets are on sale for seats in the rear of the Music Shed and boxes at the box office, England Brothers, Pittsfield, and the Blue Bird Shop, Stockbridge.

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 5 - 1948

LUKAS FOSS TO CONDUCT OWN MUSIC

Boston Symphony Pianist Will Be On Festival Podium

Lukas Foss, pianist of the Boston Symphony Orchestra and faculty member of the Berkshire Music Center, will conduct the advanced student orchestra at Tanglewood, Lenox tomorrow night in one of his own compositions. The symphony concert in the Music Shed will be one of three events open to the Friends of the Berkshire Music Center.

Tomorrow evening's program will include Weber's "Overture to der Freischutz," conducted by Seymour Lipkin; Haydn's 'Cello Concerto, conducted by Howard Shanet, with Erling Engtsson, soloist; Debussy's "La Mer," Irwin Hoffman conducting; and Foss' "Song of Songs," with the soprano solo by Phillis Curtin.

The "Song of Songs" was commissioned by the League of Composers and performed many times in the United States and Europe. The composer, who studied both composition and conducting at the school in 1940 and 1941, was piano soloist in the Bach-Mozart series of the Berkshire Festival. Mr. Bengtsson is from Denmark.

Sunday morning at 10 E. Power Biggs, Boston Orchestra organist, and an instrumental ensemble, will perform Piston's Prelude and Allegro, Mozart's Three Church Sonatas and Poulenc's Concerto in G minor.

At 11, the chamber group will play a Trio by Kauder, a Mozart String Quartet and a Trio by Ravel.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 5 1948

Second Series Opens Tonight At Festival

BSO To Play Symphony Heard in Tent 11 Years Ago

TANGLEWOOD — The Boston Symphony Orchestra will open the second series of Berkshire Festival concerts in the Music Shed at Tanglewood tonight with Beethoven's sixth or "Pastoral" symphony. The work is referred to by Dr. Serge Koussevitzky as the "Tanglewood Symphony," because he conducted it at the first concert at Tanglewood in a tent, 11 years ago tonight.

The symphony is in four movements:

1. Awakening of serene impressions on arriving in the country.
2. Scene by the brookside.
3. Jolly gathering of country folk; thunderstorm; tempest.
4. Shepherd's song: Gladsome and thankful feelings after the storm.

The second half of the program will be Stravinsky's "Oedipus Rex," an opera oratorio in two acts, with text by Jean Cocteau, after the drama of Sophocles. The Festival chorus of 200 students of the Berkshire Music Center, prepared by Hugh Ross, will participate with David Lloyd, tenor, as Oedipus and the shepherd; Carol Brice, mezzo-soprano as Jocasta; James Pease, baritone, as Creon, Tiresias and the messenger; and Wesley Addy as the speaker.

The opera oratorio was first performed in America by the Boston Symphony Orchestra in February, 1928, having had its world premiere in Paris the preceding May.

The Festival program for Saturday evening follows:

Romeo and Juliet ballet, Second Suite ... Prokofieff
Symphony No. 6 (first performance in America .... Vaughan Williams
Don Quixote, fantastic variations on a theme of knightly character ... Strauss
Violoncello solo—Gregor Piatigorsky
Viola solo—Joseph DePasquale

Tickets for seats in the rear of the Shed and in boxes are on sale at the box office, England Brothers and the Blue Bird Shop, Stockbridge. General admission to the grounds will be sold three hours before the opening of the concerts.

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 6 - 1948

6,000 Attend Fourth Concer At Tanglewood

Rain dampened the bodies bu not the spirit of 6,000 supporter of the Boston Symphony who a tended the fourth concert of th Berkshire Festival series a Tanglewood last night. For the firs time this season seats went beggin in the vast shed.

Those who did attend were pre sented a two-part program wit Beethoven's "Symphony No. 6" a one extreme, and Stravinsky' classic-spawned oratorio, "Oedipu Rex," as the other.

Since this reviewer is totally un amiliar with the Stravinsky work omparative criticism of its per ormance is unfeasible. It wa iven last night as a purely audi ory composition, without even th rapery background or characte nasks called for in Stravinsky' wn stage directions.

Wesley Addy, narrator for Tues ay night's presentation of "Pe er and The Wolf," was side-stag peaker last night, reciting the tex vritten by Jean Cocteau in 1926 fo Stravinsky's interpretation of th Greek tragedy. Soloists were Da vid Lloyd, as Oedipus; Carol Brice s Jocasta; Glenn Schnittke, th Shepherd; and James Pease Creon. They were accompanied b n 80-voice male chorus directe y Hugh Ross.

Beethoven's "Pastoral" sym phony is a standby for Boston Sym phony followers. Last night's per ormance was marred by a lack uster reading of the second move nent, Dr. Serge Koussevitzky bein obviously disturbed by an audienc which applauded in the wron places and tromped up and dow aisles when time out for seat-hunt ers was called after the opening novement.

Conductor and orchestra were re vivified, however, for the melodi brassiness of the symphony's tune ful third movement.

Tomorrow night's program offers Prokofieff's "Romeo and Juliet," Suite No. 2; the first American performance of Vaughan Williams' "Symphony No. 6;" and "Don Quixote," by Strauss. The Sunday afternoon concert will be conducted by Eleazar de Carvalho, one of Dr. Koussevitzky's assistant directors at Tanglewood.

FZ.

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 5 - 1948

Sings Tonight

CAROL BRICE

Carol Brice, contralto, will sing the role of "Jacosta," in Stravinsky's "Oedipus Rex," with the Boston Symphony Orchestra at Tanglewood this evening. The program will also include the Beethoven Sixth Symphony, the "Pastoral."

[From Late Editions of Yesterday's Times.]

6,300 BRAVE RAIN AT TANGLEWOOD

Throng Turns Out for Fourth Concert of Berkshire Fete— 'Oedipus Rex' Featured

By OLIN DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 5—A rainy night did not prevent an audience of 6,300 from attending the fourth concert of the Berkshire Symphony Festival this evening in Tanglewood. The program provided a sufficient incentive for such attendance. It juxtaposed two works of "classic" and "neo-classic" reputation, as the jargon goes, and each was given a superlative performance.

The first is no novelty to Boston Symphony Orchestra audiences, but is given a performance by Koussevitzky and his men which stales the "Pastoral" symphony of Beethoven. There is no need to descant on the beauties of this performance or the infinite variety that Beethoven's familiar music possesses even for the ears of today, when it is so performed.

The second score was Stravinsky's "Oedipus Rex." It was done in regular concert style, that is, without setting or pantomime to give it visual as well as aural design. The impression which "Oedipus Rex" made upon this observer when it was so mounted last season at the Juilliard School of Music is still with him. There is no doubt that with such presentation the work reaches its most complete effect. Its quality as music pure and simple is not precisely the same.

The solo singers for this performance were David Lloyd, Oedipus; Carol Brice, Hocasta; James Pease, Creon, Tiriasis and the messenger, and Glenn Schnittker, the Shepherd. Wesley Addy was the reciter of the text of Jean Cocteau.

Performance of High Quality

The performance again was of a very high quality. Dr. Koussevitzky's authority and sympathy with the score was evident at all times. The solo singers, however, were not always at an advantage, accoustically speaking, and this detracted considerably from the tonal proportion and the unbroken effectiveness of the work. The solo parts were overbalanced, as a rule, by the sonorities of the chorus and of the orchestra.

It may therefore not be exact to say that the lyrical beauty of Mr. Lloyd's voice did not recompense for a more powerful and possibly a more severe and heroic delivery of his text. He sang with feeling and sensibility, but not with the tragic impressiveness which perhaps he would have realized in a smaller auditorium.

Not every measure of the parts that Mr. Pease took found him in his best range, but his style was excellent. There is no question that Carol Brice, with her rich voice and the sonority she was able to summon and her evident development as singer and interpreter since last she was heard here, was the most effective member of the cast.

Anyhow, one believes, the passages for the individual parts in "Oedipus Rex" are of less musical significance than the writing for the chorus and the orchestra. The chorus, prepared for this performance by Hugh Ross, excelled not only in dramatic impact, in contrast and graduation of tone, and rhythmic incisiveness, but also in the dramatic treatment of its text.

Choral Work Is Best

The monumental intention of the score is in this choral writing the most fully realized. And when the work is presented with costumes, scenery and pantomime, these choral passages become the proportionate pedestal which throws into relief the heroic statuary of the individual parts. In concert performance it is different. The chorus then dwarfs in significance the parts of the soloists and they become the shadow of the musical substance of the score.

The big aria of Jocasta, with its monumental line and its elaborate melodic ornaments after the classic idea, is perhaps the exception to this. There are also dramatic phrases for Oedipus and passages for Tiriasis which have the accent of destiny. There are also stretches of solo writing which are long, which sag in the middle, or become monotonous and ineffective through an imposed syllabic and rhythmic pattern.

On the stage we can pass over these places because of the prevailing significance of the spectacle, or accept them as symbol rather than expression of emotion. Without the stage the work is incomplete, and its classicism, in stretches, academic. Allowing for any irregularities of errors in tonal balance tonight, the impression is stronger than ever with this writer that Stravinsky is only firmly on his feet, creatively speaking, when he composes in the form, or a variation of the form, that first won him fame for spectacle, color, pantomime, in the theatre.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 6 - 1948

6,300 Brave Festival Rain

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 6.—Serge Koussevitsky and the Boston Symphony launched into the second big weekend of the Berkshire Festival last night. They offered a two-work program: Beethoven's Sixth Symphony and Stravinsky's opera-oratorio, "Oedipus Rex." A crowd of 6,300 people braved continuous rain to hear the concert.

The contrast between the serene "nature" symphony of Beethoven and the sombre "complex drama of Stravinsky provided considerable interest musically.

Poles apart in style and in purpose, they nevertheless met on programatic purpose. Beethoven was content to tell his story through imitations of natural sounds; Stravinsky through the use of voices and chorus. Stravinsky is by far the more abstract.

Noteworthy Success

In "Oedipus Rex," Stravinsky found a medium which dictated austerity of style. This strongly complemented his own austere approach to music with the result that his success is noteworthy.

His "off-color" music fits the off-color story with extraordinary rapport. Oedipus was the sport of heartless gods; Stravinsky the sport of incessant rhythm.

Those who seek beauty in their music find it here in details rather than in the work as a whole (as in Beethoven). They may even be content to let Oedipus solve the riddle.

The performances of both works sounded somewhat dampened. They inclined too much to understatement. The Stravinsky called for much more dramatic treatment. It came in flashes from the orchestra, the chorus. and in the scene of Jocasta and Oedipus, but it was not sustained.

Participating in the Stravinsky were David Lloyd, tenor; Carol Brice, mezzo-soprano; James Pease, baritone, and Wesley Addy, speaker. The Festival chorus was trained by Hugh Ross. Mr. Lloyd was musically pleasing while Miss Brice was vocally satisfying. Mr. Addy indulged in histrionics.

AUFBAU Friday, August 6, 1948

Berkshire Music Festival

L. W. Es ist gleichgültig, ob in Tanglewood im grossen "Shad" Koussevitzky das Boston Symphony Orchestra dirigiert oder ob in den kleineren Hallen Studenten Opern aufführen oder Kammermusik spielen — es ist gleichgültig, ob Leonard Bernstein, Robert Shaw oder der Brasilianer Eleazar de Carvalho am Pult stehen — ob der junge Isaac Stern oder der bewährte Gregor Piatigorsky musizieren—ob Mahler, Hindemith oder Brahms gespielt werden — auf all das kommt es nicht an. Tanglewood ist Musik an sich! Deshalb kommen aus allen Teilen Amerikas — und ich sah nie vorher eine so vollständige Sammlung der Autonummern aus den 48 Staaten — jedes Jahr immer mehr Menschen, um unter dem Sternenhimmel im Grase zu liegen und dabei Musik zu hören.

Tanglewood ist zu einem Symbol unseres Musiklebens geworden. Und das weit über die Berge der Berkshire-Landschaft hinaus. Denn in diesem Jahre wird es Tanglewoods Höhepunkt sein, in einer grossangelegten Veranstaltung Mittel zu sammeln, um den hungrigen Musikern Europas die Möglichkeit zu geben, weiter arbeiten zu können.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 6 - 1948

Tanglewood Concert

Koussevitzky Conducts Works by Beethoven and Stravinsky

By a Staff Correspondent

LENOX, Mass., Aug. 5.—The second week end of the Berkshire music festival in the music shed at Tanglewood began tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in two works—Beethoven's Pastoral Symphony and Stravinsky's opera oratorio, "Oedipus Rex," which this conductor and orchestra introduced to this country twenty years ago. Considering the showery weather the audience of 7,000 could be considered as of good size.

In "Oedipus Rex" Carol Brice represented the hapless Jocasta, with David Lloyd doubling as Oedipus and the shepherd, and James Pease singing three other roles. Wesley Addy was the narrator with the Berkshire festival chorus, trained by Hugh Ross. Since "Oedipus," which had several performances in New York at the Juilliard School last spring but cannot yet be classed as familiar, followed the intermission in tonight's concert, comment on the performance must await Saturday's Herald Tribune.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 6 - 1948

Music

Stravinsky 'Oedipus' Heard in Berkshires

By ROBERT BAGAR.

LENOX, Mass., Aug. 6.—A two-part program was what Serge Koussevitsky and the Boston Symphony Orchestra offered an audience of 6300 in the Tanglewood Music Shed last night. The works concerned were the Beethoven "Pastoral" Symphony, and, following the intermission, the Igor Stravinsky opera-oratorio "Oedipus Rex," with soloists and chorus, besides orchestra.

"Oedipus Rex" is in two acts. It has a Latin text by Jean Cocteau, after the drama of Sophocles, and there are also lines for a speaker, originally French, which were spoken last night in English. The speaker acts as a master of ceremonies, or as the program notes had it, a conferencier.

The principals in this performance were Carol Brice, as Jocasta; David Lloyd, as Oedipus; James Pease, as Creon, Tiresias, and the messenger Glenn Schnittke, as the Shepherd, and Wesley Addy as the speaker.

Monument of Time.

It was Stravinsky's idea, when he composed this work, to present the ancient legend as a sort of monument carved out of time. It was to be like the austere style of the old masters, devoid of any sentimentalism or individuality. Therefore, he chose Latin for the language of the text, reasoning that this dead language, without the communicating power or emotional associations of a living language, would be perfect for his purpose, namely, that of setting music to phonetic syllables.

How far Stravinsky has succeeded in achieving all that requires no discussion here. To a certain extent, judging from last night's performance, the interest of one listener became often more concentrated on what was being sung, rather on the musical sounds. Yet it must be admitted that some of this music possesses the remote quality, the almost detached expression of things far off, yet ever so close, of universal matters that reach down into the particular moment.

Always Interesting.

Needless to say, the score is always interesting as to workmanship, and it may be pointed out that in those passages of fiery comment from the chorus and, in addition, certain others delivered by the singers, there was much that seemed to be quite close, and emotional, and personal.

For the performance itself, generally it was effective on more counts than one. The orchestra and the festival chorus prepared by Hugh Ross were superb in their particular assignments. Miss Brice, while singing the more vehement lines of Jocasta with fervor, sounded rather thin at the top. But she was always in tune, at any rate, and always musical.

Mr. Lloyd's Oedipus lacked, I think, the dramatic quality that the tenor lines seemed to want. He also sang musically well, however, even though he lacked dramatic conviction. Mr. Pease proved quite equal to most of his share in the proceedings, except that the messenger's part was cast a bit low for his voice.

A Sparkling "Pastoral."

The "Pastoral" Symphony was given one of those Koussevitsky-in-the-mood performances. It bubbled with life and charm and humor. It has brilliant moments when the strings sparkled with fresh and folksy grace. And there were many, but many passages when the wood winds sang their special parts felicitiously.

Beethoven is by no means the seeker of destiny's motives in this work. He is at leisure, enjoying the rural beauties of the countryside, which he loved intensely. He speaks here in the terms of simple people who have no greater tribulations, perhaps, than to get out of the rain which comes down, believe it, in the storm measures.

The audience last evening enjoyed itself hugely. It took the performances to its heart; yes, including the Stravinsky. Whether this was good or bad for Beethoven or Stravinsky isn't the question. It is good for music, and that, in the long run, is what composers really aim at, to create works for the greater cause of music.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 6 - 1948

Local Soprano Featured In Opera at Tanglewood

Adele Addison Will Be Soloist for Rossini's 'Turk in Italy,' Highlight of Final Week at Music Festival

A highlight of the final week of the Berkshire Festival will be the first performances in America for more than 100 years of "The Turk in Italy" by Rossini Monday and Wednesday evenings in the Theater-Concert Hall at Tanglewood. Tickets have been issued to friends of the Berkshire Music Center.

The cast for the first performance, announced by Boris Goldovsky, head of the opera department at the Berkshire Music Center, includes June Gardner, soprano, Adele Addison, soprano, David Lloyd, tenor, Marshall Heinbaugh, baritone, Arthur Schoep, baritone, and Francis Barnard, bass-baritone. On Wednesday evening principals will be Miss Gardner, Miss Addison, David Garen, Mr. Heinbaugh, Robert Goss, and James Pease. Mr. Goldovsky will conduct both performances.

Nassan Abiskhairoun, the young Egyptian sculptor and designer discovered by Mr. Goldovsky last winter, is responsible for the settings. The costumes have been designed by Leo Van Witsen. Sarah Caldwell is chorus master and Robert J. Lawthers, technical director.

Two Conductors

Two former students of Serge Koussevitzky will share the podium of the Boston Symphony Orchestra with him during the final days of the Festival. Eleazar de Carvalho will conduct this Sunday afternoon. His program includes the "Fantastic Symphony" of Berlioz, "Madona" by Villa Lobos, Siquera's "Nordestina' 'Suite No. 1, and Falla's "El Amor Brujo" with Carol Brice as soloist. On Thursday evening, Leonard Bernstein as guest will conduct the Scherzo from Moussorgsky's "Night on Bald Mountain," the complete "Petrouchka" ballet of Stravinsky, and the Shostakovitch Symphony No. 5.

For the all-Tchaikovsky program Tuesday evening Dr. Koussevitzky has chosen the Symphony No. 6 "Pathetique," "1812 Overture," and the Piano Concerto No. 1 with Seymour Lipkin, winner of the 1948 Rachmaninoff Fund award, as soloist.

Enlisting the forces of the Festival Chorus of 250 voices Robert Shaw will be guest conductor with the orchestra Saturday evening, August 11, in a program made up entirely of two great choral works. Ellen Faull, soprano, and Eunice Alberts, contralto, will be soloists in "The Blessed Damozel" of Debussy. Frances Yeend, soprano, and James Pease, baritone, will be soloists in the Brahms "Requiem".

For the finale to the Festival Dr. Koussevitzky will conduct Symphony No. 3 ("Eroica") by Beethoven on Sunday afternoon, Aaugust 15, and the Sibelius Symphony in D major No. 2.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 6 - 1948

Foss to Conduct Advanced Student Orchestra Tonight

Lukas Foss, pianist of the Boston Symphony Orchestra and faculty member of the Berkshire Music Center, will conduct the advanced student orchestra at Tanglewood, Lenox tonight in one of his own compositions. The symphony concert in the music shed will be one of three events open to the Friends of the Berkshire Music Center.

The program will include Weber's "Overture to der Freischutz," conducted by Seymour Lipkin; Haydn's "Cello Concerto," conducted by Howard Shanet, with Erling Bengtsson, soloist; Debussy's "La Mer," Irwin Hoffman conducting; and Foss' "Song of Songs," with the soprano solo by Phyllis Curtin.

The "Song of Songs" was commissioned by the League of Composers and performed many times in the United States and Europe. The composer who studied both composition and conducting at the school in 1940 and 1941, was piano soloist in the Bach-Mozart series of the Berkshire Festival. Mr. Bengtsson is from Denmark.

Sunday morning at 10 E. Power Biggs, Boston Orchestra organist, and an instrumental ensemble, will perform Piston's "Prelude and Allegro," Mozart's "Three Church Sonatas" and Poulenc's "Concerto in G minor."

At 11, the chamber group will play a trio by Kauder, a Mozart string quartet and a trio by Ravel.

This Clipping From
GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN
AUG 5 - 1948

Hawthorne Cottage Restored in Massachusetts

AP Newsfeatures

LENOX, Mass.—The Hawthorne cottage at Tanglewood, between Lenox and Stockbridge, Mass., has been restored and now houses three studios, including Serge Koussevitsky's class in advanced orchestral conducting.

Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs and chairman of the committee for restoration, has presented the house where Nathaniel Hawthrne lived in 1850-1851 to the Berkshire Music Center.

There the novelist wrote "The House of Seven Gables."

Manning Hawthorne, the oldest grandson of the novelist, and Henry Wadsworth Longfellow Dans, great grandson of the poet, were among scheduled speakers, as was Mrs. Royden J. Keith of Chicago, national president of the federation, and Gay Tapley of Portland, Me.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 5 - 1948

Special Week-End Concert Programs

Three to be Open to Friends of Music Center —Series B of Public Concerts Opens Tonight

Three programs open to friends of the Berkshire Music center will be presented at Tanglewood during the week-end in addition to the regular public concerts of the annual festival.

The advanced student orchestra, with Lukas Foss, pianist of the Boston Symphony orchestra, conducting, will present a program Friday night which will include Weber's "Overture to der Freisehutz," Haydn's 'cello concerto, Debussy's "La Mer," and "Song of Songs," which was composed by Mr. Foss.

On Sunday morning at 10 o'clock, an instrumental ensemble and E. Power Biggs, organist, will present Piston's "Prelude and Allegro," Mozart's "Three Church Sonata," and Poulene's "Concerto in G Minor," and at 11 o'clock the chamber music group will play a Kauder trio, a Mozart string quartet, and a Ravel trio.

Series B of the public concerts will open tonight at 8:15 o'clock, with Dr. Serge Koussevitzky leading the Boston Symphony orchestra in Beethoven's Sixth symphony, "Pastoral," and Stravinsky's "Oedipus Rex."

This Clipping From
BRATTLEBORO, VT.
REFORMER
AUG 5 1948

Seymour Lipkin to Play With Boston Symphony

Seymour Lipkin, a student of Rudolf Serkin, eminent concert pianist of Guilford, will appear as soloist with the Boston Symphony Orchestra at the Berkshire Music Festival, Tanglewood, Tuesday evening. The concert will be broadcast over station WJZ at 9.30 p.m.

Earlier in the season Lipkin visited in Guilford while studying with Serkin, staying in the home of Mr. and Mrs. Arvine Boyd.

A graduate of the Curtis Institute of Music, Philadelphia, the young pianist recently was awarded a Rachmaninoff prize for his outstanding ability.

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This Clipping From
HARTFORD, CONN.
TIMES
AUG 6 - 1948

Stravinsky's 'Oedipus' at Tanglewood

Special to The Hartford Times

Lenox, Mass.—Tanglewood heard its motto symphony last night—Beethoven's "Pastoral" which, if memory serves, has never yet been missing from a Berkshire Festival.

It was paired with Stravinsky's opera-oratorio, "Oedipus Rex," a major work which has been securely established for quarter of a century but so far has not been heard in Hartford.

So there you have Tanglewood, 1948, treasured pages for the faithful, conned lovingly and beautifully like scriptures, contrasted with a baptismal experience for ever so many of the thousands who packed the big shed on a stormy night.

Dr. Koussevitsky had expert soloists, ~~and a good~~-sized group of young men singers billed as the Festival Chorus. The latter had been trained by Hugh Ross.

* * *

THE LATIN TEXT of the oratorio is used phonetically by the composer who rhapsodized: "What a joy it is to compose music to a language of convention, almost of ritual, the very nature of which imposes a lofty dignity! One no longer feels dominated by the phrase and the literal meaning of the word."

In order to make sense of it a speaker, in the person of Wesley Addy, narrated in the vernacular the argument of the Sophoclean drama and he did it in such a way as to make himself clearly understood without voice amplification. The listeners were thus reminded during intervals in the music of the story of the struggle of Oedipus against the fates.

* * *

THIS IS the neo-classical Stravinsky. It is completely unhistorical-music of our time, or plausibly Greek, as you will. It has grandeur without massiveness, dignity, power, simplicity withal. Structurally it exists in a straight line, composed of sheer melos with a minimum of harmonic life. The chorus, for instance, sings mostly in unisons, often doubling the instrumental voice with only occasional stentorian chords for rhetorical effect.

Baritone James Pease, variously as Creon, Tiresias and the Messenger, and Tenor David Lloyd, as Oedipus and the Shepherd proved superb vocalists who infused dramatic accents into a difficult but convincing form of lyrical declamation.

It remained, though, for Carol Brice to capture utterly the drama's essence. Singing without score she made the part of Jocasta a seizing interpretation. something terrifying and inexorable.

* * *

STRAVINSKY'S powerful work absorbed and excited a closely-packed audience. It was a remarkable exhibition of the mass appeal of the unfamiliar, not to call it modern, music in a truly communicative performance.

Koussevitzky takes hold of this sort of medium as he does such a household familiar as the "Pastoral" Symphony — with vision, freshness and a magistral authority. Beethoven or Stravinsky, it is all the same—he commands his huge audiences as he does his matchless Boston Orchestra.

There will be more of this kind of thing over the weekend with a U. S. premiere of Vaughan Williams' Sixth Symphony on Saturday night, together with Prokofieff's "Romeo and Juliet" Suite and Strauss' Don Quixote; and on Sunday afternoon, Villa Lobos, De Falla, Siqueira and Berlioz.

C. E. L.

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rom
EW ORK, N. Y.
TIMES
AUG 6 - 1948

6,300 BRAVE RAIN AT TANGLEWOOD

Throng Turns Out for Fourth Concert of Berkshire Fete—'Oedipus Rex' Featured

By **OLIN DOWNES**
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 5—A rainy night did not prevent an audience of 6,300 from attending the fourth concert of the Berkshire Symphony Festival this evening in Tanglewood. The program provided a sufficient incentive for such attendance. It juxtaposed two works of "classic" and "neo-classic" reputation, as the jargon goes, and each was given a superlative performance.

The first is no novelty to Boston Symphony Orchestra audiences, but is given a performance by Koussevitzky and his men which stales the "Pastoral" symphony of Beethoven. There is no need to descant on the beauties of this performance or the infinite variety that Beethoven's familiar music possesses even for the ears of today, when it is so performed.

The second score was Stravinsky's "Oedipus Rex." It was done in regular concert style, that is, without setting or pantomime to give it visual as well as aural design. The impression which "Oedipus Rex" made upon this observer when it was so mounted last season at the Juilliard School of Music is still with him. There is no doubt that with such presentation the work reaches its most complete effect. Its quality as music pure and simple is not precisely the same.

The solo singers for this performance were David Lloyd, Oedipus; Carol Brice, Hocasta; James Pease, Creon, Tiriasis and the messenger, and Glenn Schnittker, the Shepherd. Wesley Addy was the reciter of the text of Jean Cocteau.

Performance of High Quality

The performance again was of a very high quality. Dr. Koussevitzky's authority and sympathy with the score was evident at all times. The solo singers, however, were not always at an advantage, accoustically speaking, and this detracted considerably from the tonal proportion and the unbroken effectiveness of the work. The solo parts were overbalanced, as a rule, by the sonorities of the chorus and of the orchestra.

It may therefore not be exact to say that the lyrical beauty of Mr. Lloyd's voice did not recompense for a more powerful and possibly a more severe and heroic delivery of his text. He sang with feeling and sensibility, but not with the tragic impressiveness which perhaps he would have realized in a smaller auditorium.

Not every measure of the parts that Mr. Pease took found him in his best range, but his style was excellent. There is no question that Carol Brice, with her rich voice and the sonority she was able to summon and her evident development as singer and interpreter since last she was heard here, was the most effective member of the cast.

Anyhow, one believes, the passages for the individual parts in "Oedipus Rex" are of less musical significance than the writing for the chorus and the orchestra. The chorus, prepared for this performance by Hugh Ross, excelled not only in dramatic impact, in contrast and graduation of tone, and rhythmic incisiveness, but also in the dramatic treatment of its text.

Choral Work Is Best

The monumental intention of the score is in this choral writing the most fully realized. And when the work is presented with costumes, scenery and pantomime, these choral passages become the proportionate pedestal which throws into relief the heroic statuary of the individual parts. In concert performance it is different. The chorus then dwarfs in significance the parts of the soloists and they become the shadow of the musical substance of the score.

The big aria of Jocasta, with its monumental line and its elaborate melodic ornaments after the classic idea, is perhaps the exception to this. There are also dramatic phrases for Oedipus and passages for Tiriasis which have the accent of destiny. There are also stretches of solo writing which are long, which sag in the middle, or become monotonous and ineffective through an imposed syllabic and rhythmic pattern.

On the stage we can pass over these places because of the prevailing significance of the spectacle, or accept them as symbol rather than expression of emotion. Without the stage the work is incomplete, and its classicism, in stretches, academic. Allowing for any irregularities of errors in tonal balance tonight, the impression is stronger than ever with this writer that Stravinsky is only firmly on his feet, creatively speaking, when he composes in the form, or a variation of the form, that first won him fame for spectacle, color, pantomime, in the theatre.

Cir. (D 6,533)

This Clipping From
WATERTOWN, WIS.
TIMES
AUG 7 1948

MUSICAL SHRINE

The home of a man who had not the slightest interest in music has now become a musical shrine. This strange fate has come to Tanglewood, the western Massachusetts home of Nathaniel Hawthorne, who wrote there "The House of Seven Gables" and "Tanglewood Tales". For the last ten years it has been the headquarters of the Berkshire festival of the Boston Symphony orchestra under the leadership of its conductor, Serge Koussevitzky.

Recently a reconstruction of Hawthorne's little red house was presented by the National Federation of Music Clubs to the orchestra to be used as a studio. Menning Hawthorne of North Woodstock, Conn., great-grandson of the writer, who was one of the speakers, referred to Nathaniel's indifference to music.

Even if Hawthorne was no music lover, he was a master craftsman in a kindred field, that of literature. Both lovers of literature and of music will applaud the generous action of the National Federation of Music Clubs, which insures the perpetual maintenance of one of America's notable literary shrines.

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This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
AUG 6 - 1948

HAWTHORNE'S red house, which has been restored by the National Federation of Music Clubs for the studios of Serge Koussevitzky and Gregor Piatigorsky, cellist.

MAESTRO and students at work in a famous studio—Serge Koussevitzky, left, directs Seymour Lipkin at the piano, as Howard Shanet of Hunter College, New York, watches.

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Hawthorne's Cottage in Berkshires Is Restored

AP Newsfeatures

LENOX, Mass.—The Hawthorne cottage at Tanglewood, between Lenox and Stockbridge, Mass., has been restored and now houses three studios, including Serge Koussevitzky's class in advanced orchestral conducting.

Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs and chairman of the committee for restoration, has presented the house where Nathaniel Hawthorne lived in 1850-1851 to the Berkshire Music Center.

There the novelist wrote "The House of Seven Gables."

A two-day music festival was arranged for the dedication.

Manning Hawthorne, the eldest grandson of the novelist, and Henry Wadsworth Longfellow Dana, great grandson of the poet, were among scheduled speakers, as was Mrs. Royden J. Keith of Chicago, national president of the federation, and Gay Tapley of Portland, Me.

This Clipping From
OWATONNA, MINN.
PEOPLE'S PRESS
AUG 7 1948

SINGER—Frances Yeend, soprano, will sing for fourth year at Berkshire Music Festival, Tanglewood, Mass., with Boston Symphony Orchestra. She is a native of Oregon.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 7 - 1948

Musical Skunk At Tanglewood Declines to Act

Competition for the Malden Bridge Playhouse mouse has appeared at Tanglewood's Berkshire Music Festival.

Just after the intermission bell rang in the Shed a couple of nights ago a four-footed black visitor with a white stripe down its back came out of the darkness and nearly up to the seats at the far right, near the stage.

The skunk, taking its constitutional regardless of a heavy rain, was sighted by Perry Dunlap Smith, headmaster of North Shore Country Day School, Chicago.

The unwelcome but well-behaved visitor hoisted tail and disappeared into the darkness just as Wellsey Addy began narrating the text written for Stravinsky's "Oedipus Rex."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 6 - 1948

Weatherman Deals Stiff Blow As Second Festival Week Opens

Crowd Held Down to 6300—Critic Hails Performance of Beethoven's Symphony No. 6 Lauds Introduction of Novel Compositions

By JAY C. ROSENFELD

TANGLEWOOD—The first concert of the Berkshire Festival's second week end last night at Tanglewood met with rainy weather which limited the attendance to the huge Shed. The benches which are usually placed along the edge of the great open-sided auditorium were moved in to the wide corridors which are normally left free. An audience of more than 6300, was treated to a program consisting one half of a familiar favorite and the other of a novelty and first performance for Tanglewood.

Serge Koussevitzky repeated his oft heard and authoritative interpretation of the Beethoven F major symphony, No. 6; "the Pastoral." Tanglewood, by right of association with its broad green acres and the distant lake, has partially, at least, appropriated this symphony as its own. It somehow seems to express better than any other means the nature and character of the lovely terrain on which the concerts take place. Dr. Koussevitzky, after a wobbly start, soon established the mood of serenity which befits the music so well. The rain fell softly and even did not have a detracting effect.

Musicians in Prime Fettle

This symphony is an ideal one to display the unexcelled sonorities the Boston orchestra produces. The opportunities afforded various instruments for solos and the general ensemble are a joy more apparent here than in other works and last night the men were in prime fettle.

The second half of the program brought Stravinsky's "Oedipus Rex," a complex opera oratorio in two acts with a text by Jean Cocteau, after the drama of Sophocles. This enlists a male chorus; last night it was recruited a hundred strong from the students of the Berkshire Music Center and trained by Hugh Ross. It also calls for a tenor as Oedipus, sung by David Lloyd; a mezzo-soprano as Jocasta, this performed by Carol Brice; a tenor as, the shepherd, Glenn Schnittke; a baritone as Creon and as the messenger, both sung by James Pease; and a speaker, narrated by Wesley Addy.

Mr. Stravinsky's autobiography has explained that he chose to have his oratorio or his opera, as one chooses, sung in Latin; so that the words would be considered for their phonetic values only, the master of ceremonies explaining the action or the progress of the music. The presentation as last night in oratorio form, without the benefit of costumes or even limited stage action, is thus a hybrid, and immediately loses some of its effectiveness and particularly seems to have its impact dissipated in an auditorium of the Shed's size.

Mr. Stravinsky is no sentimentalist. His stark and rigid approach to music does not achieve the passing from horror to tenderness too easily, yet the soloists succeeded in portraying a warmth and sincerity by the force of their vocal abilities in spite of the indistinguishable text. Particularly effective were Miss Brice as the mother Jocasta and Mr. Lloyd as the King Oedipus.

Ross Shares in Applause

The audience expressed an enthusiastic appreciation of the efforts of all the principals and the orchestra and chorus. Dr. Koussevitzky escorted Mr. Ross from the wings after the performance to share in the applause. We would not pronounce the music an unqualified success. However, we endorse whole-heartedly and with all the strength at our command the courageous inclusion of this work on the program as we do the listing of other new and novel musical compositions on the Festival's schedule. The distinction of Tanglewood heretofore has been lodged in the standards of performance, which, compared with other semi-outdoor and summer musical projects, has stood pre-eminent by reason of the adherence to the best and highest measure of the Boston orchestra's competence. There has been no easing off or careless preparation of programs under a succession of guests of varying ability. It is the only summer orchestral venture where the orchestra's principal wintertime director has maintained his post and his artistic criterions. While this year Dr. Koussevitzky is sharing the podium with some younger colleagues, the tradition is being scrupulously upheld, with a fervency, indeed, almost amounting to a sacred trust.

Lauds Koussevitzky's Vision

But this newer policy of making Tanglewood not only the outstanding summer event by performance standards but also by program originality and pioneering is a sure way of assuring its position and continuance. There may be varying success accompanying the performance of individual numbers, but the continual repetition of only the familiar repertory cannot but lead at some time to a gradual, if not a more precipitous, decline in standards and in appeal. Tanglewood is essentially a youthful and eagerly forward-looking institution. The presence of the hundreds of young students at the Berkshire Music Center gives it a character, fostered by the vision of Dr. Koussevitzky, which is becoming a source of encouragement and support of the whole contemporary music world. The coming first world performance of the Vaughn Williams symphony as well as last night's presentation of a rarely heard and difficult-to-prepare oratorio are steps which are marks of progress. Sure, let's have the "Pastoral" and the Tchaikovsky and the Brahms symphonies, but let's hail the leadership and the spirit which gives us Mahler, Milhaud, Piston, Stravinsky, Williams and all the others. This spells vision.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 6 - 1948

6300 at Tanglewood Despite Weather

By RAYMOND MORIN

LENOX, Friday—The plain-spoken, ear soothing music of Beethoven's Symphony No. 6 in F Major "Pastoral" reflected against Stravinsky's dissonant oratorio, "Oedipus Rex," was the program fare last night at Tanglewood for the opening of the second series by the Boston Symphony under Serge Koussevitzky.

In spite of a wet evening 6300 crowded the Shed to the edges of its shelter.

The Stravinsky score required the services of the festival chorus, prepared by Hugh Ross, and soloists David Lloyd, tenor; Carol Brice, mezzo-soprano; James Pease, baritone; Glenn Schnittke, tenor, and Wesley Addy speaker.

These two scores are at opposite extremes. Adjectives and descriptive phrases would hardly suffice to explain the impressions they made as companion works. They have in common the "programme" or imitative style. Both are a series of tableaux—the Beethoven describing a sense of serenity interrupted by a storm and returning to the bucolic picture explained by the title. The Stravinsky music, written over twenty years ago, is an abstraction of Sophocles' great drama. The text by Jean Cocteau was translated into the Latin by J. Danielou. While the Beethoven work is a direct recitation of a series of events, the Stravinsky is more a monument of a tragedy than an imitative succession of episodes.

Instrumental Effects

Dr. Koussevitsky's interpretation of the "pastoral" markedly concerned itself with instrumental effects. The most rewarding results were achieved by the woodwinds in the second, and the horns in the third movements. The defect of continuity that was noted in recent performances of Beethoven's "Symphony No. 5," and in Brahms' "Symphony No. 1" was remedied last night.

The two opening movements, depicting the pleasant impressions of the countryside, were no trivial imitations, but colorful pastels in sound, suggesting pictures.

The developments of events leading to the storm scene were intensified by a close linking of episodes, giving the third movement strong climatic momentum. The retransition to the soft agreeableness of the concluding movement again was enacted with deliberation.

If Dr. Koussevitzky succeeded in creating the illusions of majesty and monumentality it was due in no small measure to the superb singing by the men's chorus. In supplying the vocal scores with Latin texts, Stravinsky strove to concentrate more upon tonal effect than narrative. As he expressed it—"the Latin text is purely phonetic material for the composer."

In several respects the performance was disappointing. Wesley Addy proved himself a master or diction with an unfortunate addiction to histrionics. Miss Brice who sang the first sequences of the Jocasta score with admirable fullness in low tones and expressiveness, suffered a lapse of memory in the final section which could possibly have been averted if she had elected to sing from score as did the others.

Mr. Lloyd, whom we have always associated with lyrical singing, infused the tenor with more dramatic quality than we would have expected but with an effort toward sentimentality that was distinctly foreign to the spirit of the work.

Mr. Pease was unfortunately eclipsed by a fullsome orchestra.

The Chorus Excelled

In all respects the chorus excelled—in intonation, precision of attack, and acquiescence to the conductor's requirements. In fact, whatever success was achieved last night in the Stranvinsky score may be attributed in the main to the male chorus with acknowledgement of some singing by the soloists. The orchestra played brilliantly.

The next event is Saturday night's concert to be conducted by Dr. Koussevitzky. The program—Prokofieff's "Romeo and Juliette" ballet. The first performance in America of Vaughn Williams '"Symphony No 6." and Strauss's tone-peom, "Don Quixote" with Gregor Piatigorsky, cellist, and Joseph de Pasquale, violist, as soloists.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 7 - 1948

6,000 Hear Beethoven At Tanglewood

Rain dampened the bodies but not the spirit of 6,000 supporters of the Boston Symphony who attended the fourth concert of the Berkshire Festival series at Tanglewood Thursday night. For the first time this season seats went begging in the vast shed.

Those who did attend were presented a two-part program with Beethoven's "Symphony No. 6" as one extreme, and Stravinsky's classic-spawned oratorio, "Oedipus Rex," as the other.

Since this reviewer is totally unfamiliar with the Stravinsky work, comparative criticism of its performance is unfeasible. It was given as a purely auditory composition, without even the drapery background or character masks called for in Stravinsky's own stage directions.

Wesley Addy, narrator for Tuesday night's presentation of "Peter and The Wolf," was side-stage speaker Thursday, reciting the text written by Jean Cocteau in 1926 for Stravinsky's interpretation of the Greek tragedy. Soloists were David Lloyd, as Oedipus; Carol Brice, as Jocasta; Glenn Schnittke, the Shepherd; and James Pease Creon. They were accompanied by an 80-voice male chorus directed by Hugh Ross.

Beethoven's "Pastoral" symphony is a standby for Boston Symphony followers. Thursday night's performance was marred by a lackluster reading of the second movement, Dr. Serge Koussevitsky being obviously disturbed by an audience which applauded in the wrong places and tromped up and down aisles when time out for seat-hunters was called after the opening movement.

Conductor and orchestra were revivified, however, for the melodic brassiness of the symphony's tuneful third movement.

Tonight's program offers Przkofieff's "Romeo and Juliet," Suite No. 2; the first American performance of Vaughan Williams' "Symphony No. 6;" and "Don Quixote," by Strauss. The Sunday afternoon concert will be conducted by Eleazar de Carvalho, one of Dr. Koussevitsky's assistant directors at Tanglewood.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 7 - 1948

Alternate Casts To Sing Leads In Rossini's Opera

Alternate casts will sing the lead parts in the two performances of Rossini's "The Turk in Italy," Monday and Wednesday. All seats have been assigned to Friends of the Berkshire Music Center for the opera, not produced in America for more than 100 years.

The cast for the first night, announced by Boris Goldovsky, head of the opera department at the Berkshire Music Center, includes June Gardner, soprano; Adele Addison, soprano; David Lloyd, tenor; Marshall Heimbaugh, baritone; Arthur Schoep, baritone; and Francis Barnard, bass-baritone. Wednesday evening principals will be Miss Gardner, Miss Addison, David Garen, Mr. Heimbaugh, Robert Goss and James Pease. Mr. Goldovsky will conduct both performances.

Nassan Abiskhairoun, young Egyptian sculptor and designer who worked with Mr. Goldovsky last winter, is responsible for the settings. The costumes have been designed by Leo VanWitsen. Sarah Caldwell is chorus master and Robert J. Lawthers, technical director.

This Clipping From
LOS ANGELES, CALIF.
NEWS
AUG 7 1948

* * *

Highlight of the Berkshire Festival's final week will be the first performance in America for over 100 years of Rossini's "The Turk in Italy." . . . Windup of the festival will be Robert Shaw conducting a chorus of 250 in Debussy's "Blessed Damozel" and the Brahms' "Requiem" Aug. 14. Frances Yeend, one of the soloists for the recent Mahler Eighth Symphony in the Hollywood Bowl, will be heard with James Pease as soloist in the Brahms work.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 6 - 1948

Tanglewood

Tonight at 8.15

Symphony concert by the orchestra of Department 2: Weber, Overture to Der Freischutz; Haydn, cello concerto; Debussy, "La Mer"; Foss, "Song of Songs," conducted by the composer.

Tomorrow Morning

The Boston Symphony Orchestra will open its rehearsal to the public at 10, for the benefit of the pension fund.

Tomorrow Night

Berkshire Festival concert by Symphony Orchestra, Serge Koussevitzky conducting: Prokofieff's "Romeo and Juliet" suite; Vaughan Williams' symphony No. 6 (first performance in America); Strauss' Don Quixote, with Gregor Piatigorsky as cello soloist.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
AUG 7 - 1948

OVER 200 STUDENTS TO ATTEND FESTIVAL

Second Pilgrimage From University of Massachusetts

More than 200 students from the University of Massachusetts summer session at Amherst are making their second annual pilgrimage to the Berkshire Music Festival at Tanglewood today.

By bus, by car and by thumb the students this morning flocked to the music center to hear a morning rehearsal of the Boston Symphony orchestra under Dr. Serge Koussevitsky.

Commenting on the overwhelming registration of students desiring to make the trip, compared to the available transportation, Prof. Doric Alviani, head of the music department, said: "They'd even travel in surreys with the fringe on top—if we could find any."

This Clipping From
RIVERSIDE, CALIF.
PRESS
AUG 7 1948

J. William Jones Studies With Serge Koussevitzky

J. WILLIAM JONES

J. William Jones, Riverside resident and director of the church music department at the University of Redlands, is enrolled for the six-week term of the Berkshire Music School at Lenox, Mass., home of the Boston Symphony Orchestra's summer Music Festival.

Jones is enrolled in classes conducted by Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Robert Shaw, the American choral conductor; Julius Hereford, Columbia University and Hugh Ross, conductor of the New York Oratorio Society.

On his way back to California, Jones will visit Albany, N. Y., where he was director of music for 10 years at the Cathedral of All Saints, and will attend a reunion of those who were members of his concert choir of that time.

The choir toured the east for several years under a New York concert management.

In Albany, Jones will also be guest of honor at a dinner given by the Albany Diocesan Choir-masters Assn., which he founded 14 years ago.

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SUN
AUG 7 - 1948

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Two former students of Serge Koussevitzky will share the podium of the Boston Symphony Orchestra with him during the final days of the Festival. Eleazar de Carvalho will conduct this Sunday afternoon. His program includes the "Fantastic Symphony" of Berlioz, "Madona" by Villa Lobos, Siquera's "Nordestina" Suite No. 1, and Falla's "El Amor Brujo" with Carol Brice as soloist. On Thursday evening, Leonard Bernstein as guest will conduct the Scherzo from Moussorgsky's "Night on Bald Mountain," the complete "Petrouchka" ballet of Stravinsky, and the Shostakovitch Symphony No. 5.

For the all-Tchaikovsky program Tuesday evening Dr. Koussevitzky has chosen the Symphony No. 6 "Pathetique", "1812 Overture," and the Piano Concerto No. 1 with Seymour Lipkin, winner of the 1948 Rachmaninoff Fund award, as soloist.

Enlisting the forces of the Festival Chorus of 250 voices Robert Shaw will be guest conductor with the orchestra Saturday evening, in a program made up entirely of two great choral works. Ellen Faull, soprano, and Eunice Alberts, contralto, will be soloists in "The Blessed Damozel" of Debussy. Frances Yeend, soprano, and James Pease, baritone, will be soloists in the Brahms "Requiem".

For the finale to the Festival Dr. Koussevitzky will conduct Symphony No. 3 ("Eroica") by Beethoven on Sunday afternoon, and the Sibelius Symphony in D major, No. 2.

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The cast includes Billy House (Cap'n Andy), Norwood Smith (Ravenal), Pamela Caveness (Magnolia), Sammy White (Frank), Clare Alden (Ellie), Ruth Gates (Parthy Ann Hawks), William Smith (Poe), Laverne French (Dahomey King), and Helen Dowdy (Queenie), as well as large choral and dancing ensembles.

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ALBANY, N. Y.
TIMES-UNION
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7,000 in Rain Hear Concert At Tanglewood

By EDGAR S. VAN OLINDA

In spite of inclement weather, some 7,000 music lovers attended the first concert of Series-B of the Berkshire Music festival, Thursday night.

The outside benches had been moved under the shed, but a few hardy devotees, clad in raincoats, heard the concert from under the nearby trees.

The "Pastorale" symphony by Beethoven was quite appropriate to the night. Mr. Koussevitzky gave it his most enthusiastic treatment, and while Mr. Beethoven's "Storm" finally clears up, nature was not so kind, members of the audience leaving the shed in a drizzle of rain.

FOLLOWING HIS established plan of presenting something new on these Tanglewood concerts, Dr. Koussevitzky programmed the opera-oratorio, "Oedipus Rex," by Igor Stravinsky. As is the case with a fireworks exhibition, it was exciting while it lasted but left no lasting impression. Like Wagner, Stravinsky doesn't realize the limitations of the human voice, with the result that he has written some very unvocal passages for three voices. One is more impressed with the amount of time and study put into the work by the soloists than with the ultimate quality of the ensemble.

THE EXCELLENT soloists were Miss Carol Brice, Negro mezzo-soprano; David Lloyd, tenor and James Pease, baritone. As an endurance contest to see whether the orchestra could outplay the singers or the singers outshout the instrumentalists, the work had a kind of sporting interest.

A chorus of 80 male voices, trained by Hugh Ross was heard to advantage. The narrator was Wesley Addy, the recent Iago in the Saratoga playhouse performance of "Othello." His enunciation was so clear and his prejection so perfrect that the story of the music was made plain to every member of the audience.

The concert tonight will include the Prokofieff "Romeo and Juliet" ballet suite; Vaughn William's Symphony No. 6, and the Strauss tone poem, "Don Quixote."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 7 - 1948

At Tanglewood

Stravinsky's 'Oedipus Rex' Is Offered by Bostonians

By Francis D. Perkins

LENOX, Mass., Aug. 6.—There is a musical representation of a storm in Beethoven's "Pastoral" symphony played last night in the music shed at Tanglewood by the Boston Symphony Orchestra under Serge Koussevitzky's direction, and a heavy shower outside enhanced the atmosphere of this part of the music. Stravinsky's opera oratorio "Oedipus Rex" completed this first concert of the Berkshire festival's second series, with David Lloyd singing the title role and Carol Brice as Jocasta. What with the weather, the usual contingent of listeners on the lawn was absent, but the music shed was filled by an audience of 6,300.

"Oedipus Rex" has been heard in New York as straight oratorio, as opera with stationary singers and mobile puppets, and as straight opera. In this last form, it was produced by the Juilliard School a few months ago, and therefore does not need further extensive discussion. Last night's performance, with James Pease tripling as Creon, Tiresias and the Messenger and Glenn Schnittke as the Shepherd completing the cast, and with Wesley Addy as the narrator, was the first in these festivals. This is the form in which "Oedipus" was first introduced to America by Dr. Koussevitzky and the Bostonians twenty years ago.

"Oedipus" ranks among Stravinsky's major masterpieces; the cumulative effect of the music is impressive. It fulfills the composer's intentions; there is dignity and a certain remoteness, a stylization appropriate to a modern presentation of a universally known classic legend, and yet the emotions of the situation and characters are conveyed. One is conscious of the inexorable fate which so often pervades Greek tragedy, wreaking woes for which none of those involved are personally responsible. The general directness of the music and its frequent use of persistent rhythms, sometimes recalling those of "Le Sacre du Printemps," also contribute to this prevailing impression.

Another factor is the dominating dark hues of the score with its chorus, varied indeed by measures of brighter color in the orchestra, by passages in which personal emotion comes to the front in the vocal solos, or by the plangent brass which announces the tragic narrative of death near the close. From time to time, indeed, this listener was also conscious of a sense of length and repetition which might be less apparent in a stage performance, but the prevalent impression was one of music which combined projection of the inevitability of the story with expressive sympathy for those concerned in it.

The men's chorus trained by Hugh Ross sang admirably with spirit and expressiveness; the orchestra was in excellent form, and there was a memorable coordination, in tonal proportion and in expressive understanding, between the choral and instrumental ensembles, under a conductor long acquainted with this music who knows this score both externally and inwardly. The color of Miss Brice's mezzo-soprano voice is well suited to this music, and a certain vocal tension, gradually replaced by freer and more expansive tones as her long monologue reached its climax, also seemed appropriate. Mr. Lloyd gave an able and musical interpretation of Oedipus's tenor role, which might have gained by a wider span of vocal and expressive color.

This Clipping From
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BERKSHIRE EAGLE
AUG 7 - 1948

Festival Out To Break Record For Week-End Concert Crowds

Weatherman Predicts Favorable Conditions Tonight and Tomorrow—40,700 Have Attended First Five Programs

TANGLEWOOD — With good weather predicted for the week end Berkshire Festival officials will be out to break last year's all-time record for attendance when 27,000 people turned out for the Saturday night and Sunday afternoon concerts of the Boston Symphony Orchestra. A year ago 14,000 crowded the Tanglewood grounds on Saturday night and another 13,000 listened to the concert the following afternoon. To date 40,700 persons have attended the first five concerts, compared to 28,100 last year at this time.

Officials at the United States Weather Bureau at the Pittsfield Airport reported this noon that there will be a clear sky tonight and warned Festival visitors to dress warmly as the temperature is expected to drop to around 53 or 54 degrees. No rain is in sight for tomorrow but it will be warmer and there will be some cloudiness in the afternoon.

Tonight's program, which will start in the Music Shed at 8.15 will feature Vaughan Williams sixth symphony which will be played for the first time in America. Also on the program will be the ballet, "Romeo and Juliet," from which the second suite is taken. It was composed by Serge Prokofieff in 1935. The last number will be "Don Quixote, Fantastic Variations on a Theme of Knightly Character," by Richard Strauss. Gregor Piatigorsky will appear as cello soloist.

Eleazar deCarvalho, Brazilian conductor, will lead the Boston Symphony Orchestra tomorrow afternoon in a program of French Spanish and South American music.

The concert will conclude the second week-end series of the Berkshire Festival, to be followed by an all-Tchaikovsky program Tuesday evening.

Mr. deCarvalho, who conducted the Boston orchestra for two weeks at Symphony Hall, Boston, last January, is a native of Brazil, where he has conducted the Brazilian Symphony Orchestra in many concerts. Born in 1912 in the Iguatu in the state of Ceara, he spent his childhood on the farm of his parents, who were Dutch on his father's side and Indian on his mother's. He "played in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. After studying conducting with Serge Koussevitzky at Tanglewood in 1946, he returned last summer and this season to assist in supervising the class and in conducting the school orchestra.

The "Fantastic Symphony," written by Hector Berlioz in 1830, first performed at the conservatory in that year when the composer was 25, was his first important work. It will open tomorrow's program.

The manuscript score of "Madona, Poema Sinfonica," was written by Hector Villa-Lobas in 1945 for the Koussevitzky Music Foundation, and dedicated to the late Mrs. Natalie Koussevitzky. It is being performed for the first time. Villa-Lobos, who was born in Rio de Janeiro, Brazil in 1881, conducted his music at the Boston Symphony concerts in February, 1945.

The third number, "El Amor Brujo" (Love the Sorcerer), ballet-pantomime, was written by Manuel de Falla, a Spaniard, who spent the latter part of his life in Argentina. The ballet, whose plot was furnished by Gregorio Martinez Sierra, has the subtitle, "Gitaneria" (Gypsy Life). It is in one act and two scenes, written for a small orchestra with voice. It was first produced at the Teatro de Lara, Madrid, in 1915.

Carol Brice Soloist

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Carol Brice, young Negro contralto, who will be the soloist Sunday afternoon in deFalla's "El Amor Brujo," is the first of her race to win the coveted Naumberg Foundation award, entitling her to a debut in New York's Town Hall. The daughter of a Congregational minister and a teacher, she grew up in Sedalia, N.C., where her parents were associated with the Palmer Memorial Institute, founded and conducted by her aunt, Dr. Charlotte Howkins Brown.

At the age of three, Miss Brice sang in New York and at Symphony Hall, Boston, with the Sedalia choir. After graduating with a degree in music from Talladega College in Alabama, she won for five successive years a scholarship at the Juilliard School of Music, New York City. In 1940 she sang at the third inauguration of President [illegible] and later at the White [illegible]

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Tickets for the concert and tonight's Festival program as well as for Tuesday evening and next week end are on sale at the box office, England Brothers and the Blue Bird Shop, Stockbridge. Seats in the rear of the Shed and in the boxes remain for all performances. Admission to the grounds will be sold three hours before each program. Those attending the concerts are invited to picnic, as more than 200 parties did last Sunday noon.

[243]

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BERKSHIRE EAGLE

Museum Members' Night Is Mestrovic's

Ivan Mestrovic talks with John J. Cunningham (far left), while Director Stuart C. Henry, Mrs. Elizabeth Sprague Coolidge and Boaz Piller stand in front of one of Mestrovic's bas-reliefs currently on exhibition in the Ellen Crane memorial room of the Berkshire Museum. Mr. Piller, a contra-bassoonist with the Boston Symphony Orchestra, has loaned the museum his collection of framed letters and photographs of illustrious musicians. They are hung in a small gallery adjoining the North Gallery.

More Than 500 Attend Program Opening Exhibit

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TIMES
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Ivan Mestrovic talks with John J. Cunningham (far left), while Director Stuart C. Henry, Mrs. Elizabeth Sprague Coolidge and Boaz Piller stand in front of one of Mestrovic's bas-reliefs currently on exhibition in the Ellen Crane memorial room of the Berkshire Museum. Mr. Piller, a contra-bassoonist with the Boston Symphony Orchestra, has loaned the museum his collection of framed letters and photographs of illustrious musicians. They are hung in a small gallery adjoining the North Gallery.

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Hartford Times

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Rossini Work To Highlight At Tanglewood

A highlight of the final week of the Berkshire Festival will be the first performances in America for more than 100 years of "The Turk in Italy," by Rossini, Monday ar. l Wedensday evenings in the Theatre-Concert Hall at Tanglewood. Tickets have been issued to friends of the Berkshire Music Center.

The cast for the first performance, announced by Boris Goldovsky, head of the opera department at the Berkshire Music Center, includes June Gardner, soprano; Adele Addison, soprano; David Lloyd, tenor; Marshall Heinbaugh, baritone; Arthur Schoep, baritone; and Francis Barnard, bass-baritone. On Wednesday evening, principals will be Miss Gardner, Miss Addison, David Garen, Mr. Heinbaugh, Robert Goss, and James Pease. Mr. Goldovsky will conduct both performances.

* * *

NASSAN ABISKHAROUN, the young Egyptian sculptor and designer discovered by Mr. Goldovsky last winter, is responsible for the settings. The costumes have been designed by Leo Van Witsen. Sarah Caldwell is chorus master and Robert J. Lawthers, technical director.

Two former students of Serge Koussevitzky will share the podium of the Boston Symphony Orchestra with him during the final days of the Festival. Eleazar de Carvalho will conduct this Sunday afternoon. His program includes the "Fantastic Symphony" of Berlioz, "Madona" by Villa Lobos, Siquera's "Nordestina" Suite No. 1, and Falla's "El Amor Brujo" with Carol Brice as soloist. On Thursday evening, Leonard Bernstein as guest will conduct the Scherzo from Moussorgsky's "Night on Bald Mountain," the complete "Petrouchka" ballet of Stravinsky, and the Shostakovitch Symphony No. 5.

* * *

FOR THE ALL-Tchaikovsky program Tuesday evening, Dr. Koussevitzky has chosen the Symphony No. 6 "Pathetique," "1812 Overture," and the Piano Concerto No. 1 with Seymour Lipkin, winner of the 1948 Rachmaninoff Fund award, as soloist.

Enlisting the forces of the Festival Chorus of 250 voices, Robert Shaw will be guest conductor with the orchestra Saturday evening, Aug. 14, in a program made up entirely of two great choral works.

Ellen Faull, soprano, and Eunice Alberts, contralto, will be soloists in "The Blessed Damozel" by Debussy. Frances Yeend, soprano, and James Pease, baritone, will be soloists in the Brahms "Requiem."

For the finale to the Festival, Dr. Koussevitzky will conduct Symphony No. 3 ("Eroica") by Beethoven Sunday afternoon, Aug. 15, and the Sibelius Symphony in D Major, No. 2.

[From Late Editions of Yesterday's TIMES.]

NEW WORK PLAYED AT LENOX FESTIVAL

Koussevitzky Leads Vaughan Williams' Sixth Symphony in American Premiere

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7—If the eleventh Berkshire Festival, which has been one of exceptional brilliancy, had done nothing but present the American premiére of Vaughan Williams' Sixth Symphony this evening it would have placed the nation in its debt.

For this is one of the most powerful and deeply felt symphonic writings to have appeared since the turn of the century. The sincerity of the expression blazes in every page. The virility and driving energy of it are companioned by pages of tenderness and mysticism. Had this music only reflected the realizations and mellow understandings of an introspective spirit and an artist now in his seventy-sixth year, it would have been more than enough.

But we have here a score of astonishing strength and of the most passionate emotion. It is drama, inner drama, wrought from suffering and realization, and compassion, and experience. And it is great music.

Begun in Wartime

The symphony was begun in wartime, and it cannot be a misleading interpretation which concludes that the greatest tragedy humanity has suffered in centuries is the origin of its thought. That thought, one would say, has bitten deep into the composer's consciousness. What he has felt, what he has lived beyond verbal power to relate or describe in words, has gotten into his measures.

Every measure is an emotional imperative. The form is free, the ideas are inevitable. The discursiveness which has marked some of Vaughan Williams' earlier scores—it might be better to say the over-luxuriance of his ideas—is here magnificently absent. The symphony is the last word in concision. Not a measure could be spared. All that had to be put down, and nothing else, is there. There are duly contrasted themes. They are thoughts, not melodies stated merely for purposes of balance and design. All is order and logic, but the logic and emotion and idea, to which form adjusts itself. The succession of key is unorthodox.

Opens With Cry of Anguish

Whatever may have been the travail involved in the creation of this piece, the listener gets the impression of something that is poured molten hot from the man who produced it, and this under such compulsion that he had to put on paper, with no artifice at all, what it was impossible not to say. It opens with a cry of anguish, and proceeds in a furious and sardonic spirit. Then a theme shines through, of an ecclesiastic character, lofty and tender withal. It first glows in the strings, then is strengthened with brass and ascends, against sweeps of the harp, to a near-apotheosis, only to be ended by the agonized cry that introduced the movement.

As remarked, form is purely the vehicle of emotion. The second movement, with a mournful, chromatic sort of a figure, begins like some Passacaglia, but instead flowers out into music of a gripping intensity. Three short notes which have been an integral part of this theme are later broadened and flung out by the trumpets, over roaring drums, and reiterated insistently through the rest of the movement, like an insistent summons, as if this composer, like Beethoven in his time, were saying "Thus fate knocks at the door."

All the movements follow each other, as they are intended, without a pause. The scherzo, built on an ascending series of fourths and of a driving energy, is again torrent fury, an embristling part, somewhat modal and in the folk vein, which, however, does not stay the headlong course of the movement or the sensation of a terrific universe.

And then what? The finale is the shortest, the most unconventional and, perhaps, the most poignant part of the whole work. It is a mystical dialogue called in the score, "epilogue," and it is the music of another world.

Much of this movement is for strings, sometimes subdivided, and in the upper registers. Woodwinds enter in the course of it, solo fragments of an oboe's song are heard. It is solitude, prayer, music so intimate, so unspectacular, unsymphonic if you like, that one knows Vaughan Williams would not have written it if it had not been as inevitable with him as the rest of the work.

Orchestra as Palette

The symphony uses an immense orchestra, as a palette from which the most delicate as well as the most imposing effects may be gained. A third of that orchestra suffices for this reverie, this self-communing, which finale lapses into silence. For concert purposes, for salvos of applause, a movement utterly worthless. For the final word, spoken in the silence of the soul—all.

The performance we believe to be one of the finest that we know Dr. Koussevitzky has ever given. He conducted the work as though his life, and the lives of his listeners, depended upon the music being understood: conducted with command of the orchestra, and an imperious will that left no player immune from the music's needs.

The other two features of the program were an admirable performance of Prokofieff's music to his ballet, "Romeo and Juliet," and rich, beautiful music it is; and finally Richard Strauss' "Don Quixote," with Gregor Piatigorsky as the 'cello soloist. It is a score which amazingly withstands the passages of the years, which indeed contains some of the greatest pages that Strauss wrote. And Mr. Piatigorsky, especially in such passages as the conclusion, when the knight of the sorrowful countenance, in all humility and understanding, gives up the ghost, has the tone and the expression that fully and movingly reveal the pathos of the work.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

AUG 8 - 1948

'The Turk in Italy' At Tanglewood

A highlight of the final week of the Berkshire Festival will be the first performances in America for more than 100 years of "The Turk in Italy" by Rossini tomorrow and Wednesday evenings in the Theatre - Concert Hall at Tanglewood, Lenox, Mass.

The cast for the first performance includes June Gardner, soprano; Adele Addison, soprano; David Lloyd, tenor; Marshall Heinbaugh, baritone; Arthur Schoep, baritone, and Francis [illegible], bass-baritone.

This Clipping From
MUSKOGEE, OKLA.
PHOENIX

AUG 8 1948

FINAL "BERKSHIRE" BROADCAST TUESDAY

With the fourth and final broadcast next Tuesday over KBIX-ABC from the Berkshire Music Festival, the Boston Symphony Orchestra will conclude its 1947-1948 season. Dr. Serge Koussevitzky will be on the podium for the all-Tchaikovsky program which will include the "Concerto No. 1 for Pianoforte in B-Flat Minor" and the overture "1812." The broadcast will be heard at 8:30 p. m.

The season of ABC broadcasts started last October 14 in Boston. Since that time ABC has presented the Boston Symphony Orchestra in 18 out of town broadcasts originating in Providence, Cambridge, New Haven, Pittsburgh, Detroit, New London and Hartford, as well as from Symphony Hall, Boston, the Boston "Pops" and the Esplanade Concerts. There also was a special broadcast from New York arranged by Edward J. Noble to inaugurate the annual appeal of the Salvation Army.

In addition to Dr. Koussevitzky, who retires after the close of next season, his 25th with the orchestra, the podium has been occupied by Charles Muench, French conductor who will succeed him, Leonard Berstein, American composer-conductor, and Eleazar de Carvalho, Brazilian conductor and Richard Burgin, Koussevitzky's associate conductor.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 8 1948

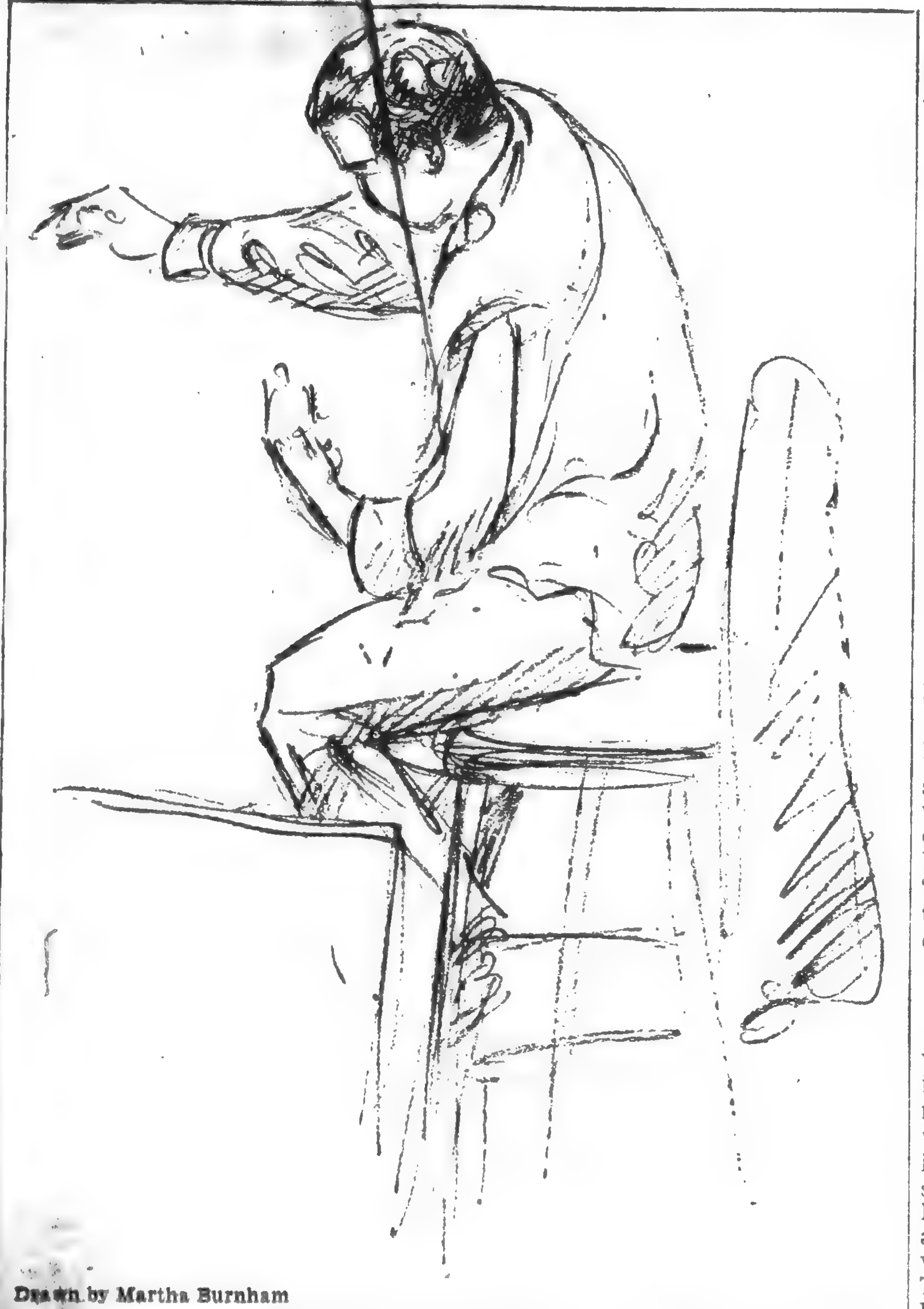
Symphony by Briton Presented At Lenox

LENOX, Aug. 7 (AP)—The Boston Symphony Orchestra, with Dr. Serge Koussevitsky conducting, tonight presented for the first time in America, Symphony No. 6 by Vaughan Williams of Great Britain.

More than 9,700 persons, huddled in coats and blankets in the 52-degree temperature, gave an enthusiastic reception to the composition.

The symphony featured the second concert of the Berkshire Music Festival second series.

Stages—A Brazilian on Brazilian Composers



Drawn by Martha Burnham

Rehearsal sketch of Eleazar de Carvalho, who conducts the Boston Symphony Orchestra at Tanglewood Sunday.

Mr. de Carvalho Discusses Creative Fellow Countrymen

By Eleazar de Carvalho

Brazilian composers first concentrated on investing their works with a definitely Brazilian character after the First World War.

Music was composed by natives, however, from early times. The first known native-born composer—the Father of Brazilian Music—was Padre José Maurico Nunes Garcia. He was a contemporary of Beethoven. His mother was an African slave, his father a Portuguese. Never in Europe, he probably availed himself of European musical books. At any rate, his music resembles that of his predecessors and contemporaries, from Handel and Gluck to Haydn and Beethoven. In fact, the overture to his opera, "Zamira," bears striking similarities to Beethoven's "Coriolanus" Overture. At one time it was supposed that Padre Garcia had plagiarized "Coriolanus," but it was proved that Garcia's work was composed eight years earlier.

* * *

Antonio Carlos Gomes, (1339-1896) was the first Brazilian to write an opera capable of entering the world's repertoire and remaining there to this day. This was "Il Guarany." It was written in Milan, where Gomes was studying under a grant of the Brazilian emperor, Dom Pedro II, and was an immediate success when staged there at La Scala Theater in March, 1870. The following December, it was produced in Rio de Janeiro, under the composer's direction.

In treatment, "Il Guaranay" was a good Italian opera, as were Gomes' next four—which included "Lo Schiavo," written nine years later. But, unlike the others, "Il Guarany" and "Lo Schiavo" (The Slave) had Brazilian subjects—the Indians and their Portuguese overlords—for their libretti. There were Indian themes in the overture to "Il Guarany," and in the ballets of that work and "Lo Schiavo." Brazilian bird calls appear in a charming interlude in the latter.

Francisco Braga, (1868-1945) become a pupil of Massenet in counterpoint. He also traveled in Germany, where he heard Wagnerian opera. On his return to Rio in 1900, he exerted a valuable influence on Brazilian musical life. His opera, "Jypira," produced on his return, was very successful. For more than 40 years, he was professor of composition in the National School of Music. José Sequeira and I are among those who benefited by his sound technique and clarity of style.

* * *

As a conductor, Braga was our Father of Symphonic Music. In addition to writing our first symphonic compositions, he founded, and for 20 years conducted, the Symphonic Concert Society. This was the predecessor of the Brazilian Symphony Orchestra. He introduced us to the European orchestral repertoire, stimulating thus a reaction against the monopoly of opera, which had prevailed both in composition and performance. Famous European guest conductors—even the Berlin Philharmonic Orchestra, under the conductorship of Richard Strauss—were brought to us by him.

Pupils who profited by the discipline of Braga, and have won fame as Nationalists, include Lorenzo Fernandez, and Assis Republicano, both born in 1897.

Villa-Lobos, born in Rio about 1881, is the Dean of our Nationalists. Although he studied in Paris, he had previously written much with strong Nationalist influence and highly individual style, and has continued to do so. He invents his own versions of all folk and concert forms, in endless profusion and variety. Essentially, his is a rhapsodic style.

Notable pupils of Villa-Lobos are Radames Gnattali (born 1906), Luiz Cosme (born 1908), and Claudio Santoro (born in 1919).

Camargo Guarnieri, born in 1907, is an ardent Nationalist who contrasts strikingly with Villa-Lobos. After attending the São Paulo Conservatory, he had thoroughgoing instruction in France from Charles Koechlin. Returning home in 1940, he established himself as a composer in modern idiom. He has a strong regard for form, yet the ability to achieve originality within it. Above all, he has infused his numerous works with pronounced National elements.

José Sequeira, born in 1907, is a leading exponent of Nationalism (we call it "Brasilidade," which might be translated as "Brazilianism"). His two "Nordestina" Suites resulted from an expedition to the northeast of Brazil, where he found folk music that was rich and varied, and free of European influence. Sequeira has analyzed and given precise definition to the folk forms. These definitions are accepted generally by Brazilian composers as the standard.

Bruno

Frances Yeend, soprano soloist in the Brahms Requiem with the Boston Symphony Orchestra and the Berkshire Festival Chorus under the direction of Robert Shaw at the Berkshire Music Festival, Tanglewood, on Aug. 14.

This Clipping From
SPRINGFIELD, ILL.
Ill. State Journal and Register
AUG 8 - 1948

Boston Symphony To End Season

A.B.C. Network To Carry Program.

With the fourth and final broadcast on Tuesday over A.B.C. from the Berkshire Music festival, the Boston Symphony orchestra will conclude its 1947-1948 season. Dr. Serge Koussevitzky will be on the podium for the all-Tschaikovsky program which will include the "Concerto No. 1 for Pianoforte in B Flat Minor" and the overture "1812." The broadcast will be heard at 8:30 p. m., over WCVS.

The season of A.B.C. broadcasts started last Oct. 14 in Boston. Since that time A.B.C. has presented the Boston Symphony orchestra in 18 out of town broadcasts originating in Providence, Cambridge, New Haven, Pittsburgh, Detroit, New London and Hartford, as well as from Symphony hall, Boston, the Boston "Pops" and the Esplanade concerts. There also was a special broadcast from New York arranged by Edward J. Noble to inaugurate the annual appeal of the Salvation Army.

In addition to Dr. Koussevitzky, who retires after the close of next season, his 25th with the orchestra, the podium has been occupied by Charles Muench, French conductor who will succeed him, Leonard Berstein, American composer-conductor, and Eleazar de Carvalho, Brazilian conductor and Richard Burgin, Koussevitzky's associate conductor.

The season saw the world radio premieres of Malipiero's "Symphony No. 4," Walter Piston's "Symphony No. 3" and David Diamond's "Symphony No. 4." Special tribute was paid to Felix Mendelssohn on the 100th anniversary of his death. This was the 22nd season of broadcasts by the Boston Symphony orchestra.

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
[illegible]

Musicians Of Europe Aided

"TANGLEWOOD ON PARADE," the Boston Symphony orchestra and Berkshire Music center's benefit for assistance to musicians in Europe presented the fountain scene from "Pelleas and Melisande," played appropriately enough at a fountain, and an excerpt from "Don Giovanni" was added to Menotti's "The Telephone," which was sung in its entirety in the gardens at Tanglewood on Tuesday. The event inaugurated a nation-wide campaign to help unblock creative talent abroad.

For the opera department's contribution to the simultaneous demonstration of all departments of the Berkshire Music center, Boris Goldovsky selected acts I and IV of "La Boheme" and act II of "The Marriage of Figaro."

The Music Shed presented the Student orchestra under student conductors playing Beethoven's "Coriolanus" Overture, the Chorale and Toccata from William Schuman's Symphony No. 3 and the first movement of Rachmaninoff's Second Concerto. Three dances were also given from Leonard Bernstein's ballet "Fancy Free."

Reminiscent of the great last act of "Die Meistersinger" was the parade of the students which immediately preceded the demonstrations. Like the guilds in Wagner's great music drama, the 462 boys and girls from 42 states and 15 foreign countries marched by departments carrying banners and led by a band. There were performances of orchestra, choral and chamber music as well as opera. It would require no less than four visits to Tanglewood to see and hear what went on there on Tuesday within the period of an hour.

Supper on the lawn followed the hour-long demonstrations. The manifestation in the Music Shed brought the appearances by Cornelia Otis Skinner, Archibald MacLeish, Aaron Copland, and other important figures in letters and arts.

This Clipping From
LOS ANGELES, CAL.
TIMES
AUG 8 1948

Vaughan Williams' Sixth Symphony, in E Minor, was scheduled to have its American premiere by the Boston Symphony Orchestra under the direction of Serge Koussevitzky in Tanglewood yesterday. It probably will also be played by the New York Philharmonic next season with Leopold Stokowski conducting. At the recent first performance in London Ernest Newman, music critic of the Sunday Times, wrote: "It is clear already that here we have a new Vaughan Williams. Superficially it links up in mood with the vehement fourth, now with the mysticism of certain others of his works. But it would be a mistake to regard the No. 6 as merely a retraveling, even a superior retraveling, of the old routes. It reveals a new order of ideas and a new logic in handling them."

This Clipping From
BATON ROUGE, LA.
ADVOCATE
AUG 8 1948

Berkshire Music Festival

With the fourth and final broadcast on Tuesday, Aug. 10, over ABC and WLCS from the Berkshire Music Festival, the Boston Symphony orchestra will conclude its 1947-1948 season. Dr. Serge Koussevitzky will be on the podium for the all-Tschaikovsky program which will include the "Concerto No. 1 for Pianoforte in B-Flat Minor" and the overture "1812." The broadcast will be heard at 8:30 p. m., CDT.

This Clipping From
PORTLAND, ORE.
OREGONIAN
AUG 8 1948

Tanglewood Fete Draws

BY DOROTHY D. RYAN
Exclusive Dispatch to The Oregonian

NEW YORK, Aug. 7 (Special)—Beautiful weather and the superb playing of the Boston Symphony orchestra under Serge Koussevitzky's "incandescent" leadership, brought record crowds to the opening concerts of the 14th annual Berkshire music festival at Tanglewood, near Lenox, Mass.

Moonlit, starlit nights contributed to the pleasure of the large audiences who filled the 6000 seats in the specially designed music shed at last week end's concerts, and sat or reclined on the lawns beyond.

Concert Interest Grows

Interest in these concerts has been growing yearly, and music lovers who come from long distances are rewarded with superlative programs, interpreted and heard under ideal conditions. Even before the main festival opened, there was lively interest this season in the preliminary programs presented by student orchestras and young conductors.

Several modern scores of unusual interest are being presented on three successive week ends. The American premiere of Vaughan Williams' new sixth symphony was a feature of Saturday's program, which included also Prokofieff's Romeo and Juliet, suite No. 2, and Strauss' Don Quixote. Soloist was Gregor Piatigorsky, cellist.

"Tanglewood" Added

"Tanglewood on Parade," a benefit for creative musicians of Europe, was an added attraction this past week, with a long and varied program including a performance of Menotti's opera, "The Telephone," a reading by Cornelia Otis Skinner of two Elizabethan sonnets, and a special orchestral program conducted by Dr. Koussevitsky.

Leonard Bernstein and Darius Milhaud were the conductors at last Sunday afternoon's concert, which was devoted to Milhaud's Symphony No. 2, and Mahler's "Resurrection" Symphony.

At Tanglewood

Sixth Symphony of Vaughan Williams Has U. S. Debut

By Francis D. Perkins

LENOX, Mass., Aug. 8.—The sixth symphony of Ralph Vaughan Williams, dean of English composers, had its first American performance in last night's Berkshire Festival Concert by the Boston Symphony Orchestra under Serge Koussevitzky's direction in Tanglewood music shed. In this afternoon's concert under Eleazar de Carvalho's conductorship, two Brazilian works were introduced to Tanglewood, "Madona," a symphonic poem by Heitor Villa-Lobos, played for the first time in public, and three sections—congo, toada and coco—from Jose Siquiera's Nordestina's suite.

Dr. Koussevitzky opened yesterday's program with four parts of Serge Prokofieff's second Romeo and Juliet suite, and Richard Strauss's "Don Quixote," with Gregor Piatigorsky as solo cellist, followed the intermission. Besides the two works by his compatriots, Mr. De Carvalho also presented Berlioz's Fantastic symphony and Manuel De Falla's suite "El Amor Brujo" with Carol Brice as the singer in the afternoon concert.

The Vaughan Williams symphony is a remarkable work for a composer in his mid-seventies, but it is also noteworthy on its own account. Quite often when a composer is still active when well along in years he is likely to rework ideas and material of earlier compositions rather than to show a freshness of approach and an avoidance of retrospective summarizing. There is no impression of reworking or reminiscence, however, in this noteworthy symphony, which is a work of today rather than an echo of yesterday, the work of a composer whose style remains his own but has not become fixed and invariable; the atmosphere of the music is of today.

He began the symphony before the end of the war, and an English commentator says that the work first states what the composer felt about the war and then meditates upon an ideal peace, with the agitated vigor of the first of the four connected movements, the plangency of the second, the turbulence of the third and the almost remote calm of the fourth. This interpretation is certainly admissible, but not necessary for an understanding of the music from an emotional point of view.

In harmonic and orchestral color the first three movements are more in the vein of Vaughan Williams fourth symphony, the most advanced of his previous works, than of the fifth. The scoring is often full, but not so as to give a sense of excessive and confused sonorities.

An occasional impression in the first three movements of weight in the brass choir can be ascribed to acoustic conditions in the forward rows of the music shed. At the end of the first movement an earlier theme becomes a broad melody of a model flavor, and here there is a note of outspoken confidence, contrasted with the expressive stress which precedes and follows.

In the finale all is different. Here there is the utmost delicacy of scoring, dominated by the higher strings, with lower registers and other choirs apparent only in the background as the prevailing idea is drawn out and meditated upon. This occupies twelve of the symphony's thirty-six minutes, and one can wonder whether the movement is spun out too long. At the same time, one can be impressed by its mood, which can suggest that the composer, having contemplated present times and circumstances, has now entered a world of his own thoughts and visions. At a first hearing, the symphony seems a strong and consequential work, while more likely to meet a varied reception than unanimous approval.

The performance under Dr. Koussevitzky's direction was eloquent and revealing, and, as expected, the interpretation of "Don Quixote" by Mr. Piatigorsky and the orchestra deserved high praise.

Mr. De Carvalho conducted student concerts in Tanglewood last summer and was a guest conductor of the Boston Symphony in Boston last season, but this was his first appearance in a regular Berkshire festival concert.

Mr. De Carvalho's conducting gave a general impression of significant talent and promise, especially in the two Brazilian works and in the De Falla suite, projected with pervasive spirit, vividness of color and communicativeness of the varied range of moods in the music in interpretations of convincing national flavor. In the Fantastic Symphony the young Brazilian conductor was at his best when the music was energetic and outspoken; there were climaxes of notable intensity in the first movement, but less expressive penetration in the introduction and at times in softer episodes later, while the second movement needed a lighter, more buoyant treatment. But the scene in the fields was persuasively performed, and the finale was played with interpretative understanding and vitality.

Villa-Lobos's "Madona" was composed in 1945 for the Koussevitzky Music Foundation. The composer has not enlarged upon the purport of his title, but the character of the music suggests a Brazilian subject. It's twelve-minute course is occupied by a brooding introduction, a lively dance of indigenous rhythms and a series of episodes of varying expressive color, scored in pronounced and effective orchestral hues. Jose Siquiera's Nordestina Suite is based on folk music from northeastern Brazil; the three dances offered were skilfully scored to project their essential folk quality.

Miss Brice's voice is well suited to the music of the De Falla suite and the locale and emotions of its subject, and the warmth and emotional sincerity of her singing matched the unusual expressive insight displayed by the conductor in this work. The two concerts had nearly equal attendance—9,700 on Saturday and 9,800 today.

Leonard Bernstein will conduct next Thursday night's festival concert. Saturday night there will be two choral works—De Bussey's "Blessed Damozel" and Brahms's "Requiem," with Robert Shaw conducting, and Dr. Koussevitzky will conduct the closing concert next Sunday afternoon.

In the season's last orchestral student concert next Friday night Seymour Lipkin will conduct a new work for English horn and strings by Robert Kurka, a pupil of Darius Milhaud, composed in memory of the late Mrs. Andrew H. Hepburn, donor of the Tanglewood estate to the Boston Symphony.

In a cello recital Saturday afternoon Mr. Piatigorsky will give the first performance of a sonata composed by Paul Hindemith last spring.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

AUG 8 - 1948

MUSIC

By Miles Kastendieck

CONTEMPORARY music is having its innings at the Berkshire Festival this year. By the time the nine concerts of the three big week-ends are over, living composers will have out-numbered dead composers by two. To say the Festival is very much alive this year simply recognizes that Koussevitzky has stressed modern music more than usual.

That this focus of attention on the living composers means anything in the way of policy has not been disclosed. The Berkshire Festivals in the past have given little indication that an overall policy directed their course.

The upshot of the programs culminated in the conclusion that the music heard at Tanglewood was little different from the programs heard in New York during the Winter season.

This year some kind of aim appears to lurk in the background. Perhaps it is the beginning of a definite policy.

4 Composers Living

IN THE first series last weekend four of the eight composers were living. Their music had all been heard, some of it in New York, but not often. To stabilize a hearing of Hindemith, Prokofieff, Piston and Milhaud were Beethoven's Fifth Symphony and Brahms's First. They have been heard almost too often. By way of novelty there was Mahler's Second Symphony, a most welcome inclusion.

This weekend the living composers outnumber the dead two to one. In the program last night all three were living. That such should be the case is unusual in these days of hidebound program-making for orchestral concerts.

A glance at the works performed in this second series is rewarding: Stravinsky's "Oedipus Rex", the American premiere of Vaughan Williams' Sixth Symphony, Villa Lobos "Madona", and Siqueira's "Nordestina". To hear these in a single weekend means a great deal to inveterate music lovers. It will undoubtedly be illuminating to average music lovers. As an opportunity it is indeed rare.

To Honor Dead

NEXT weekend the balance favors the dead composer. The moderns included form that interesting combination beginning with the letter "S": Stravinsky, Shostakovich and Sibelius. None of their music will warrant any hissing; in fact it will be enthusiastically received.

Perhaps the worm has turned. The generous showing of contemporary composers did not deter audiences from attending in large numbers last weekend. Some of the people may not have liked all that they heard, but most would acknowledge that it was well worth hearing.

The point has always been getting acquainted with this new music. People will hear more contemporary music in this Festival than they have heard in any one of the other ten.

This year's Festival has made a great contribution to the "cause".

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 8 - 1948

Brazilian Conductor Excels In Colorful Performance

Eleazar de Carvalho Brilliant in Presentation of 'Fantastic Symphony,' by Berlioz; Carol Brice Pleases In De Falla Suite

By W. HARLEY RUDKIN

A large and flamboyant reading of large and flamboyant music caught the imagination of yesterday afternoon's capacity audience at the Berkshire Music Festival, and if there was any disappointment in the Boston Symphony's presentation of the Berlioz "Fantastic Symphony" it was inherent within the music itself, and not the fault of the musicians.

The "Fantastic Symphony" is a battle between rainbows, flashing through all the prismatic changes of a kaleidoscopic imagination. It is utterly and completely mad. For some reason, it never reaches any point of true hilarity, and the nearest touch to laughter is a sort of macabre off-key giggle that produces nervous tension, but no merriment.

Written in five movements, the symphony was created by a man who placed all his colors and all his powers on one canvas, and Eleazar de Carvalho, who conducted yesterday afternoon, produced every single one of them in an exquisite performance that brought the crowd up standing.

There may be depth to the Berlioz work, but the listener is never permitted to get far enough beneath the roiling surface waters to perceive it. The entire symphony could have been a gigantic hoax, perpetrated on a musical time that was not ready to either accept or rationalize its qualities, for when it burst on the world in 1830 there had been nothing to compare it with. It stood alone then, a monument to a monumental imagination, and the passing of the years has done nothing to dim its strange, individual lustre.

De Carvalho Excellent

This is the first time that this reviewer has been privileged to watch the Brazilian conductor at work, and I hope it will not be the last. He is smooth, facile; works with a minimum of effort and produces a maximum of effect. "The Fantastic Symphony," which covers a wide range of improbables, moves from the cloying sweetness of the traditional waltz to the verge of unexplored dissonance. It needs sharp, clear handling, and that is what De Carvalho gave it.

The rest of the program, even with the intervention of an intermission, could have been pallid by comparison were it not for the same musicianly qualities of the conductor, and the rich bell-like quality of the contralto of Carol Brice, who sang the solo passages in De Falla's suite from "El Amor Brujo."

The second half of the program opened with "Madona," a symphonic poem written for the Koussevitzky Music Foundation by Villa-Lobos, and closed with three selections from the Suite, "Nordestina," by Siqueira.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 8 - 1948

At Tanglewood

'Song of Songs' Conducted by Its Composer, Lukas Foss

By Francis D. Perkins

LENOX, Mass., Aug. 7.—A new English work, Ralph Vaughan Williams's sixth symphony, had its first American performance in tonight's Berkshire festival concert by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the music shed at Tanglewood. The program began with the second suite from Serge Prokofieff's ballet "Romeo and Juliet."

Prokofieff at fifty-seven is the youngest of the three living composers represented in this program; Vaughan Williams is seventy-five and Richard Strauss, whose "Don Quixote" followed the intermission, is eighty-four. In "Don Quixote" Gregory Piatigorsky's solo cello represented the Don, and Joseph de Pasquale played the solo viola.

Critical comments on the new Vaughan Williams symphony must wait until tomorrow. It was first played in London last April with Sir Adrian Boult conducting and won praise from English critics, whose remarks suggested that the dean of English symphonists has lost none of his inspiration and powers for musical creation.

There was no formal festival concert last night, but an audience of more than 3,000 heard a program in the music shed by the Berkshire Music Center's Department II Orchestra, composed of advanced students.

Lukas Foss, already well known in New York as a composer and pianist, appeared here in a third role, conducting his "Song of Songs" with Phyllis Curtin as the soprano soloist. Seymour Lipkin, the Rachmaninoff Fund prize winner who plays the solo in Tchaikovsky's first piano concerto next Tuesday, conducted Weber's "Euryanthe" overture. Erling Bengtsson, a sixteen-year-old Dane, was soloist in Haydn's concerto, with Howard Shanet conducting, and Irwin Hoffman conducted the orchestra in Debussy's "La Mer."

The "Song of Songs" with a Biblical text was introduced to New York by Dr. Koussevitzky and the Boston Symphony two seasons ago, when Ellabelle Davis was the singer. On a rehearsing, it impressed as well constructed music, in the skillful use of orchestral colors and the combination of the vocal solo with the instrumental ensemble. The melodic ideas are also appealing. It suggested, however, that Mr. Foss, one of our most talented musicians, has not yet fully realized individuality of style. It also seemed that the composer, while at home on the podium, did not realize all the resources of his own music, judging by memories of a Carnegie Hall performance of this work.

Miss Curtin, who sang last season with Boris Goldovsky's New England Opera Company, has a pleasing voice; the quality was prevalently clear and the production marked by musicianship. But in the first two sections her voice seemed too light for the spacious music shed. In the third section there was more volume and, with lighter scoring, the voice floated over the instrumental sounds effectively. There was a commendable degree of expressiveness, but more pronounced color and more sensuousness would have been valuable.

No more tickets can be obtained for Monday's and Wednesday's performances of Rossini's "The Turk in Italy" by the center's opera department, since the demand by members of the friends of the Berkshire Music Center has been well in excess of the Tanglewood Theater's capacity.

This Clipping From
CINCINNATI, O.
ENQUIRER

AUG 8 - 1948

Of interest to Cincinnatians are Dr. Johnson's invitations next summer to join the staff of the Tanglewood Festival with Serge Koussevitzky and the Boston Symphony Orchestra, to head a summer music camp at Lawrence, Kans., and to assist as a trustee of the Transylvania Music Center at Brevard in his home state of North Carolina. The Cincinnati conductor also will continue his activities with the California summer festival at Ojai Valley.

Of more immediate concern are the CSO programs which, among other things, will take cognizance of the centennial observance of Swiss independence, as well as the hundredth anniversary of the death of the German composer, Carl Otto Nicolai. The concerts also will introduce the music of new composers—the Norwegian, Harald Saeverud; the Americans, Franz Waxman and Cecil Effinger, and 7th century Italian, Girolamo Frescobaldi, whose name has never appeared on CSO programs.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - 1948

MUSIC ON THE RADIO

By B. H. HAGGIN

A. B. C.'s transmission of the second ~~Boston~~ Symphony broadcast from Tanglewood on July 27 suffered from the same distortion as the first; periodically the sound changed from clear to scrambled and back to clear. Placed about an hour from Boston I get the broadcasts from WLAW in Lawrence, which brings me the A. B. C. Symphony on Saturday afternoon and other programs without the slightest distortion of any kind.

In addition the occasion was one of those when the performance had begun before the scheduled time of the broadcast; and so for radio listeners Bach's Concerto in D minor for three claviers began with its second movement. And this is the point at which to mention another technical defect in the broadcast; even when the sound was not distorted the microphone-placement made it almost impossible to hear the orchestra when the pianos were in action.

Not that it mattered very much; since these were among the most incompetent—even though wildly applauded—performances in my recent experience. If understanding of the music was more than one might expect them to show, adequate preparation certainly was the least. And if the Bach concertos for three claviers are works that Koussevitzky hasn't conducted the orchestra in much, if at all, the Suite in B minor for flute and strings is a standard piece that he has played and recorded; and one wouldn't expect to be aware, all of a sudden, that the solo flute and the orchestra had lost each other in the second slow section of the overture, and to hear them continue this way for several measures before they made contact again. Or even to hear their unprecise playing together when they were in the same place at the same time.

* * *

Placed, as I have said, an hour from Boston, I am able to experience at first hand what people have been writing me about the new time of the N. B. C. Symphony broadcasts. WBZ in Boston rebroadcasts a recording at 11:30 Saturday night, and by that time I have usually been too tired to care much about listening to music. But duty got me to the radio on July 17, when Alexander Hilsberg conducted the orchestra in Berlioz's "Roman Carnival" Overture and Tchaikovsky's Fifth Symphony. At that late hour, for one thing, it was impossible to set the volume sufficiently high for the performances to come through with any effectiveness. And in the middle of the first movement of the symphony there was a momentary break in continuity caused either by the needle jumping a groove on the record or by a patching together of two records. That was as much as I listened to.

* * *

On WQXR today at 6 there are quartets by Schubert and Mozart, at 11 Beethoven's Cello Sonata in D. On WJZ-A. B. C. next Saturday at 3:30 there is an American program from Colorado College Summer School. And that night at 8 WNYC has a two-hour Schubert program.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 8 - 1948

Music

FREEDOM VITAL, COMPOSER SAYS

By RAYMOND MORIN

LENOX, Sunday—"If I were to talk with Joseph Stalin, I would say to him: You have to give an artist the right to be wrong because he learns from his mistakes."

AARON COPLAND

This is what Aaron Copland, America's most famous living composer of serious music, told me at Tanglewood.

Mr. Copeland went on to explain that he believes Stalin has every right to inform the Russian composers, from a political point of view, what the Russian people should hear, but that the composer himself should have complete freedom of self-expression.

A composer doesn't write what he is supposed to — he writes what he has to," said Mr. Copland.

Genial Person

The composer of several symphonies, a piano concerto and sonata "El Salon Mexico," tone-poems, and much more, is a genial person. He has a ready and infectious smile, and is direct in expressing his views. He is assistant to Serge Koussevitzky of the Berkshire Music Center. He and Darius Milhaud direct the composition department.

Asked if he were composing at Tanglewood, he replied that it is impossible because of his heavy duties and lack of leisure. Mr. Copland says he is not the stick-to-it-at-a-sitting-until-it-is-finished type of composer. He works as the spirit moves, does correcting until the work is finished, and once it is completed he leaves it alone and doesn't change his mind.

At present he has a new work three-quarters completed—a concerto for clarinet and orchestra, commissioned by, and to be played by Benny Goodman.

Shares Pastor's View

When I interviewed Walter Piston a few weeks ago, he declared that it doesn't matter much what the critics have to say about a composer's music. He goes on writing in his adopted style.

Essentially, Mr. Copland shares the same view. He reads with interest what is written about his music because, as he explains it —"I want to know what people are being told about my music.

It is purely a utilitarian point of view, I know, but people are influenced by what they read."

He also takes into account the qualifications of the individual critic, feeling that a "sense of involvement" is the critic's first requisits.

Lauds Late Critic

In clarify this point Mr. Copland spoke in glowing terms of H. T. Parker, late critic of the Boston Transcript. "I know that he had a limited academic knowledge of music," said Mr. Copland, "but he had a sensitivity for values. He could sense when a work was too long, or whatever qualities it lacked."

This ability to "feel the essence of music" is the important thing to Mr. Copland and explains why the response of the layman, in a sense; is equally important as that of the professional musician. It is a gift that doesn't depend entirely upon academic training.

On the other hand, Mr. Copland spoke of many trained musicians who are unable to recognize the merits of an unknown piece of music.

Speaks of Contemporaries

Speaking of his contemporaries, and of Arnold Schoenberg in particular, Mr. Copland said: "You must remember that some composers write for a small public. For example, Schoenberg developed his style (twelve tone system) beginning with Wagner. If most of the audience that hears his music is still at Wagner's level, there is no reason for Schoenberg to alter his style to conform with it. It is the same principle as certain books being written for a small reading public."

At the time of the interview, strains could be heard from the Shed of Leonard Bernstein's rehearsal with the Boston Symphony of Mahler's "Second Symphony (Resurrection), so it seemed apropos to ask Mr. Copland's opinion of the young American composer-conductor-pianist.

"I don't know that I can add anything that has not already been said." Mr. Copland declared. "However, I would say that American composition needs conductors like Bernstein. He was born near Boston and spent his youth in the midst of the modern idiom, even jazz. He can infuse other American composers' works with a true spirit."

'What about his interpretations of Haydn," I asked.

Listens Like Anyone

"It doesn't make his Haydn any worse," he replied. "I can't say just how Haydn would be interpreted by someone from Esterhazy." Mr. Copland was referring to the estate where Haydn lived and where he did most of his writing.

It interested me to know in what spirit Mr. Copland listens to the music of his contemporaries.

"I listen to it as anyone else," he admitted, "I suppose I can express my reasons for liking it or not easier than most, but I don't listen to it analytically."

Mr. Copland was born in Brooklyn 47 years ago. His family name was originally Kaplan. When his father arrived from Russia in England, the immigration officials supplied him with an impromptu spelling of his name, as it sounded to them.

It has been Copland ever since

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 8 - 1948

NEW WORK PLAYED AT TANGLEWOOD

By RAYMOND MORIN

LENOX, Sunday—Last night's concert at Tanglewood, the second concert of Series B at the Berkshire Music Festival, was distinguished by the first performance in America of Ralph Vaughan Williams' Symphony No. 6, played by Serge Koussevitzky and the Boston Symphony. The concert drew 9700.

The program also ~~included~~ Prokofieff's "Romeo and Juliet," ballet, Second Suite, Opus 64, and "Don Quixote," fantastic variations on a theme of knightly character, Opus 35, by Richard Strauss.

Bid for Spotlight

Any first American performance is destined to bid for the spotlight. Vaughan Williams new work did not fully merit that prominence. By no means did it measure up to the other two works that accompanied it—nor am I suggesting that it was a dud.

The English composer is in his seventies, but there is no evidence in his new symphony of an emotional depreciation nor was it technically slipshod. Incidentally, it was played for the first time in London last April 21 under the direction of Sir Adrian Boult.

Idea Repetition

The Symphony No. 6 has an underlying motive. It was begun before the conclusion of the last war, and begins ("allegro" movement) with strong statements that are curiously enough in this age of dissonance, plausible to the ear.

While it is not a work that is harmonically or structurally irritating, it is handicapped by idea repetition, shallowness of materials, and climaxes that try to arrive but somehow shy from their completion.

Brief Crescendos

For examples, it employs brief crescendos from quiet violin passages to heavy timpani attacks, with frequency but not dissimilarly. The second movement has a brief figure repeated through a long episode by brasses; at first they are effective but give way to monotony. The "scherzo" moves about a great deal, keeping full orchestra very busy, but again the repetition element pervades its entirety. The final "epilogue" is a beautiful study in intonation but to me, at least, lacking in vitality.

It is clear that as the work progresses it strives to find an inward peace into which one might almost read a wishfulness. It doesn't strain to decipher purposes and its aim is obviously one of friendly sounds and pleasantness, with the exclusion of the first movement. Even here one finds strong statements without strategy or radicalism of technic.

It has been interesting to observe Vaughan Williams' development from the revolutionary trend of his Fourth Symphony to the hopeful expression of spiritual peace in the Fifth and now a philosophic approach in the last.

Without resorting to artificial methods Vaughan Williams has given us a philosophic work beneath which there is an obvious element of sincerity. It is entirely possible that successive hearings will supplement what this reviewer felt were material defects with underlying profundity of thought. In any event it should prove a lesson to contemporaries who write from the head instead of the heart.

To Meet Deadline

As is customary on Saturday nights, we had to by pass the post-intermission program to meet a pressing deadline. In this instance it was the Strauss work. We did, however, hear the Prokofieff.

We are constantly impressed with results obtained by Dr. Koussevitzky with an economy, or should I say, a minimum of motion? The Prokofieff was a work in question. Whereas a number of younger conductors might have approached it with athleticism, Dr. Koussevitzky directed it as a musician rather than a baton virtuoso.

Juliet Motive

Of the seven sections, only four were played—Numbers 1, 2, 4, and 7. The main part of the first movement "Montagues and Capulets," was a graphic description of the stuffy old gentleman, with a delightfully lightsome "trio" for the Juliet motive.

The successive movements, portraying Juliet's emotional development, the rapid minuet at Capulet's ball, and the tragic scene at Juliet's grave were engrossingly narrated. During this festival there have been technical defects from the orchestra (notably in the winds) but there were very few in last night's Prokofieff. Every desk, particularly the horns, responded with well night perfect playing.

Tanglewood Debut

This afternoon, Eleazar de Carvalho will make his ~~Tanglewood debut~~ with the Boston Symphony. The Brazilian conductor has heretofore confined his efforts to the student orchestra. He will present a program of French, Spanish, and South American music. Carol Brice, mezzo soprano, will be heard in De Falla's "El Amor Brujo."

This Clipping From
DALLAS, TEX.
NEWS
AUG 8 1948

THE MUSICAL DIGEST

By ERIC CLAUDIN

TANGLEWOOD, Mass.: A highlight of the final week of the Berkshire Festival will be the final concert Sunday, Aug. 15, under the direction of Serge Koussevitzky. The program will include Beethoven's Symphony No. 3 ("Eroica") and the Sibelius Symphony in D Major, No. 2. During the coming week, the Festival will present the first performance in America for more than a hundred years of Rossini's "The Turk in Italy," in addition to performances of Debussys "The Blessed Damozel" and Brahms' Requiem, both directed by Robert Shaw.

CHICAGO: Pierre Monteux, conductor of the San Francisco Symphony Orchestra, will close the Ravinia series with a final program Sunday including the Overture to "Rienzi" by Wagner, Tchaikovsky's Symphony No. 5, the suite from Stravinsky's "The Firebird" and a suite from Strauss' 'Der Rosenkavalier." The Budapest String Quartet will also perform its final post-season concert on the afternoon of Aug. 15.

WASHINGTON, D.C.: The Lyric Opera Association, which states that it is primarily interested in the recognition of unusually gifted young American singers, is currently presenting an opera festival at the Watergate. Eight operas will be presented, beginning with "Aida." Among those appearing are Florence Kirk, Bruno Landi, Frederick Jagel, Robert Weede and Francesco Valentino.

COLORADO SPRINGS, Colo.: Six compositions by American composers, all of which will receive their first radio performances, will be presented by the Colorado College String Symphonia over ABC on Saturday Aug. 14, at 2:30 p.m. CDT. Three of the composers studied with Dr. Roy Harris, composer in residence at Colorado College, who will conduct. The program also lists the conductor's own "Chorale." Other works will include Robert Evett's "Prelude and Fugue for Violins," Reuel Lahmer's "Concerto Grosso," Cecil Effinger's "Pastorale for Oboe and Orchestra," John Vincent's "Recitative and Dance" and Peter Mennin's "Fantasia for Strings."

Two New Symphonies Prove Worthy Contemporary Music

Works by Walter Piston and Darius Milhaud Heard On Recent Tanglewood Programs, as Well as Stravinsky's 'Oedipus Rex' and Mahler's 'Resurrection'

By VICTOR PRAHL

The rarely-sung opera-oratorio "Oedipus Rex" by Igor Stravinsky was performed at Tanglewood on Thursday night. Although composed some 20 years ago, it was probably a first hearing for most of the audience. This classic tragedy cast in a Latin text was not as austere as one might expect. Wesley Addy told the story in dignified, clearly understood English and the music, genuinely gripping in its dramatic intensity, spoke for itself. As usual with Stravinsky, the musical unfoldment was highly personal but in this case not without evident influences.

Carol Brice Thrills

In the more sustained male choruses one thought of the Russian church, at other times of "Boris Godounow," and parts of Jocasta's aria smacked of Italian opera. It was, however, consistently coherent in deliniation, the music at all times reinforcing the underlying drama of the tragic tale. It was a superb performance. David Lloyd's firm, clear tenor tones were convincing in the role of Oedipus, an unnamed tenor did well as the shepherd, James Pease was an effective Crean and as Jocasta, Carol Brice was simply magnificent. Singing her dramatic aria with its difficut intervals, from memory, she dominated the scene in a queenly manner, her gorgeous voice projecting a real thrill.

The male chorus, trained by Hugh Ross, sang with a full, virile, expressive tone, and as for the commanding hands of Dr. Koussevitzky, only superlatives are in order. The great conductor's performance of Beethoven's "Pastoral" which opened the program is too well known to require comment, but it did sound exceptionally fresh. As is so often the case at Tanglewood, nature cooperated, not with an outright thunderstorm this time, but a steady, heavy downpour of rain.

Two new symphonies that turned out ot be worthwhile additions to contemporary orchestra literature were heard at previous concerts. The first was by an American, Walter Piston of Harvard University, and the second by a Frenchman, Darius Milhaud, who is teaching at the Berkshire Center this summer. Both works were commissions from the Koussevitzky Music Foundation.

The Piston work in four movements is the composer's third effort in this form. It is well constructed and of substantial musical content, frank enough in thematic statement to please the conservative and sufficiently modern in it orchestration to delight the more sophisticated. If applause is a barometer of a work's merit this symphony should become a popular item for it was loud and long, recalling the conductor and composer to the stage repeatedly.

Milhaud Symphony

The Milhaud "Symphony No. 2" is in the best French tradition. While each of its five short movements creates a different mood, as a whole it is essentially pastoral in character. Sweet, tender, sad and gay in turn, there is a subtle musical continuity in its freely moving lyricism. On the technical side there was an economy of instrumentation and the hand of the experienced master was evident in the utterance of every phrase. Both in idiom and form it was the most appealing work I have ever heard from this gifted composer. The fact that Mr. Milhaud is confined to his crutches did not prevent him from mounting the podium and conducting his symphony, the fine performance of which must have been as gratifying to him as it was to the most discriminating in the large audience.

Of all the hours in the day, 10 the morning seems to be the hour at which one's musical perception keenest. And one could hardly ask for more when the music is by Bach and the organist is E. Powers Biggs. All this and more too happened at Tanglewood on Sunday morning. There was sheer poetry in Mr. Biggs' playing of three contrasting choral preludes and the grander aspects of the master were explored in scholarly performances of three excerpts from "The Art of the Fugue," the Toccata in F and the great Passacaglia and Fugue in C minor.

Outstanding in the hour of chamber music that followed was the performance of Ernest Chausson's concerto for violin, piano and string quartet. The beauty of its ecstatic, soaring phrases cast a spell and held one in spite of practice sounds from other sheds, a noisy airplane and the collapse of several overcrowded wooden benches. Joseph Berbstein, violinist, and Eloise Matthies were the talented student soloists and credit goes to Jean Bedetti for the supervision of its efficient preparation.

The music of Gustav Mahler is a thing apart and needs a buildup, literary, mystical, or spiritual, to carry one over its long stretches of boredom. At other times, without any prop whatsoever, it hits below the belt musically and moves one to the point of tears. Such was the case Sunday afternoon with the composer's second symphony, "The Resurrection." In spite of program notes on its lofty theme of destiny, a superlatively fine performance, and some rewarding musical moments, the first four movements seemed overlong during which the seat became very hard.

Transcendent Climax

Then when the chorus started singing in the last movement, the heavens seem to open and one was completely transported with an overwhelming climax that was truly transcendent. The composer's inspiration alone was not responsible for this thrilling experience, but also Leonard Bernstein's masterly, understanding conducting, the realization of the mighty score on the part of the orchestra, Hugh Ross's finely trained chorus and the two gifted soloists, Nan Merriam and Ellabelle Davis. Mr. Bernstein and his colleagues received a prolonged ovation the like of which is usually reserved for Dr. Koussevitzky after the final concert of the season.

A goodly sum was raised for the worthy cause of the needy European musician at Tuesday's fete "Tanglewood on Parade." A brass band tooting away at "Stars and Stripes Forever" lead the parade followed by the entire student body under banners labelling the different departments After a few words of welcome from Dr. Koussevitzky, Boris Goldovsky told the audience to make a choice and follow their favorite banner and its students to the proper shed where performances were scheduled. Previous to this four-ring circus there were operatic scenes in the charming setting of the formal garden overlooking the lake and the distant hills.

The full day was climaxed by the evening gala in the big shed at which there was some fine speech-making. Dr. Koussevitzky must have been pleased with the many tributes paid him by Felix Frankfurter, Howard Hanson, Archibald MacLiesh and others as well as the warm response of the audience. He was in top form when he conducted the sweeping, breathtaking performance of Ravel's "La Valse" and obviously enjoyed with the audience "Peter and the Wolf" with the helpful dramatization of Wesley Addy.

In addition to performances of Rossini's opera "The Turk in Italy" performances for the final week of concerts are as follows:

This Afternoon at 3.30

(Eleazar de Carvalho Conducting)

Berlioz .. .. Fantastic Symphony
Villa-Lobos .... Madona..
de Falla (Carol Brice, soloist) El Amor Brujo
Siqueiro ...... "Nordestina" Suite No. 1

Tuesday at 8.15

(Tchaikowsky Program)

Symphony No. 6
Piano Concerto No. 1
(Seymour Lipkin, soloist)
1812 Overture ....

Thusday Evening at 8.15

(Leonard Bernstein Conducting)

Weber ... .. Overture to "Der Freischutz"
Stravinsky ...... "Petrouchka" (Complete)
Shostakovich .... Symphony No. 5

Saturday Evening at 8.15

(Robert Shaw Conducting)

Debussy .... The Blessed Damozel
Female chorus and soloists—Ellen Faull, soprano; Eunice Alberts, contralto.
Brahms .... Requiem
Chorus and soloists—Frances Yeend, soprano; James Pease, bass.

Sunday Afternoon at 3.30

Beethoven ...... Symphony No. 3 "Eroica"
Sibelius ...... Symphony in D Major, No. 2

CARVALHO LEADS ORCHESTRA TODAY AT TANGLEWOOD

Tchaikovsky Program Tuesday, Rossini Opera Tomorrow and Wednesday

Series B in the Boston Symphony concerts at the Berkshire Festival in Tanglewood will end today, with Eleazar de Carvalho, South American conductor, leading the orchestra in a program. Starting at 3.30. The Fantastic symphony by Hector Berlioz will be played first, followed by "Madonna," by the Brazilian Heitor-Villa-Lobos. Manuel de Falla's "El Amor Brujo," with Carol Brice as mezzo-soprano soloist, and "Nordestina" Suite No. 1 by Siqueira will conclude the program.

Opera Tomorrow

A highlight of the final week of the The cast for the first performance, in America for more than a 100 years of "The Turk in Italy" by Rossini, tomorrow and Wednesday evenings in the Theater-Concert Hall. Tickets have been issued to friends of the Berkshire Music Center.

SEYMOUR LIPKIN

The cst for the first performance, announced by Boris Goldovsky, head of the opera department at the Berkshire Music Center, includes June Gardner, soprano, Adele Addison, soprano, David Lloyd tenor, Marshall Heinbaugh baritone, Arthur Schoep baritone, and Francis Barnard, bass-baritone. On Wednesday evening principals will be Miss Gardner, Miss Addison, David Garen, Mr. Heinbaugh, Robert Goss and James Pease. Mr. Goldovsky will conduct both performances.

Two former students of Serge Koussevitzky will share the podium with him during the final days of the festival. De Carvalho will conduct tomorrow afternoon, and Thursday evening Leonard Bernstein will conduct the scherzo from Moussorgsky's "Night on Bald Mountain," the complete "Petrouchka" ballet of Stravinsky, and the Shostakovitch Symphony No. 5. For the all-Tchaikovsky program Tuesday evening Dr. Koussevitzky has chosen the symphony No. 6 "Pathetique," "1812 Overture," and the Piano Concerto No. 1 with Seymour Lipkin, winner of the 1948 Rachmaninoff Fund award, as soloist.

Enlisting the forces of the Festival Chorus of 250 voices Robert Shaw will be guest conductor with the orchestra Saturday evening, August 14, in a program made up of two choral works, "The Blessed Damozel" of Debussy and the Brahms "Requiem." For the finale to the festival Dr. Koussevitzky will conduct Symphony No. 3 ("Eroica") by Beethoven on Sunday afternoon, August 15, and the Sibelius Symphony in D major, No. 2.

FINAL TANGLEWOOD BROADCAST TUESDAY

With the fourth and final broadcast Tuesday over ABC from the Berkshire Music Festival, the Boston Symphony Orchestra will conclude its 1947-1948 season. Dr. Serge Koussevitzky will be on the podium for the all-Tchsikovsky program which will include the "Concerto No. 1 for Pianoforte in B flat minor" and the overture "1812." The broadcast over Station WSPR will be heard at 9.30 p. m.

Aug 8 Post

TANGLEWOOD TALE

Critic's Visit to Berkshire Festival Leads to Conclusions Now Set Down Here

BY WARREN STOREY SMITH

It took the Mahler Second, last Sunday, to persuade your correspondent to make Tanglewood a real visit, instead of arriving one day and returning the next, as has been his wont. Not only because of the glorious performance of that glorious score but also for the many other things that turned up, the extended stay in this beehive of musical activity was well worth while. At last I became a genuine Tanglewoodian, even to swims in the lake with the Music Centre students and the natatorially inclined Symphony men. This, I can assure you, is the life. No wonder the youngsters rave about it. Here both nature and man have put their best foot forward.

To give you an idea of what one can encounter at Tanglewood in the space of three days, here are some events that I attended, or looked in on, between July 29 and Aug. 1. An account of the opening concert of the Berkshire Festival appeared in these columns. Just to make the record complete, Dr. Koussevitzky conducted on that occasion Bach's Third Suite, Hindemith's "Mathis der Maler" and the Beethoven Fifth.

Bernstein Rehearses

The following morning, in the music shed, Leonard Bernstein rehearsed the Mahler. The feeling that a chorus of more than twice the size was not making the effect that the Harvard and Radcliffe singers made in the "Resurrection" at Symphony Hall last February was happily dispelled in the actual performance. The huge empty shed was the answer. Nan Merriman, the contralto, failed to arrive in time and Mr. Bernstein had to add the singing of her music to his other heroic exertions. The actual performance was an unqualified success, a triumph for the gifted young conductor, for the orchestra, playing above itself, for the festival chorus (as trained by Hugh Ross), for Miss Merriman and Ellabelle Davis, as the soloists—and for Mahler.

That evening the shed was the scene of a concert by the student orchestra, which in one wartime festival successfully replaced the Boston Symphony. Three student-conductors, pupils of Dr. Koussevitzky, led these talented young people through Mendelssohn's "Reformation" Symphony, Bach's Concerto for two violins, and the rambling Adagietto of Harold Shapero's Symphony for Classical Orchestra, which had its first performance here last season. They were Howard Shanet, Seymour Lipkin (who as pianist won the recent Rachmaninoff Fund award) and Irwin Hoffman. Eleazar de Carvalho, assistant to Dr. Koussevitzky, who conducted a pair of Symphony Concerts last season, then took over, and one sensed a new authority. Under him the student players gave a creditable performance of Strauss' "Thus Spake Zarathustra." This is a virtuoso piece of the highest order, and by report none of the musicians had any acquaintance with their parts when the rehearsals began four days earlier.

Dr. Koussevitzky

Saturday morning Dr. Koussevitzky rehearsed the evening's program: Piston's Third Symphony, Prokofieff's First Violin Concerto (Isaac Stern) and the Brahms First. These Saturday rehearsals are open to the public, at a dollar a head, and the proceeds go to the orchestra's pension fund. Dropping in that afternoon at the theatre-concert hall I heard Boris Goldovsky's department in a scene from Tchaikovsky's "Pique Dame," tritely sentimental stuff musically.

More to my liking was the last act of Gretchaninoff's "The Marriage," which was receiving Sunday morning its last going-over prior to its world premiere that evening, and with the 83-year-old composer in attendance. Gretchaninoff, who for the past few years has been living in New York, though he still hasn't mastered English, made this setting of Gogol's comedy in 1946-47. The excellent translation is the work of Mr. Goldovsky. There was no orchestra that morning, only a piano, but as already reported, the music proved both skillful and charming, and the singing-players admirable in their respective roles. Mr. Goldovsky is afraid that the American public wouldn't understand these caricatures of Russian types. But why not? We have no trouble with Chekhov.

The only thing I have overlooked in this summary is the curtain-raiser to the Mahler, Milhaud's Second Symphony. The distinguished French composer, now teaching at the Centre, conducted his work, as he did when it received its initial performance here in '46. A sufferer from arthritis, he was obliged, as before, to sit rather than stand, and he cannot walk without the aid of crutches. There was here an abundance of musical and personal interest. Nevertheless, the Mahler would have made a better effect if something shorter and less taxing had preceded it. In Symphony Hall, by the way, there was hardly space for the huge forces that the last-named requires.

This Clipping From
ROCHESTER, MINN.
POST BULLETIN
AUG 9 1948

Musical Shrine

The home of a man who had not the slightest interest in music has now become a musical shrine. This strange fate has come to Tanglewood, the western Massachusetts home of Nathaniel Hawthorne, who wrote there "The House of Seven Gables" and "Tanglewood Tales." For the last ten years it has been the headquarters of the Berkshire Festival of the Boston Symphony Orchestra under the leadership of its conductor, Serge Koussevitzky.

Recently a reconstruction of Hawthorne's little red house was presented by the National Federation of Music Clubs to the orchestra to be used as a studio. Menning Hawthorne of North Woodstock, Conn., great-grandson of the writer, who was one of the speakers, referred to Nathaniel's indifference to music.

Even if Hawthorne was no music lover, he was a master craftsman in a kindred field, that of literature. Both lovers of literature and of music will applaud the generous action of the National Federation of Music Clubs, which insures the perpetual maintenance of one of America's notable literary shrines.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
AUG 9 - 1948

FUND FOR EUROPE MUSICIANS RAISED

(Special to The Times-Picayune)

Tanglewood, Lenox, Mass., Aug. 8.—A special event at the Berkshire Music Festival here raised $10,000 as the initial contribution to a fund for support of contemporary European musicians who have entered the musical scene since World War II.

The event, called "Tanglewood on Parade," featured prominent speakers and the music of the Boston Symphony Orchestra. Dr. Serge Koussevitsky, the orchestra's conductor, used the event as a means of establishing a committee to raise the fund.

"It is hoped," Dr. Koussevitsky said, "that this particular period in the history of music will not be devoid of significant European composers, who, in the past, have been the principal contributors to classical music.

"The European composers who have matured since 1939 have not had reasonable opportunities for accomplishment, nor have they enjoyed the aid which Americans gave to the preceding generation of European composers."

Another speaker, Associate Justice Felix Frankfurter of the United States supreme court, asserted that "in music one finds a greater hope for one world than in all the political mechanisms." Other speakers included Archibald MacLeish, the poet and US representative to UNESCO, and Aaron Copland and Howard Hanson, composers.

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Two New Symphonies Prove Worthy Contemporary Music

Works by Walter Piston and Darius Milhaud Heard On Recent Tanglewood Programs, as Well as Stravinsky's 'Oedipus Rex' and Mahler's 'Resurrection'

By VICTOR PRAHL

The rarely-sung opera-oratorio "Oedipus Rex" by Igor Stravinsky was performed at Tanglewood on Thursday night. Although composed some 20 years ago, it was probably a first hearing for most of the audience. This classic tragedy cast in a Latin text was not as austere as one might expect. Wesley Addy told the story in dignified, clearly understood English and the music, genuinely gripping in its dramatic intensity, spoke for itself. As usual with Stravinsky, the musical unfoldment was highly personal but in this case not without evident influences.

Carol Brice Thrills

In the more sustained male choruses one thought of the Russian church, at other times of "Boris Godounow," and parts of Jocasta's aria smacked of Italian opera. It was, however, consistently coherent in deliniation, the music at all times reinforcing the underlying drama of the tragic tale. It was a superb performance. David Lloyd's firm, clear tenor tones were convincing in the role of Oedipus, an unnamed tenor did well as the shepherd, James Pease was an effective Crean and as Jocasta, Carol Brice was simply magnificent. Singing her dramatic aria with its difficut intervals, from memory, she dominated the scene in a queenly manner, her gorgeous voice projecting a real thrill.

The male chorus, trained by Hugh Ross, sang with a full, virile, expressive tone, and as for the commanding hands of Dr. Koussevitzky, only superlatives are in order. The great conductor's performance of Beethoven's "Pastoral" which opened the program is too well known to require comment, but it did sound exceptionally fresh. As is so often the case at Tanglewood, nature cooperated, not with an outright thunderstorm this time, but a steady, heavy downpour of rain.

Two new symphonies that turned out ot be worthwhile additions to contemporary orchestra literature were heard at previous concerts. The first was by an American, Walter Piston of Harvard University, and the second by a Frenchman, Darius Milhaud, who is teaching at the Berkshire Center this summer. Both works were commissions from the Koussevitzky Music Foundation.

The Piston work in four movements is the composer's third effort in this form. It is well constructed and of substantial musical content, frank enough in thematic statement to please the conservative and sufficiently modern in it orchestration to delight the more sophisticated. If applause is a barometer of a work's merit this symphony should become a popular item for it was loud and long, recalling the conductor and composer to the stage repeatedly.

Milhaud Symphony

The Milhaud "Symphony No. 2" is in the best French tradition. While each of its five short movements creates a different mood, as a whole it is essentially pastoral in character. Sweet, tender, sad and gay in turn, there is a subtle musical continuity in its freely moving lyricism. On the technical side there was an economy of instrumentation and the hand of the experienced master was evident in the utterance of every phrase. Both in idiom and form it was the most appealing work I have ever heard from this gifted composer. The fact that Mr. Milhaud is confined to his crutches did not prevent him fro mounting the podium and conducti his symphony, the fine performan of which must have been as grati ing to him as it was to the mo discriminating in the large audien

Of all the hours in the day, 10 the morning seems to be the ho at which one's musical perception keenest. And one could hardly as for more when the music is by Bac and the organist is E. Powers Bigg All this and more too happened a Tanglewood on Sunday mornin There was sheer poetry in Mr. Bigg playing of three contrasting chora preludes and the grander aspects o the master were explored in scholarly performances of three excerpts from "The Art of the Fugue," the Toccata in F and the great Passacaglia and Fugue in C minor.

Outstanding in the hour of chamber music that followed was the performance of Ernest Chausson's concerto for violin, piano and string quartet. The beauty of its ecstatic, soaring phrases cast a spell and held one in spite of practice sounds from other sheds, a noisy airplane and the collapse of several overcrowded wooden benches. Joseph Berbstein, violinist, and Eloise Matthies were the talented student soloists and credit goes to Jean Bedetti for the supervision of its efficient preparation.

The music of Gustav Mahler is a thing apart and needs a buildup, literary, mystical, or spiritual, to carry one over its long stretches of boredom. At other times, without any prop whatsoever, it hits below the belt musically and moves one to the point of tears. Such was the case Sunday afternoon with the composer's second symphony, "The Resurrection." In spite of program notes on its lofty theme of destiny, a superlatively fine performance, and some rewarding musical moments, the first four movements seemed overlong during which the seat became very hard.

Transcendent Climax

Then when the chorus started singing in the last movement, the heavens seem to open and one was completely transported with an overwhelming climax that was truly transcendent. The composer's inspiration alone was not responsible for this thrilling experience, but also Leonard Bernstein's masterly, understanding conducting, the realization of the mighty score on the part of the orchestra, Hugh Ross's finely trained chorus and the two gifted soloists, Nan Merriam and Ellabelle Davis. Mr. Bernstein and his colleagues received a prolonged ovation the like of which is usually reserved for Dr. Koussevitzky after the final concert of the season.

A goodly sum was raised for the worthy cause of the needy European musician at Tuesday's fete "Tanglewood on Parade." A brass band tooting away at "Stars and Stripes Forever" lead the parade followed by the entire student body under banners labelling the different departments After a few words of welcome from Dr. Koussevitzky, Boris Goldovsky told the audience to make a choice and follow their favorite banner and its students to the proper shed where performances were scheduled. Previous to this four-ring circus there were operatic scenes in the charming setting of the formal garden overlooking the lake and the distant hills.

The full day was climaxed by the evening gala in the big shed at which there was some fine speech-making. Dr. Koussevitzky must have been pleased with the many tributes paid him by Felix Frankfurter, Howard Hanson, Archibald MacLiesh and others as well as the warm response of the audience. He was in top form when he conducted the sweeping, breathtaking performance of Ravel's "La Valse" and obviously enjoyed with the audience "Peter and the Wolf" with the helpful dramatization of Wesley Addy.

In addition to performances of Rossini's opera "The Turk in Italy" performances for the final week of concerts are as follows:

This Afternoon at 3.30

(Eleazar de Carvalho Conducting)

Berlioz ... ... Fantastic Symphony
Villa-Lobos .... Madona..
de Falla (Carol Brice, soloist) El Amor Brujo
Siqueiro ...... "Nordestina" Suite No. 1

Tuesday at 8.15

(Tchaikowsky Program)

Symphony No. 6
Piano Concerto No. 1
(Seymour Lipkin, soloist)
1812 Overture ....

Thusday Evening at 8.15

(Leonard Bernstein Conducting)

Weber ... .. Overture to "Der Freischutz"
Stravinsky ...... "Petrouchka" (Complete)
Shostakovich .... Symphony No. 5

Saturday Evening at 8.15

(Robert Shaw Conducting)

Debussy .... The Blessed Damozel
Female chorus and soloists—Ellen Faull, soprano; Eunice Alberts, contralto.
Brahms .... Requiem
Chorus and soloists—Frances Yeend, soprano; James Pease, bass.

Sunday Afternoon at 3.30

Beethoven ...... Symphony No. 3 "Eroica"
Sibelius ...... Symphony in D Major, No. 2

CARVALHO LEADS ORCHESTRA TODAY AT TANGLEWOOD

Tchaikovsky Program Tuesday, Rossini Opera Tomorrow and Wednesday

Series B in the Boston Symphony concerts at the Berkshire Festival in Tanglewood will end today, with Eleazar de Carvalho, South American conductor, leading the orchestra in a program. Starting at 3.30. The Fantastic symphony by Hector Berlioz will be played first, followed by "Madonna," by the Brazilian Heitor-Villa-Lobos. Manuel de Falla's "El Amor Brujo," with Carol Brice as mezzo-soprano soloist, and "Nordestina" Suite No. 1 by Siqueira will conclude the program.

Opera Tomorrow

A highlight of the final week of the The cast for the first performance, in America for more than a 100 years of "The Turk in Italy" by Rossini, tomorrow and Wednesday evenings in the Theater-Concert Hall. Tickets have been issued to friends of the Berkshire Music Center.

SEYMOUR LIPKIN

The cst for the first performance, announced by Boris Goldovsky, head of the opera department at the Berkshire Music Center, includes June Gardner, soprano, Adele Addison, soprano, David Lloyd tenor, Marshall Heinbaugh baritone, Arthur Schoep baritone, and Francis Barnard, bass-baritone. On Wednesday evening principals will be Miss Gardner, Miss Addison, David Garen, Mr. Heinbaugh, Robert Goss and James Pease. Mr. Goldovsky will conduct both performances.

Two former students of Serge Koussevitzky will share the podium with him during the final days of the festival. De Carvalho will conduct tomorrow afternoon, and Thursday evening Leonard Bernstein will conduct the scherzo from Moussorgsky's "Night on Bald Mountain," the complete "Petrouchka" ballet of Stravinsky, and the Shostakovitch Symphony No. 5. For the all-Tchaikovsky program Tuesday evening Dr. Koussevitzky has chosen the symphony No. 6 "Pathetique," "1812 Overture," and the Piano Concerto No. 1 with Seymour Lipkin, winner of the 1948 Rachmaninoff Fund award, as soloist.

Enlisting the forces of the Festival Chorus of 250 voices Robert Shaw will be guest conductor with the orchestra Saturday evening, August 14, in a program made up of two choral works, "The Blessed Damozel" of Debussy and the Brahms "Requiem." For the finale to the festival Dr. Koussevitzky will conduct Symphony No. 3 ("Eroica") by Beethoven on Sunday afternoon, August 15, and the Sibelius Symphony in D major, No. 2.

FINAL TANGLEWOOD BROADCAST TUESDAY

With the fourth and final broadcast Tuesday over ABC from the Berkshire Music Festival, the Boston Symphony Orchestra will conclude its 1947-1948 season. Dr. Serge Koussevitzky will be on the podium for the all-Tchsikovsky program which will include the "Concerto No. 1 for Pianoforte in B flat minor" and the overture "1812." The broadcast over Station WSPR will be heard at 9.30 p. m.

Aug 8 Post

TANGLEWOOD TALE

Critic's Visit to Berkshire Festival Leads to Conclusions Now Set Down Here

BY WARREN STOREY SMITH

It took the Mahler Second, last Sunday, to persuade your correspondent to make Tanglewood a real visit, instead of arriving one day and returning the next, as has been his wont. Not only because of the glorious performance of that glorious score but also for the many other things that turned up, the extended stay in this beehive of musical activity was well worth while. At last I became a genuine Tanglewoodian, even to swims in the lake with the Music Centre students and the natatorially inclined Symphony men. This, I can assure you, is the life. No wonder the youngsters rave about it. Here both nature and man have put their best foot forward.

To give you an idea of what one can encounter at Tanglewood in the space of three days, here are some events that I attended, or looked in on, between July 29 and Aug. 1. An account of the opening concert of the Berkshire Festival appeared in these columns. Just to make the record complete, Dr. Koussevitzky conducted on that occasion Bach's Third Suite, Hindemith's "Mathis der Maler" and the Beethoven Fifth.

Bernstein Rehearses

The following morning, in the music shed, Leonard Bernstein rehearsed the Mahler. The feeling that a chorus of more than twice the size was not making the effect that the Harvard and Radcliffe singers made in the "Resurrection" at Symphony Hall last February was happily dispelled in the actual performance. The huge empty shed was the answer. Nan Merriman, the contralto, failed to arrive in time and Mr. Bernstein had to add the singing of her music to his other heroic exertions. The actual performance was an unqualified success, a triumph for the gifted young conductor, for the orchestra, playing above itself, for the festival chorus (as trained by Hugh Ross), for Miss Merriman and Ellabelle Davis, as the soloists—and for Mahler.

That evening the shed was the scene of a concert by the student orchestra, which in one wartime festival successfully replaced the Boston Symphony. Three student-conductors, pupils of Dr. Koussevitzky, led these talented young people through Mendelssohn's "Reformation" Symphony, Bach's Concerto for two violins, and the rambling Adagietto of Harold Shapero's Symphony for Classical Orchestra, which had its first performance here last season. They were Howard Shanet, Seymour Lipkin (who as pianist won the recent Rachmaninoff Fund award) and Irwin Hoffman. Eleazar de Carvalho, assistant to Dr. Koussevitzky, who conducted a pair of Symphony Concerts last season, then took over, and one sensed a new authority. Under him the student players gave a creditable performance of Strauss' "Thus Spake Zarathustra." This is a virtuoso piece of the highest order, and by report none of the musicians had any acquaintance with their parts when the rehearsals began four days earlier.

Dr. Koussevitzky

Saturday morning Dr. Koussevitzky rehearsed the evening's program: Piston's Third Symphony, Prokofieff's First Violin Concerto (Isaac Stern) and the Brahms First. These Saturday rehearsals are open to the public, at a dollar a head, and the proceeds go to the orchestra's pension fund. Dropping in that afternoon at the theatre-concert hall I heard Boris Goldovsky's department in a scene from Tchaikovsky's "Pique Dame," tritely sentimental stuff musically.

More to my liking was the last act of Gretchaninoff's "The Marriage," which was receiving Sunday morning its last going-over prior to its world premiere that evening, and with the 83-year-old composer in attendance. Gretchaninoff, who for the past few years has been living in New York, though he still hasn't mastered English, made this setting of Gogol's comedy in 1946-47. The excellent translation is the work of Mr. Goldovsky. There was no orchestra that morning, only a piano, but as already reported, the music proved both skillful and charming, and the singing-players admirable in their respective roles. Mr. Goldovsky is afraid that the American public wouldn't understand these caricatures of Russian types. But why not? We have no trouble with Chekhov.

The only thing I have overlooked in this summary is the curtain-raiser to the Mahler, Milhaud's Second Symphony. The distinguished French composer, now teaching at the Centre, conducted his work, as he did when it received its initial performance here in '46. A sufferer from arthritis, he was obliged, as before, to sit rather than stand, and he cannot walk without the aid of crutches. There was here an abundance of musical and personal interest. Nevertheless, the Mahler would have made a better effect if something shorter and less taxing had preceded it. In Symphony Hall, by the way, there was hardly space for the huge forces that the last-named requires.

This Clipping From
ROCHESTER, MINN.
POST BULLETIN
AUG 9 1948

Musical Shrine

The home of a man who had not the slightest interest in music has now become a musical shrine. This strange fate has come to Tanglewood, the western Massachusetts home of Nathaniel Hawthorne, who wrote there "The House of Seven Gables" and "Tanglewood Tales." For the last ten years it has been the headquarters of the Berkshire Festival of the Boston Symphony Orchestra under the leadership of its conductor, Serge Koussevitzky.

Recently a reconstruction of Hawthorne's little red house was presented by the National Federation of Music Clubs to the orchestra to be used as a studio. Menning Hawthorne of North Woodstock, Conn., great-grandson of the writer, who was one of the speakers, referred to Nathaniel's indifference to music.

Even if Hawthorne was no music lover, he was a master craftsman in a kindred field, that of literature. Both lovers of literature and of music will applaud the generous action of the National Federation of Music Clubs, which insures the perpetual maintenance of one of America's notable literary shrines.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
AUG 9 - 1948

FUND FOR EUROPE MUSICIANS RAISED

(Special to The Times-Picayune)

Tanglewood, Lenox, Mass., Aug. 8.—A special event at the Berkshire Music Festival here raised $10,000 as the initial contribution to a fund for support of contemporary European musicians who have entered the musical scene since World War II.

The event, called "Tanglewood on Parade," featured prominent speakers and the music of the Boston Symphony Orchestra. Dr. Serge Koussevitsky, the orchestra's conductor, used the event as a means of establishing a committee to raise the fund.

"It is hoped," Dr. Koussevitsky said, "that this particular period in the history of music will not be devoid of significant European composers, who, in the past, have been the principal contributors to classical music.

"The European composers who have matured since 1939 have not had reasonable opportunities for accomplishment, nor have they enjoyed the aid which Americans gave to the preceding generation of European composers."

Another speaker, Associate Justice Felix Frankfurter of the United States supreme court, asserted that "in music one finds a greater hope for one world than in all the political mechanisms." Other speakers included Archibald MacLeish, the poet and US representative to UNESCO, and Aaron Copland and Howard Hanson, composers.

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Peuple

UN PEU DE MUSIQUE...

Dimanche 8 aout 1948

(De notre correspondant à New-York, **L. SEIGEL.**)

New-York, 3 août. — A Washington, le Congrès ne fait pas grand-chose. Les candidats à la présidence n'en sont encore qu'aux premiers rounds : c'est au début de septembre que l'affaire battra son plein. Détournons-nous pour une fois de la politique. Le bel été nous invite à nous évader; que ce soit vers la musique.

Tanglewood, séjour estival du Boston Symphony Orchestra, est une thébaïde à la fois littéraire et musicale. C'est l'endroit où, il y a à peu près cent ans, Nathaniel Hawthorne a écrit ses « Tanglewood Tales ». C'est là qu'en ce moment a lieu le Berkshire Music Festival. Tanglewood s'étend sur quatre-vingt hectares dans les collines du Berkshire, à environ 200 kilomètres de New-York et de Boston (Massachusetts). Le parc s'enorgueillit de très beaux ormes, de splendides bouleaux et de sapins, sans adjectif français à ma disposition. La vue donne sur un lac, des surfaces de gazon et les montagnes de l'arrière-plan. Il est naturel que le festival ait lieu ici : outre sa beauté, Tanglewood a une ancienne tradition de culture, c'est comme le lieu de vacances de l'intelligentsia bostonienne.

Pendant cinq semaines, en juillet et août, Tanglewood est la Mecque musicale des Etats-Unis. Des voitures aux plaques de tous les Etats se croisent dans les immenses parcs; douze à quinze mille auditeurs, venus ici dans leur propre auto, c'est l'habituelle moyenne. Ils logent dans des campements ou dans les modestes pensions et villages d'alentour. Foule bariolée; on y trouve des gens du monde en tenue impeccable et toute une jeunesse en costume de sport et de camping. Beaucoup font la dînette sur l'herbe; sandwiches et boissons s'achètent sur place. Les allées et venues s'interrompent quand la musique commence à jouer. Tout le monde alors fraternise dans le plaisir de la beauté.

L'enceinte où se trouve l'orchestre contient 6.000 sièges. Il y a de la place pour le double sur le gazon. Au-dessus de l'orchestre, un plafond soutenu par des colonnes envoie le son jusqu'au dernier rang de la foule. L'acoustique est excellente.

Cette année est la dixième où le Boston Symphony Orchestra, dirigé par Serge Koussevitsky, joue à Tanglewood. Mais les trois années de guerre ne comptent pas: les concerts publics étaient supprimés à cause du rationnement de l'essence.

La saison est traditionnellement inaugurée par des concerts de Bach et de Mozart (dans une plus petite salle). Puis viennent les grands concerts symphoniques, qui produisent au moins une œuvre pour chœur. Cette année, c'est le **Requiem** de Brahms, l'**Œdipe** de Stravinsky et la **Demoiselle Elue** de Debussy.

Pour le reste du programme, la musique contemporaine alterne avec le classique dans une juste proportion. Chaque année, un concert spécial est donné au profit d'une « cause » qui le mérite. Cette année, ce sont les musiciens nécessiteux de l'Europe qui sont à l'honneur.

Mais le cœur de Tanglewood est le Berkshire Music Center et la Fondation Musicale Koussevitsky. **Celle-ci a été fondée en 1942** par ce grand musicien, en mémoire de sa femme. Depuis lors, la Fondation a fait exécuter vingt-huit œuvres; onze symphonies, dont celles d'Aaron Copland, de David Diamond, d'Olivier Messiaien, de Darius Milhaud et de William Schumann, huit autres œuvres pour orchestre, six œuvres de musique de chambre et trois opéras dont **Peter Grimes** de Benjamin Britten et deux autres de Samuel Barber et de Marc Blitzstein. La Fondation octroie des bourses à des étudiants.

Dr Serge Koussevitsky, avec deux de ses élèves : A gauche, Eleazar de Carvalho, directeur brésilien; à droite, Leonard Bernstein.

Le Berkshire Music Center est la réalisation d'un rêve de Serge Koussevitsky, d'un lieu « pour la pratique et la contemplation de la musique dans tous ses nobles aspects ».

Le travail du département de l'opéra, sous Boris Goldovsky, est particulièrement intéressant. M. Goldovsky choisit d'habitude des œuvres peu connues comme l'**Acis et Galatea** de Haendel. La première présentation de l'admirable **Peter Grimes** a eu lieu ici, et aussi celle de l'**Idomeneo** de Mozart. Cette année, ce sera **Il Turco in Italia** de Rossini, qui n'a plus été représenté en Amérique depuis 1840.

En ces huit années d'existence, le Centre a largement contribué aux carrières de jeunes musiciens tels que le jeune compositeur et chef d'orchestre Léonard Berstein, le compositeur et pianiste Lukas Foss, le directeur brésilien E. de Carvalho, le directeur adjoint du New-York Philharmonic-Symphony Walter Hendl.

Cet été, 462 étudiants, soigneusement choisis et dont un quart sont boursiers, se trouvent ici. Ils viennent de plusieurs pays d'Europe, d'Amérique du Sud et même de la Chine. Aucun étudiant qui a du talent n'est écarté, si pauvre qu'il soit. Les bourses sont données par des institutions et des personnes privées. Pour les autres étudiants, les six semaines d'étude coûtent, tout compris, un peu plus de 200 dollars, soit 9.000 francs. Il y a aussi d'anciens soldats, subsidiés par le gouvernement. Ces élèves donnent des concerts, ouverts à un public restreint.

C'est un délice de passer ici quelques jours. Peut-être ai-je cité un peu trop de noms : je ne désespère pas cependant que certains ne vous soient connus; les autres, j'espère que vous les connaîtrez.

This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE

AUG 9 - 1948

BSO To Play Tchaikovsky Program

Lipkin To Appear As Festival Soloist Tomorrow

TANGLEWOOD — The Boston Symphony Orchestra with Serge Koussevitzky conducting, will play an extra all-Tchaikovsky concert tomorrow night at 8.15 in the Berkshire Festival series. Tickets are available for the front or rear of the Music Shed, at the box office, England Brothers and the Blue Bird Shop, Stockbridge. General admission will be sold at the gate three hours before the concert.

Seymour Lipkin

The program will include the popular Symphony No. 6 in B minor, known as the "Pathetique," the concerto for pianoforte No. 1, in B flat minor, with Seymour Lipkin, soloist, and the Ouverture Solenelle, "1812."

Written in 1893, the sixth symphony was first performed at St. Petersburg in October of the same year. The composer wrote of it, **"I certainly regard it as quite the best—and especially the most sincere—of all my works. I love it as I never loved any one of my musical offspring before."**

The first concerto, written in 1874, had its first public performance in Music Hall, Boston, in October, 1875, with Hans von Bulow as soloist and B. J. Lang, conductor. It was later performed with even greater success in New York, under Leopold Damrosch.

The soloist tomorrow night is a student in conducting of Dr. Koussevitzky at the Berkshire Music Center. A native of Detroit, he played with the orchestra of that city at the age of 11, making his first public appearance as a pianist at four. He was chosen by George Szell to be one of two apprentice conductors of the Cleveland Orchestra last season, and in the spring won the Rachmaninoff fund national piano contest.

The Ouverture Solennelle has been named "1812" because it was first played in Moscow to commemorate the defeat of Napoleon's armies by the Russians. The premiere was at the Art and Industrial Exhibition in August, 1882.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

AUG 9 - 1948

Introduce Symphony at Tanglewood

By D. E. RITZ

The Symphony number 6 by Vaughan Williams was given its first performance in this country at the Berkshire Music Festival at Tanglewood Saturday evening. Serge Koussevitzky conducted.

The symphony is typically British in concept, contains some vigorous string writing and most effective use of percussion and brass. The four movements were played without pause and the whole given most sympathetic interpretation by Dr. Koussevitzky and the orchestra. The music was given its first performance in London by the Royal Philharmonic Society with Sir Adrian Boult conducting on April 21 of this year. This writing was begun in wartime and the influence of the armed conflict is very apparent. It also contains music cool and detached as the da n and ends with a marvelously sustained thin fine line of tone from the strings.

Whimsy in Music

The program closed with Gregor Piatigorsky as the 'cello soloist in the whimsical "Don Quixote" variations by Richard Strauss with Joseph De Pasquale playing the almost equally important viola solos. Prokofieff's "Romeo and Juliet" ballet, second suite, opened the program.

To those who can appreciate whimsy in music—we have learned that not everyoné can—the Don is a delight. There is no need here to compliment either Piatigorsky or DePasquale on their playing, both are artists of the first water. But there are effects from the orchestra that only one who has looked at a Strauss score can marvel at. For instance how do woodwinds produce that peculiar "split reeds effect" anyway?

The Prokofieff ballet is marked by the Russian feeling for lush orchestration. It accentuated by contrast the reserve of the Williams symphony.

The third and concluding series of festival concerts will open Thursday evening with Leonard Bernstein conducting. Robert Shaw will onduct the Saturday evening concert and Dr. Koussevitzky will lead the orchestra for the final concert on Sunday afternoon.

This Clipping From
WINONA, MINN.
REPUBLICAN HERALD

AUG 9

All Tchaikowsky Program Over KWNO Tuesday

With the fourth and final broadcast on Tuesday over ABC, KWNO and KWNO-FM, from the Berkshire Music Festival, the Boston Symphony orchestra will conclude its 1947-1948 season. Dr. Serge Koussevitzky will be on the podium for the all-Tschaikowsky program which will include the "Concerto No. 1 for Pianoforte in B-flat Minor" and the overture "1812." The broadcast will be heard at 8:30 p. m.

The season of ABC broadcasts started last October 14 in Boston, Since that time ABC has presented the Boston Symphony orchestra in 18 out of town broadcasts originating in Providence, Cambridge, New Haven, Pittsburgh, Detroit, New London and Hartford, as well as from Symphony Hall, Boston, the Boston "Pops" and the Esplanade Concerts. There also was a special broadcast from New York arranged by Edward J. Noble to inaugurate the annual appeal of the Salvation Army.

In addition to Dr. Koussevitzky, who retires after the close of next season, his 25th with the orchestra, the podium has been occupied by Charles Muench, French conductor who will succeed him, Leonard Berstein, American composer-conductor, and Eleazar de Carvalho, Brazilian conductor and Richard Burgin, Koussevitzky's associate conductor.

The season saw the world radio premiere of Malipiero's "Symphony No. 4," Walter Piston's "Symphony No. 3" and David Diamond's "Symphony No. 4." Special tribute was paid to Felix Mendelssohn on the 100th anniversary of his death. This was the 22nd season of broadcasts by the Boston Symphony orchestra.

In this respect, the music shed provided a far better setting, its dimensions well suited to the huge array of singers and instrumentalists and to the composer's grandiose conceptions.

This Clipping From
STOCKTON, CAL.
RECORD

AUG 9 1948

Musical Shrine for Hawthorne

The home of a man who had not the slightest interest in music has now become a musical shrine. This strange fate has come to Tanglewood, the western Massachusetts home of Nathaniel Hawthorne, who wrote there "The House of Seven Gables" and "Tanglewood Tales." For the last 10 years it has been the headquarters of the Berkshire Festival of the Boston Symphony Orchestra under the leadership of its conductor, Serge Koussevitzky.

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 9 - 1948

Music

Eleazar de Carvalho Conducts All-Latin Program

By ROBERT BAGAR.

LENGX, Mass., Aug. 9.—The honor of conducting yesterday afternoon's program fell to Eleazar De Carvalho, a young Brazilian who, among other academic studies, was a pupil in Serge Koussevitzky's class two summers ago. He has already put some major orchestral performances to his credit, including one with the Boston Symphony Orchestra at its home base last season.

It may or may not be coincidence that Mr. Carvalho's program was an all-Latin one. He began with the Berlioz "Fantastic" Symphony, and then went on to the Villa-Lobos "Madonna," the Falla "Amor Brujo," and the Congo, Toada and Coco from the Siqueira Suite "Nordestina." In the Falla number Carol Brice was the soloist.

Mr. Carvalho is a dusky and husky chap, about the size of a light heavyweight, he is forceful on the podium, and his most impressive gestures are those cajoling lyricism out of the musicians, and certain others with which he punches out emphasis and accent. He is more or less quiet otherwise, and he never takes the listener's mind off the music with terpsichorean activity.

It was my feeling that Berlioz came off rather well under Mr. Carvalho's ministrations. Particularly in the last three movements. There was the necessary drive, yet not at all overpowering. The Gallic spirit of the music generally came through, and was at times quite enchanting.

In the first two movements he was either getting warmed up or he was nervous, for he missed some opportunities to make gracious phrases, to life the line and let it fall elegantly, and matters of that sort. For me, the best part of the performance was in the "March to the Scaffold," where derision and irony go hand in hand with languorous sentiments.

Miss Brice's voice was quite at home in the Falla score. Further, she delivered those swerves and twists of the part with just those flamenco inflections they wanted. And the conductor, as you might expect, left nothing undone to give us the basic, elemental quality of the music. All this was noisily appreciated by an audience of 9700.

On Saturday evening Mr. Koussevitzky offered, as piece de resistance, the first American performance of the Vaughan Williams Symphony No. 6. He provided 9700 more people with a brilliant rendering of a work often noisily commemorative and often quietly reflective. Its general topic being the last war.

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HARTFORD, CONN.
TIMES
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[251]

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 9 - 1948

Music

Eleazar de Carvalho Conducts All-Latin Program

By ROBERT BAGAR.

LENOX, Mass., Aug. 9.—The honor of conducting yesterday afternoon's program fell to Eleazar De Carvalho, a young Brazilian who, among other academic studies, was a pupil in Serge Koussevitzky's class two summers ago. He has already put some major orchestral performances to his credit, including one with the Boston Symphony Orchestra at its home base last season.

It may or may not be coincidence that Mr. Carvalho's program was an all-Latin one. He began with the Berlioz "Fantastic" Symphony, and then went on to the Villa-Lobos "Madonna," the Falla "Amor Brujo," and the Congo, Toada and Coco from the Siqueira Suite "Nordestina." In the Falla number Carol Brice was the soloist.

Mr. Carvalho is a dusky and husky chap, about the size of a light heavyweight, he is forceful on the podium, and his most impressive gestures are those cajoling lyricism out of the musicians, and certain others with which he punches out emphasis and accent. He is more or less quiet otherwise, and he never takes the listener's mind off the music with terpsichorean activity.

It was my feeling that Berlioz came off rather well under Mr. Carvalho's ministrations. Particularly in the last three movements. There was the necessary drive, yet not at all overpowering. The Gallic spirit of the music generally came through, and was at times quite enchanting.

In the first two movements he was either getting warmed up or he was nervous, for he missed some opportunities to make gracious phrases, to life the line and let it fall elegantly, and matters of that sort. For me, the best part of the performance was in the "March to the Scaffold," where derision and irony go hand in hand with languorous sentiments.

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This Clipping From
CHICAGO, ILL.
TRIBUNE
AUG 9 - 1948

ON THE AISLE

Koussevitzky Gives New Williams' Work

By Claudia Cassidy

Tanglewood, Mass., Aug. 8 (Special)—Altho Tanglewood is dedicated to youth—on Friday evening a 23 year old conductor led the extraordinary students' orchestra in a brilliant performance of "La Mer," and its 16 year old soloist broke a string at the start of Haydn's cello concerto, loped imperturbably offstage, fixed it, and came back to play a lyrical performance—there is no doubt in any one's mind that the youngest thing about Tanglewood is Serge Koussevitzky's conducting. Mr. Koussevitzky had a birthday last week, and I think the calendar said he is 74. On Saturday night he conducted the American premiere of the Sixth symphony by Vaughan Williams, who is 75. For vitality and vigor, nothing could have been younger, fresher, and more arrestingly absorbing. To have all these things and wisdom, too—well, that is why Tanglewood has become a place of pilgrimage.

When Koussevitzky introduces a score, the composer is in luck. Not only does he achieve the magnificent Boston orchestra, but he gets the benediction by fire of a conductor who flings himself heart and soul into music, standing aloof only to be his own supreme critic. What he has done in recent years for the Prokofieff Fifth and the Copland Third, he has now done for the Vaughan Williams Sixth.

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In England, where the symphony was played last April, they called it the composer's utterance of what he feels about war, and his meditation on an other worldly peace. Perhaps that is official. Certainly it is plausible. For this concise, uninterrupted music seems to come upon the world in lively tempo touched with jazz, to be caught in violent turmoil, to achieve in a broad flow of melody an affirmation of faith, to rediscover the old world razor edged by an even more accute nervous tension—and to withdraw into a muted realm of quiet retrospection which might be subtitled "All Passion Spent."

In this thoughtful aftermath a low voiced orchestra slips eloquently into silence. If what had gone before were not so vitally young, you might, as one instrument after another sings its swan song, call it Vaughan Williams' "Farewell," and you might linger afterward to wonder about the significance of that highly effective reiteration of three trumpet notes.

Such a score, superbly played under such conditions, was happily met with the noble Don Quixote, who left his name to generations of gallant dreamers. And I am not at all sure I have encountered a more memorable performance of Richard Strauss' "Fantastic Variations on a Theme of Knightly Character" than that in which Gregor Piatigorsky joined at the same concert. This is truly a fantastic score. Wonderfully wrought, it has the roar of wind machines, the bleating of sheep, and yet it has passages for the cello as supremely compassionate, as ineffably tender, as the Marschallin's music in "Der Rosenkavalier."

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That the orchestra was masterly goes without saying. But Mr. Piatigorsky's performance reminded me of what a pianist, who had perhaps better remain nameless, said to me at the rehearsal in the afternoon. He was talking about conductors. "O, yes," he said, "so and so is a good one. Playing with him is as safe as sitting in a rocking chair. But Koussevitzky, well, he is the one if you want inspiration."

It must have worked that way with Piatigorsky, too. It is no secret that he has tone, technique, and style. But to have splendor in "Don Quixote" you must have all the breaks on your side. He had them, including Joseph De Pasquale's solo viola.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 9 - 1948

CARVALHO GIVES EXCITING READING OF BERLIOZ WORK

Young Brazilian Conductor Meets With Approval of Audience

By WILLARD CLARK

Lenox, Aug. 8—The appearance of the young Brazilian conductor Eleazar Carvalho; the first performance of the symphonic poem "Madona," written for the Koussevitzy Foundation by Villa-Lobas, and the magnificent singing of contralto Carol Brice were the highlights of the eighth program in the 11th season of the Berkshire Festival given this afternoon by the Boston Symphony Orchestra. Nearly 10,000 people filled the shed and the spacious grounds to hear this concert.

A Sound Musician

Mr. Carvalho impressed us as a sound musician. He knew what he wanted and how to get it. It was no easy task to undertake a reading of the "Fantastic Symphony" by Berlioz. Here is a monstrous creation both in length and content. It demands interpretive resources beyond the range of the average conductor. It is saying much for Mr. Carvalho that he succeeded in providing an exciting reading ,particularly in the horrendus music depicting the unholy carrying on of the witches' Sabbath. He revealed also the satire in the "March to the Scaffold." In such introspective movements as "Dreams and Passions" he provided a delicacy of expression and feeling for the line which met all purposes. Yet, in spite of these excellencies, somehow the reading did not catch fire. The spark was lacking.

It was refreshing to watch a conductor who did not give the audience a continuous profile, as some of the younger, and even the older conductors are apt to do.

It was notable that he obtained his most massive effects with a minimum of gesture.

Solid, Impressive Work

The Villa-Lobas work is a solid, impressive work. It had a profound effect upon the audience and with reason, for while he often speaks in dissonant invective, Villa-Lobas can, and does write with clarity in spite of technical complexity of rhythms. There were many lovely moments in this symphonic poem. It comes as a welcome addition to the literature for orchestra.

Manuel De Falla's "El Amor Brujo" or "Love for Sorcerer" is practically fool proof as far as audience reaction is concerned. Does it not contain the perennial favorites: "Dance of Terror" and "Ritual Fire Dance"? I think we heard a definitive reading of the work today. Its magnificience was increased by the singing of Carol Brice. What a gorgeous, dark-hued voice this Negro contralto has. Even better is the fact that she sesems always musically and spiritually prepared for whatever she must sing. Her sense of rhythm is absolute. The music glittered and flashed as we seldom have heard it.

"Nordestina"

The program concluded with three movements from the suite "Nordestina" by Jose Siqueira. This Brazilian is an ardent nationalist and his compositions are based on the rich folk music lore of his country. The movements played were: "Congo," an Afro-Brazilian dance of intricate rhythms; "The Toada" a song form not unlike a berceuse. and the "Cico" a Brazilian instrumental dance. It is music to hear again and again before it is fully absorbed, yet a first hearing can be. and today was. a provocative musical experience.

Series C of the festival will open Thursday night when Leonard Bernstein conducts a program made up of "Night on Bald Mountain" by Moussorgsky; the complete "Petrouchka" by Stravinsky and "Symphony No. 5" by Shostakovitch.

Tomorrow night the first performance of "A Turk in Italy," by Rossini, will be sung by the opera department. It will be repeated on Wednesday. Tuesday night the special all Tschaikowsky program will be conducted by Dr. Serge Koussevitzky with Seymour Lipkin appearing as soloist in the Concerto No. 1 in B flat Minor.

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 9 - 1948

20,000 Music Lovers At Thrilling Tanglewood Week-End Concerts

The Berkshires were calling over the week-end as well as the Tanglewood concerts. For the Saturday night concert the first production of the Sixth Symphony of Ralph Vaughan Williams, dean of British composers, magnificently interpreted by Serge Koussevitzky and his Boston Symphony, was a thrilling performance. Tanglewood this year has been showing its well educated music lovers that there are great new things in music and new leaders of high promise.

For yesterday afternoon Eleazar de Carvalho, Brazilian conductor who has been working with Koussevitzky for three seasons at Tanglewood, and who is 35 years old, conducted, with Berlioz' magnificent Fantastic Symphony as the proven first section of the program. For the second section there was the first presentation of "Madonna," composed by Villa Loboz, young Brazilian, in honor of Koussevitzky.

There was great response from the audience for the Spanish De-Falla's "Lover For a Sorcerer" in which Carol Brice, Negro contralto, sang superbly. Over and over again the audience wanted her back. She came smilingly and most naturally and that left a good feeling. For the finale of the program yesterday the orchestra played a composition of three dances called "Nordestina" by Jose Siquera. This was a primitive, elemental music in far reach from the superb expression of music culture and people culture in the great Berlioz symphony. The exceeding beauty of the meadow music, the thrilling march to the scaffold and the gorgeous finale with Mr. Carvalho conducting before the great and appreciative audience for the first time was a memorable page in this year's Tanglewood. Let it be said that the splendid orchestra never let the young conductor down but kept telling him and the audience that it was an unexcelled instrument and that it liked the way this new, young, South American, part Indian by the way, was handling himself and the orchestra.

If you sat near enough you felt the same appreciation going out to Carol Brice as she sang the passionate music of Lover for a Sorcerer." The men fairly beamed upon her. There were 10,000 people present for each of the week-end concerts for which the weather was gorgeous.

There are four concerts at Tanglewood this week and that closes the season. Tuesday evening Koussevitzky will conduct and again Sunday afternoon. It will be something to attend.

Tanglewood has shown more progress this year than during any of its history and this will be the finale for the 78 years old conductor and the father of Tanglewood.

To add to the drawing force of the last concert the Symphony chosen is the Beethoven Eroica which to many music lovers, all over the world, is one of the most super Symphonies ever written. Leonard Bernstein will conduct Thursday evening and Robert

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PROVIDENCE, R. I.
JOURNAL
AUG 9 - 1948

LEADS BOSTON SYMPHONY

Brazilian Conductor Bows to Orchestra, Instead of Crowd

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At the conclusion DeCarvalho faced the orchestra and applauded it instead of acknowledging the ovation of the crowd. He was called back to the podium several times.

Today's program also included Madona, sypmphonic poem by Villa-Lobos; suite from El Amor Brujo by De Falla and Siqueira's Nordestina suite.

Tomorrow night and Wednesday night the opera department will present Rossini's "The Turk in Italy."

Tuesday night Dr. Serge Koussevitzky will return to lead the orchestra in an all-Tchaikovsky program.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 9 - 1948

Williams 6th Premiered

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 9.—Two events highlighted the week-end of the Berkshire Festival: the American premiere of Vaughan Williams' Sixth Symphony and the debut of the Brazilian conductor, Eleazar de Carvalho. Both were impressive. Vaughan Williams' symphony is a noble work; Mr. Carvalho is a stimulating conductor.

At 75, Vaughan Williams has written with the understanding and the wisdom of a lifetime, the knowledge and the experience of the moment. The blending into a communicative work of art is an achievement rare among living composers. The music is deeply stirring not only in its drama but also in its purpose.

This is a war symphony. It expresses what war does to a poetic soul. It opens in conflict and resolves in absolution.

Through its four movements (which Koussevitzky elected to play continuously) the music passes from a statement of violence and consequent anguish into a clash of forces to emerge in a pronouncement of faith. It aims to idealize, if not to establish, the "peace which passeth understanding."

A Masterpiece

All this is more the exception than the rule in contemporary music.

It has taken a greater composer to state it so the average person can feel and understand. While the symphony reflects the musical currents of the times, it stands quite on its own as a creative expression stamped with the individuality of the composer. It is a modern masterpiece.

Koussevitzky and the Bostonians played the new work with conviction. There was no mistaking the effect it had made upon them. The audience may not have grasped its significance immediately, but showed itself aware that this was an exceptional work.

The Saturday night concert which featured the Vaughan Williams was devoted entirely to works by living composers.

Prokofieff's "Romeo and Juliet" suite opened the program; Strauss's "Don Quixote," with Piatigorsky as cello soloist and Joseph De Pasquale playing the viola, closed it.

Koussevitsky paced the music rather deliberately but overlooked no detail of its "theater."

Carvalho On Sunday

Carvalho conducted the Sunday afternoon concert. His program included the Berlioz Fantastic Symphony, Villa-Lobas symphonic poem, "Madona," Falla's "El Amor Brujo" with Carol Brice as soloist, excerpts from Siqueira's suite, "Nordestina." He was well received.

Conducting without score or baton, Carvalho uses a wrist and shoulder technique quite individual. His innate sense of rhythm is his forte with a certain vitality imparted in the incisiveness of his gestures.

They often suggest the movements of a Flamenco dancer, but there is no empty showmanship about them. His nature appears to be quite genial, a fact which may explain some lack of fire in his interpretations.

The best part of the Berlioz came in the March of the Scaffold. The performance as a whole needed more integration, sounding somewhat detached from its programmatic content.

Carvalho set forth his own Brazilian music and the Falla in thoroughly musical performances, treating them with more grace and less sharpness of outline than we customarily hear. This was sound conducting without great intensity.

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PORTLAND, ME.
PRESS HERALD
AUG - 9 1948

Guest Leader Claps For Boston Symphony

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TIMES
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de Carvalho 'Wows' Throng at Tanglewood as He Leads His Mentor's Orchestra

By **OLIN DOWNES**
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8—Eleazar de Carvalho conducted this afternoon's concert of the Boston Symphony Orchestra at Tanglewood. He is the second of Koussevitzky's conductor pupils to share the podium with his master during this festival.

When Dr. Koussevitzky was asked recently why, if he had decided not to conduct certain of the festival concerts himself he did not invite some veteran leader of international fame to substitute for him, he replied, "Because I have boys here of such talent and spirit that they will bring a special freshness and interest to their performances."

Judging by the reports of the performances that Leonard Bernstein has conducted, and the concert of this afternoon by Mr. de Carvalho, Dr. Koussevitzky did not make a mistake. For Mr. de Carvalho, conducting the Berlioz "Fantastic" symphony and work by Villa-Lobos, de Falla and Siquiera, had an exceptional success with an audience of some 9,800 persons.

This is the immediate fact, aside from the application of the critical yardstick in estimating the present stage of his prowess. He conducted entirely from memory, and he "wowed" the audience.

Emulated Teacher's Gestures

Mr. de Carvalho has an entirely different artistic personality than Mr. Bernstein, although, like Bernstein, he unconsciously emulated more or less the gestures and stylistic methods of Koussevitzky. He may prove to be the profounder talent of the two.

He conducts with apparent certainty and authority the scores that he memorizes with astonishing rapidity, and with the effect of having fully thought out and practically conveyed his intentions. In the worn old phrase, he knows what he wants, and gets it.

This is true, at least, so far as Mr. de Carvalho lets himself go. He does not wholly let himself go, and this, perhaps, with good reason, for he has a temperament more elemental and perhaps chaotic and emotional than it might be for his own best interest to let fly. He is studying with enormous industry, concentration and self-criticism.

It was believable, listening to him this afternoon, that he had not only reflected long and intensely on every note of the score, but had with equal intensity, and also humility, heeded the counsels of his teacher in the interpretation.

This induces certain restraints, occasional angularities and emotional inequalities—not enough to obscure the emotional and intellectual levels of the interpretation, which are very high, but enough to indicate a shade of immaturity, or at least stiffness.

Nor are Koussevitzky's finesses precisely up this young man's alley. He has a boiling temperament and immense virility so that he alternated occasionally between an over-refinement and self-restraint which characterized, for example, the first movement of the Berlioz symphony, and the sudden

These are much simpler scores than the ones by Berlioz. Their exotic coloring and immediate effectiveness were a further asset in the situation.

New to this writer was the tone poem of Villa-Lobos, "Madona," written on commission of the Koussevitzky Music Foundation. What the poetical implications of this work may be remains unknown. The program book contented itself by quoting the words of Nicolas Slonimsky, to the effect that "every piece of music he (Villa-Lobos) writes has a story," but did not vouchsafe to tell what the story is in the work advanced by the conductor.

Let it here suffice that "Madona" has an abundance of Villa-Lobos' exoticism and flashing orchestral color. It mounts, on the basis of a broad lyrical phrase that might be construed as one of homage to life and its inherent divinity, to an imposing climax. It is rich if somewhat theatrical music, and it was obviously an open book for the commanding reading of Mr. de Carvalho.

He then, with the able assistance of Carol Brice for the contralto solo, played the complete "Amor Brujo" suite of de Falla, with abundant lyricism and fire. This reminded us again of what a gifted composer of music of Andalusia languor and dream de Falla was, before he allowed his natural creative gifts to be diluted and distorted by the councils of the Parisian neo-classicists.

Miss Brice, with the conductor, was repeatedly recalled. Three dance movements from the suite, "Nordestina," by a second Brazilian composer and countryman of the conductor, José Siquera, brought the end. This was performed with a fine gusto, and full advantage of its interesting rhythms and scoring.

This Clipping From
BALTIMORE, MD.
NEWS-POST
AUG 9 - 1948

These Days

By **GEORGE E. SOKOLSKY**

THE LITTLE RED HOUSE

Up here in Sandisfield we go in for culture in a big way; that is, those of us who do not till the soil and chop down the trees for lumber.

And that goes back a long time to the days of Mark Hopkins, Oliver Wendell Holmes—not the justice but the philosopher—Herman Melville of "Moby Dick," William Cullen Bryant and Henry Wadsworth Longfellow.

So last Saturday we foregathered at the little red house where Nathaniel Hawthorne conceived the Tanglewood tales and where often Longfellow, Melville, Fanny Kemble and Hawthorne met to talk but even more to store in their memories the impress of the beauties of the Berkshires and of each other's personality.

HOUSE RESTORED

The little red house has been restored externally by the National Federation of Music Clubs.

Manning Hawthorne was there to represent his grandfather, Nathaniel, and Henry Wadsworth Longfellow Dana, whose maternal grandfather was the poet and whose paternal grandfather wrote "Two Years Before the Mast," delivered a brilliant and witty address prepared as only Harry can when he takes the trouble, which is not often enough.

BEST OF WEATHER

We were blessed with the best of Berkshire weather, as we sat in the shadow of Monument Mountain and looked across the lake and listened to Serge Koussevitzky accept the little house, which is to be used as studios for musicians who come to Tanglewood to improve themselves.

And this is so important because out of Tanglewood will in time come American composers, American conductors, and American artists and all the internationalism of its atmosphere will go by the board.

For no one can be in this New England long without becoming part of its rock and soil, without feeling the three centuries of America in the marrow of his bones.

POT OF GOLD

Just as in the middle nineteenth century, this very place produced for this country a lasting, indigenous American music.

That, indeed, is a pot of gold.

Sam T. Mallison takes me to task in a friendly spirit for not liking Presidential conventions. Well, when I want fun, I like it undiluted by intellectual hokum. But I do not like to mix fun with serious business.

A sense of humor has its place, and a sense of seriousness has its place. Holliganism, like the young lady flapdoodling during the Stassen demonstration, is neither fun nor serious business. It is just bad taste.

There is nothing **traditional** about this madness, which is pretty new in political history.

Mr. Mallison objects to my references to hired demonstrations. But I went to the place where three demonstrations were being prepared. I saw the Mummers. I talked to them. I saw them march into the aisles.

Mr. Mallison further says:

> **"I agree with you that all the nominating and seconding speeches are tomfoolery and a waste of time, but so are practically all political speeches — I might even say all speeches."**

CAN'T AGREE

I did not say that all nominating speeches are tomfoolery or that all political speeches are of that nature. Again Mr. Mallison generalizes from the particular.

I am sure that Congressman Judd's nominating speech for Harold Stassen was an oration of quality. Also, Herbert Hoover's speech and Tom Dewey's acceptance speech possessed marked oratorical and intellectual quality.

No, if we are to have fun, let us make it fun. Let us engage Abbott and Costello or Olson and Johnson to run the conventions. But if we adopt a platform for a country facing a debt of $253,000,000,000, and an annual budget that will run between $40 and $50 billions, let us not mix it with fun.

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NEW YORK, N. Y.
HERALD TRIBUNE
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At Tanglewood

Sixth Symphony of Vaughan Williams Has U. S. Debut

By Francis D. Perkins

LENOX, Mass., Aug. 8.—The sixth symphony of Ralph Vaughan Williams, dean of English composers, had its first American performance in last night's Berkshire Festival Concert by the Boston Symphony Orchestra under Serge Koussevitzky's direction in Tanglewood music shed. In this afternoon's concert under Eleazar de Carvalho's conductorship, two Brazilian works were introduced to Tanglewood, "Madóna," a symphonic poem by Heitor Villa-Lobos, played for the first time in public, and three sections—congo, toada and coco—from Jose Siquiera's Nordestina's suite.

Dr. Koussevitzky opened yesterday's program with four parts of Serge Prokofieff's second Romeo and Juliet suite, and Richard Strauss's "Don Quixote," with Gregor Piatigorsky as solo cellist, followed the intermission. Besides the two works by his compatriots, Mr. De Carvalho also presented Berlioz's Fantastic symphony and Manuel De Falla's suite "El Amor Brujo" with Carol Brice as the singer in the afternoon concert.

The Vaughan Williams symphony is a remarkable work for a composer in his mid-seventies, but it is also noteworthy on its own account. Quite often when a composer is still active when well along in years he is likely to rework ideas and material of earlier compositions rather than to show a freshness of approach and an avoidance of retrospective summarizing. There is no impression of reworking or reminiscence, however, in this noteworthy symphony, which is a work of today rather than an echo of yesterday, the work of a composer whose style remains his own but has not become fixed and invariable; the atmosphere of the music is of today.

He began the symphony before the end of the war, and an English commentator says that the work first states what the composer felt about the war and then meditates upon an ideal peace with the agitated vigor of the first of the four connected movements, the plangency of the second, the turbulence of the third and the almost remote calm of the fourth. This interpretation is certainly admissible, but not necessary for an understanding of the music from an emotional point of view.

In harmonic and orchestral color the first three movements are more in the vein of Vaughan Williams fourth symphony, the most advanced of his previous works, than of the fifth. The scoring is often full, but not so as to give a sense of excessive and confused sonorities.

An occasional impression in the first three movements of weight in the brass choir can be ascribed to acoustic conditions in the forward rows of the music shed. At the end of the first movement an earlier theme becomes a broad melody of a model flavor, and here there is a note of outspoken confidence, contrasted with the expressive stress which precedes and follows.

In the finale all is different. Here there is the utmost delicacy of scoring, dominated by the higher strings, with lower registers and other choirs apparent only in the background as the prevailing idea is drawn out and meditated upon. This occupies twelve of the symphony's thirty-six minutes, and one can wonder whether the movement is spun out too long. At the same time, one can be impressed by its mood, which can suggest that the composer, having contemplated present times and circumstances, has now entered a world of his own thoughts and visions. At a first hearing, the symphony seems a strong and consequential work, while more likely to meet a varied reception than unanimous approval.

The performance under Dr. Koussevitsky's direction was eloquent and revealing, and, as expected, the interpretation of "Don Quixote" by Mr. Piatigorsky and the orchestra deserved high praise.

Mr. De Carvalho conducted student concerts in Tanglewood last summer and was a guest conductor of the Boston Symphony in Boston last season, but this was his first appearance in a regular Berkshire festival concert.

Mr. De Carvalho's conducting gave a general impression of significant talent and promise, especially in the two Brazilian works and in the De Falla suite, projected with pervasive spirit, vividness of color and communicativeness of the varied range of moods in the music in interpretations of convincing national flavor. In the Fantastic Symphony the young Brazilian conductor was at his best when the music was energetic and outspoken; there were climaxes of notable intensity in the first movement, but less expressive penetration in the introduction and at times in softer episodes later, while the second movement needed a lighter, more buoyant treatment. But the scene in the fields was persuasively performed, and the finale was played with interpretative understanding and vitality.

Villa-Lobos's "Madona" was composed in 1945 for the Koussevitzky Music Foundation. The composer has not enlarged upon the purport of his title, but the character of the music suggests a Brazilian subject. It's twelve-minute course is occupied by a brooding introduction, a lively dance of indigenous rhythms and a series of episodes of varying expressive color, scored in pronounced and effective orchestral hues. Jose Siquiera's Nordestina Suite is based on folk music from northeastern Brazil; the three dances offered were skilfully scored to project their essential folk quality.

Miss Brice's voice is well suited to the music of the De Falla suite and the locale and emotions of its subject, and the warmth and emotional sincerity of her singing matched the unusual expressive insight displayed by the conductor in this work. The two concerts had nearly equal attendance—9,700 on Saturday and 9,800 today.

Leonard Bernstein will conduct next Thursday night's festival concert. Saturday night there will be two choral works—De Bussey's "Blessed Damozel" and Brahms's "Requiem," with Robert Shaw conducting, and Dr. Koussevitzky will conduct the closing concert next Sunday afternoon.

In the season's last orchestral student concert next Friday night Seymour Lipkin will conduct a new work for English horn and strings by Robert Kurka, a pupil of Darius Milhaud, composed in memory of the late Mrs. Andrew H. Hepburn, donor of the Tanglewood estate to the Boston Symphony.

In a cello recital Saturday afternoon Mr. Piatigorsky will give the first performance of a sonata composed by Paul Hindemuth last night.

This Clipping From
COLUMBIA, PA.
NEWS
AUG 9 - 1948

MUSICAL SHRINE

The home of a man who had not the slightest interest in music has now become a musical shrine. This strange fate has come to Tanglewood, the western Massachusetts home of Nathaniel Hawthorne, who wrote there "The House of Seven Gables" and "Tanglewood Tales." For the last ten years it has been the headquarters of the Berkshire Festival of the Boston Symphony Orchestra under the leadership of its conductor, Serge Koussevitzky.

Recently a reconstruction of Hawthorne's little red house was presented by the National Federation of Music Clubs to the orchestra to be used as a studio. Menning Hawthorne of North Woodstock, Conn., great-grandson of the writer, who was one of the speakers, referred to Nathaniel's indifference to music.

Even if Hawthorne was no music lover, he was a master craftsman in a kindred field, that of literature. Both lovers of literature and of music will applaud the generous action of the National Federation of Music Clubs, which insures the perpetual maintenance of one of America's notable literary shrines.

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With the works of the second half of his program, all of them of a Latin character, by a Spaniard and South Americans, Mr. de Carvalho completed his success.

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Mr. De Carvalho's conducting gave a general impression of significant talent and promise, especially in the two Brazilian works and in the De Falla suite, projected with pervasive spirit, vividness of color and communicativeness of the varied range of moods in the music in interpretations of convincing national flavor. In the Fantastic Symphony the young Brazilian conductor was at his best when the music was energetic and outspoken; there were climaxes of notable intensity in the first movement, but less expressive penetration in the introduction and at times in softer episodes later, while the second movement needed a lighter, more buoyant treatment. But the scene in the fields was persuasively performed, and the finale was played with interpretative understanding and vitality.

Villa-Lobos's "Madona" was composed in 1945 for the Koussevitzky Music Foundation. The composer has not enlarged upon the purport of his title, but the character of the music suggests a Brazilian subject. It's twelve-minute course is occupied by a brooding introduction, a lively dance of indigenous rhythms and a series of episodes of varying expressive color, scored in pronounced and effective orchestral hues. Jose Siquiera's Nordestina Suite is based on folk music from northeastern Brazil; the three dances offered were skilfully scored to project their essential folk quality.

Miss Brice's voice is well suited to the music of the De Falla suite and the locale and emotions of its subject, and the warmth and emotional sincerity of her singing matched the unusual expressive insight displayed by the conductor in this work. The two concerts had nearly equal attendance—9,700 on Saturday and 9,800 today.

Leonard Bernstein will conduct next Thursday night's festival concert. Saturday night there will be two choral works—De Bussey's "Blessed Damozel" and Brahms's "Requiem," with Robert Shaw conducting, and Dr. Koussevitzky will conduct the closing concert next Sunday afternoon.

In the season's last orchestral student concert next Friday night Seymour Lipkin will conduct a new work for English horn and strings by Robert Kurka, a pupil of Darius Milhaud, composed in memory of the late Mrs. Andrew H. Hepburn, donor of the Tanglewood estate to the Boston Symphony.

In a cello recital Saturday afternoon Mr. Piatigorsky will give the first performance of a sonata composed by Paul Hindemuth last night.

SHRINE

not the slightest interest in
m shrine. This strange fate
ha ern Massachusetts home of
Na there "The House of Seven
Ga Tanglewood Tales." For the last ten years it has been the headquarters of the Berkshire Festival of the Boston Symphony Orchestra under the leadership of its conductor, Serge Koussevitzky.

Recently a reconstruction of Hawthorne's little red house was presented by the National Federation of Music Clubs to the orchestra to be used as a studio. Menning Hawthorne of North Woodstock, Conn., great-grandson of the writer, who was one of the speakers, referred to Nathaniel's indifference to music.

Even if Hawthorne was no music lover, he was a master craftsman in a kindred field, that of literature. Both lovers of literature and of music will applaud the generous action of the National Federation of Music Clubs, which insures the perpetual maintenance of one of America's notable literary shrines.

This Clipping From

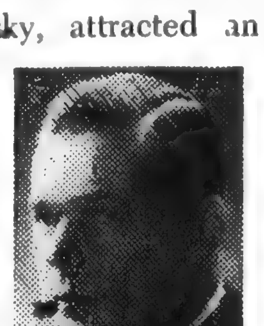
This Clipping From
NEW YORK, N. Y.
~~PM~~
STAR
AUG 9 - 1948

Music

Vaughan Williams' Sixth Has Premiere

By Robert A. Hague

LENOX, Mass. Aug. 8 — The seventh concert of the Berkshire Festival, given Saturday evening at Tanglewood by the Boston Symphony Orchestra under the baton of Serge Koussevitzky, attracted an audience of 9700. The 6300 seats in the huge music shed were filled and the remaining thousands listened to the music on the surrounding lawns, huddled in coats and blankets — for it was an uncommonly chilly evening for August.


Hague

Dr. Koussevitzky's program was made up of works by three living composers of three different nationalities. Russia was represented by the second suite from Serge Prokofiev's ballet, *Romeo and Juliet;* Germany by Richard Strauss' *Don Quixote,* and England by Ralph Vaughan Williams Symphony No. 6, in E minor, which was receiving its first American performance.

* * *

Vaughan Williams' Sixth Symphony finds the distinguished, 75-year-old British composer not only at the height of his technical powers as a maker of music, but also with a deal to say that is original and arresting, and with a remarkably virile, inventive and eloquent way of saying it. It is an immediately accessible, notably mature and cogent work, extensive in design and substantial in content, unhurriedly, logically and convincingly developed. And in its final movement, the epilogue, its composer reaches beyond anything he has done before, creating music of an unearthly and mystical quality that is at once serenely moving and disturbingly prophetic.

Begun during the war years, in 1943, and completed in 1947, the Sixth Symphony reflects in no uncertain way the turbulence and tragedy of its time. There is a great deal of violence, vehemently and powerfully expressed, in its first three movements. Conflict and contrast mark its vigorous opening Allegro and the more discursive Moderato which follows. Passages that are happily bucolic and pastoral. or quietly poetic and reflective, alternate with ones that are stormy and troubled. Simple, spacious and long-breathed melodies in the strings and woodwinds often are lacerated by quick, warlike rhythms or cut off by fanfare and brasses. The third movement, the Scherzo, becomes predominantly warlike and strident in character, almost brutal and oppressive in mood. To this, the muted, many-voiced and extended epilogue, which follows without pause, comes as an especially striking contrast. Here is music of extraordinary peacefulness and quietude, almost celestial in quality, and sometimes dying down to a tiny, shimmering whisper in the strings and the woodwinds. But though it is serene, it is also touched with renunciation and a feeling of hopelessness. It is as if man's day in the world were over and only the gentle echo of his music remained to mingle with the vast silences of a wasted and empty land.

* * *

Dr. Koussevitzky's and the orchestra's presentation of the Vaughan Williams Symphony was an admirable one, the signs of careful preparation being evident in its everywhere impeccable execution. The same high order of performance was also accorded the Prokofiev *Romeo and Juliet* excerpts and the Strauss tone poem. All three were warmly received by the audience, which recalled Dr. Koussevitzky many times for bows.

In Strauss' *Don Quixote,* the fantastic variations on a theme of knightly character were unfolded with ebullient and telling virtuosity by the orchestra and by the two soloists—Gregor Piatigorsky, whose cello voiced the utterances of the Mad Knight, and Joseph De Pasquale, whose viola did the same for his squire, Sancho Panza. The piece itself does not wear too well, and after a number of hearings, seems over-long and a bit tedious. Besides, there is a trace too much of maliciousness and cruelty in the music, which is not quite compensated by its genuine humor and by the brilliance of its instrumentation.

* * *

Brazilian Conductor Conquers Tanglewood

LENOX, Mass.—A warm, sunny afternoon drew a crowd of 9800 to Tanglewood Sunday, when Eleazar de Carvalho took over the podium, directing a program that opened with Berlioz's *Symphonie Fantastique* and closed with music by Spanish and Brazilian composers.

de Carvalho

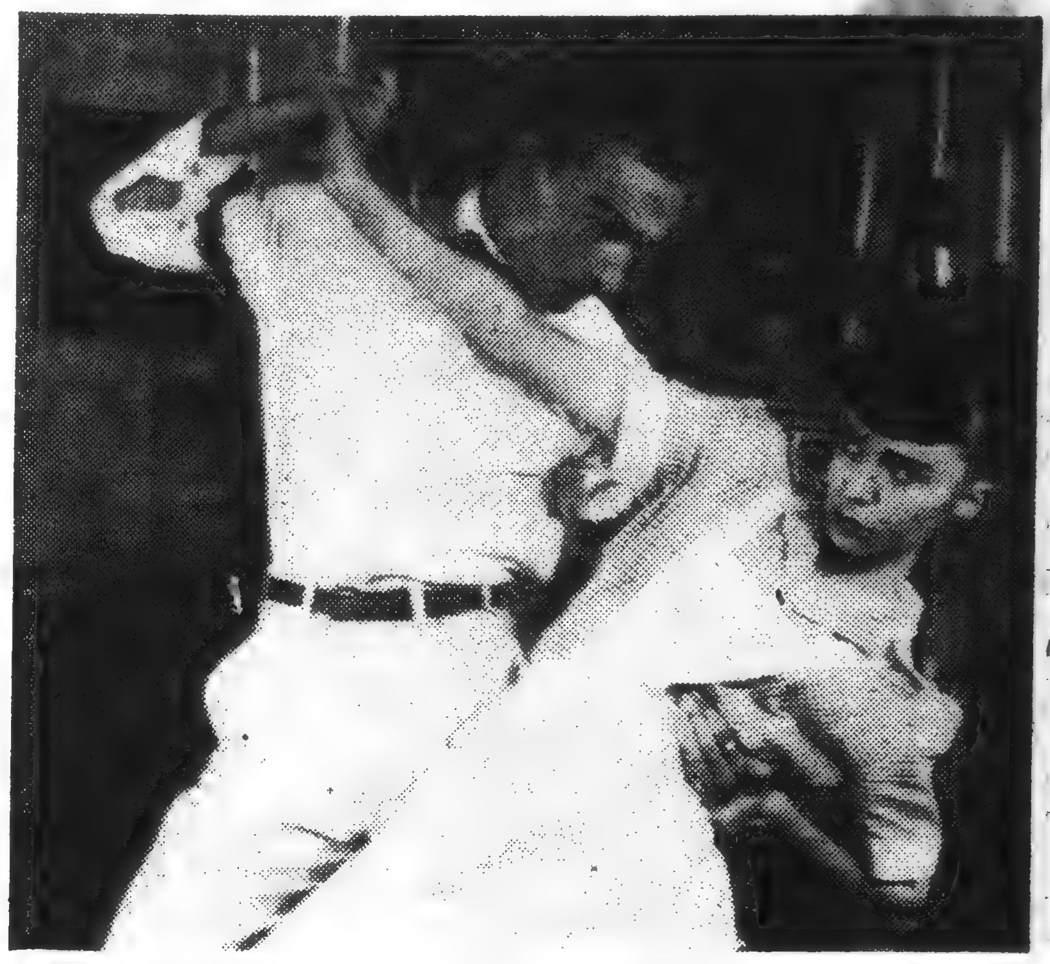
The stocky, 33-year-old Brazilian, who made his Tanglewood debut last summer and conducted the Boston Symphony for two weeks during its regular winter season, again demonstrated that he is an unusually able and energetic director with a flair for the dramatic. By means of graphic body movements and facial expression, he manages to transmit a good deal of his own passion and vitality to the players. Conducting the many-sectioned, complex Berlioz masterpiece without a score, he brought out much of its vivid descriptive coloring, emphasized the dramatic power and impact of such sections as the March to the Scaffold and underlined the fiendish humors and eerie horrors of the concluding Witches' Sabbath. Under his enkindling direction in the latter, the Boston Brass Choir blazed an especially steady and blistering heat, and the finale was greeted by the audience with thunderous applause, in which Concert Master Burgin and the other musicians joined when Dr. de Carvalho took the bows.

* * *

The young Brazilian conductor had an equal success with the items from his native land and with the wonderful Andalusian-flavored music of the suite from Manuel de Falla's *El Amor Brujo,* in which he shared the spotlight with Carol Brice, the distinguished young American contralto. Her rich, dramatic voice was heard with fine effect in the vocal parts of the Falla score, and the conductor rewarded her at the conclusion by gracefully kissing her hand.

The two Brazilian pieces on the program, both new to this listener, were enormously skillful and engaging works, worthy of many future rehearings. Villa-Lobos' symphonic poem, *Madona,* is characteristically bright-hued and intensely lyrical. The three excerpts from Siqueira's *Nordestina* Suite should prove popular with American audiences. One is a strongly syncopated congo, a ceremonial dance of Afro-Brazilian origin; another is a charming, song-like toada, derived from the folk music of Northeast Brazil, and the third a lively and orgiastic coco, a Brazilian instrumental dance based on Afro-Amerindian rhythms.

—R. A. H.


'HIGH BUTTON SHOES': Helen Gallagher and Donald Saddler dance the tango in the hit musical which celebrates its 350th performance this evening at the Shubert Theatre.

This Clipping From
DALLAS, TEX.
NEWS
AUG 1 0 1948

MUSIC: The final broadcast of the Berkshire Musical Festival will offer an all-Tchaikovsky program with Serge Koussevitzky conduction. (WFAA-570, and WFAA-FM at 8:30 p.m.). Included on the program will be the composer's Concerto No. 1 in B Flat Minor, and his "1812" Overture. . . . F

composer.

~~HARTFORD TIMES~~

Carvalho Brings Out Best In Orchestra at Tanglewood

Special to The Hartford Times

Lenox, Mass.—There was a new conductor and much new music in the weekend concerts at Tanglewood.

Sunday afternoon Eleazar de Carvalho introduced the symphonic poem "Madona" by Villa Lobos, Siqueira's Conga, Toada and Coco from the Suite "Nordestina" along with the familiar de Falla's El Amor Brujo but his talents as a conductor were best measured in so constantly challenging a work as Berlioz' "Fantastic Symphony."

It is long enough to be dull unless the interpreter perceives the lesser beauties as well as the more obvious ones; Carvalho found much important detail. It is packed with drama but not of the fustian and grease paint kind. This director, who omitted the calisthenics, produced nevertheless a fine state of tension which put the Boston Orchestra on its mettle and kept the listeners at chair's edge.

* * *

CONDUCTING without score and without baton, he established his authority over the orchestra which produced for him a fine tone, rhythmic aliveness and flooding crescendos of which he seems to be fond.

In both concerts there was a good deal of story telling music. The hectic imaginings of Beldioz' frustrated love life culminating in the grisly March to the Scaffold and the Witches' Sabbath, were terrifically real to the composer. For the objective listener it was mainly to marvel over the brilliance of the orchestral prism and the sweep of narrative power.

The premiere of a Vaughan Williams symphony is an event of major importance. The anticipation which builds up runs into a dissappointment risk unless the new work prove itself a worthy companion to the "London" and "Sea" symphonies whose impact came at a time when the composer rated as a modern. The Sixth Symphony sounded like something in the Elgar tradition with overtones of Sibelius; to that extent it was a dissappointment. It did have feeling and a sense of purpose; in that respect it sounded more important than most of the unfamiliar music we have been hearing at Tanglewood.

* * *

HERE'S THE WAY it sounded to me: The orchestra was divided against itself, string choir and brass choir, protagonist and antagonist. These divisions, while not in literal discord, never were reconciled. It didn't take a great deal of imagination to think of the clamorous, truculent brass section in terms of war's alarms, the strings as humanity in tribulation. The symphony began tumultuously and over the four movements tended to subside, not into a state of peace but rather an anxious, negative state of absence of hostility.

To find such a feeling of tireless waiting on the brink of despair this symphony conveyed you have to go to the introduction to the third act of Tristan and Isolde. The epilogue in which the end, like hope, was all but too long deferred, evoked that fitful half-awake state which never quite emerges from troubled sleep. The whole symphony sounds like the work of a tired, disconsolate and worried Englishman.

This was not image-making music in the same sense as the Don Quixote variations of Strauss which found place on the Saturday night program. The adventures of a zany knight against windmills and marching sheep were admirably depicted, with Gregor Piatigorsky's solo cello capturing the pathos of the soul that is mad and without guile because it is also sweet.

It was downright cold Saturday night, calling for coats and hot coffee; Sunday was agreeably warm. Crowds continue around the ten thousand mark.

—C. E. I.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 1 0 1948

Sparkling Rossini Opera Presented by Goldovsky

A little-known Rossini opera, "The Turk in Italy," tailored by Boris Goldovsky, is as excellent an example of good critical principles put into practice as it is possible to find today.

Well-known for his discussions of what makes opera tick during the Metropolitan broadcasts in the winter, Mr. Goldovsky last night at the Berkshire Music Center at Tanglewood showed how well he can create and conduct.

* * *

HE HAS TAKEN the commonplaces of plot complication and made them the gist of a story that is a little gem of organization, and sustained humor. An 18th Century poet is writing a play. The characters he creates or borrows from other plays come to life and refuse to abide by the situations he takes from Metastasio. They create their own complications like Pinocchio.

The wonder is that this neat and sparkling idea is never exaggerated, never cute, never flat, and always surprising.

Rossini's music is exuberant, the setting for virtuosity. The Tanglewood students who presented last night's performance from stage and pit are not virtuosos, but they are adept, confident, well-equipped, and were more high sprited than sophisticated. From the moment she stepped on the stage, June Gardner, as the wife, sang, if not like a nightingale, then like our native Wilson thrush. She is bold, and electrifying. Her soprano is so dashing that many of the fine details of coloratura singing are hurried over.

* * *

HER TURK, Marshall Heinbaugh, had a clear baritone, and Arthur Schoep as the husband was in excellent character. The Lover, costumed from a Renaissance painting, was David Lloyd, whose tenor was used con amore. The Poet himself, Francis Barnard, acted with discretion and wit. As the Gypsy who adds a final complication, Adele Addison had a chance to display a pure soprano to advantage.

Mr. Goldovsky laughs at as well as with Rossini. The English translation which Mr. Goldovsky liberally rearranged is witty, and from beginning to end, with its little ode to Art, coherent in style.

The audience, which included Serge Koussevitzky and music critics from the eastern seaboard, was enthusiastic. "The Turk in Italy" contains all the charm of Rossini's music, though not his most brilliant, and the story now is perfectly presentable. Welcome not to Italy, Turk, but to the repertory.

A. B.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 10 1948

Koussevitzky Autograph Hunters Sent to Carvalho

Lenox, Aug. 10 (AP)—Music patrons of the Boston symphony's Berkshire festival are busy writing postcards to friends to tell them this dressing room scene for two conductors.

The young Brazilian maestro, Eleazar de Carvalho, was being crowded by autograph hunters after his concert which included works of Villa Lobos and Siqueira, his compatriot composers.

The hunters turned when Boston's noted Conductor Serge Koussevitzky entered and congratulated de Carvalho.

Koussevitzky brushed away the autograph books, suddenly pointed at him and said, smilingly:

"Why do you ask my autograph? I came here simply to attend the concert like you. I had no more to do with the work than you."

The autograph hunters went back to de Carvalho.

[254]

Babbitt

A KISS FOR CAROL: Brazilian Eleazar de Carvalho used the South American way to pay tribute to Carol Brice after her performance as soloist with the Boston Symphony Orchestra yesterday afternoon in the De Falla suite from "El Amor Brujo," which Carvalho conducted at Tanglewood in the final concert of the second series.

Eagle Aug 9

Carvalho Is Acclaimed In Debut at Festival

19,500 Turn Out for Saturday and Sunday Concerts at Tanglewood but Attendance Runs 5000 Behind 1947 Record

By JAY C. ROSENFELD

TANGLEWOOD—Eleazar de Carvalho, heretofore successively student and instructor at the Berkshire Music Center, made his Tanglewood debut yesterday afternoon as conductor of the Boston Symphony Orchestra in the final concert of the second week end of the 11th Berkshire Festival. A crowd of 9800 turned out yesterday afternoon while 9700 attended the Saturday night concert.

Attendance Takes Drop

Attendance at the week-end concerts took a sharp drop in comparison to the second series a year ago when 27,000 turned out for the Saturday night and Sunday afternoon performances. The Festival is running about 5000 behind last year's attendance record when 65,100 took in the first seven concerts, compared to 60,200 this year.

Carvalho has had considerable experience conducting in his native Brazil. He made his professional debut in the United States last winter when he conducted the Boston orchestra for two weeks, at which time the Berlioz "Fantastic Symphony," as yesterday, was one of the major works he selected.

He also included, quite properly, several numbers by Brazilian composers or associated with the country, and these proved to be both illuminating and engaging in their color and rhythm. An initial performance of a new symphonic poem "Madona" by his fellow countryman, Heitor Villa-Lobos, and, later, another product of Brazil, three rhythmic sketches from a suite called "Nordestina," by Jose Siqueira, were indicative of the advanced state of music in that country. To complete the picture, he also played "El Amor Brujo" of Manuel de Falla, with the contralto, Carol Brice, singing the solos. De Falla, while a Spaniard by birth, was the inspiration of much South American music, and, indeed, passed the final few years of his life there.

It was a trifle unfortunate that the Siquera dances came at the very end of the program, for their charm, a bit barbaric, lost some of its impact by falling on tried and tired ears. The program had started two hours before Carvalho raised his baton for this last group. However, it was one of the most revealing of the characteristic music of Brazil, with its provocative and tantalizing pace.

Miss Brice Effective

Miss Brice sang with warm and intensely dramatic feeling for the few assignments the score allows. Her grasp of the nature of the music was easily apparent and with the beauty of her voice made her singing most effective. Those who remember one of her very early recitals in Pittsfield only a few years ago rejoice with her in the progress she has made in her musical stature.

Carvalho is a serious and very able conductor. His gestures are for musical significance only and his control of the orchestra is based on a thorough and profound understanding of the music he chose. Each number he directed was given an integrated performance, with a keen sense of dynamics. It was extremely colorful in the more excited and forceful moments and only lacks but a degree of imagination to make the peaceful passages more vivid. His rhythmic ideas are sound and valid but can still be expanded, as witness the lovely Berlioz waltz and

Carvalho
Continued on Second Page

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 10 1948

Rare Rossini Opera Given at Tanglewood

By RAYMOND MORIN

LENOX, Tuesday—"The Turk in Italy," an opera in two acts and eight scenes, by Rossini, was presented by the opera department of the Berkshire Music Center last night in the theater-concert hall at Tanglewood. This was the first American performance of this long-forgotten production in more than one hundred years.

I said "The Turk in Italy" was by Rossini and that is true but only in one sense. As Boris Goldovsky explained in a pre-curtain speech, the music is by Rossini but is a potpourri of extracts from various Rossini productions. The text by Felice Romani has been considerably altered "to make it credible," and Mr. Goldovsky has reassigned the importance of the roles so that the part of the poet which was a secondary one in the original production has now become the lead.

The Story

The original story concerned a young Turk who finds himself alone among Christians. Shipwrecked on the Italian coast, the youthful infidel reaches land and falls in love with the first pretty woman who crosses his path. The pretty woman, after the fashion, has a husband and a lover. She torments them both by affecting an interest in the Turkish stranger.

Mr. Goldovsky has introduced a new and inspired idea in handling this sequence of events which remains essentially the same. The poet, who originally was a part of the background, becomes the central character. He stands between the stage and the audience and unravels the plot as he goes along.

Series of Episodes

This role is largely recitative and was well-handled last night by Francis Barnard. He depicts a series of episodes in which he introduces individually the main characters. Some of them he brings on stage as mannequins whom he brings to life, and then places in their proper settings. Each of them then carries the plot forward in a story he spins for the audience as he goes along.

Most of the opening action of each sequence takes place before the curtain and is smoothly transferred into the main action as the curtain parts. This idea is novel, imaginative, and curiously enough the threads between episodes retain greater continuity than one would expect. Whether this would be so if the opera were not performed in English I can't say, but I doubt it.

An early scene showing a seashore episode, brought the charming voice of Adele Addison to the stage. As the most prominent of the chorus of gypsies, she sang beautifully and performed her role with verve and conviction. Miss Addison, a Springfield girl, who has made great strides by her appearance with Mr. Goldovsky's Boston productions of the New England Opera Theater Guild, last night added Tanglewood honors to her record.

Other Performers

Arthur Schoep was convincingly frustrated and resentful as the husband, but short of excellent in his diction. June Gardner was visually and vocally ornamental as the fickle wife. Rossini gave her a generous share of vocalistics customarily assigned the coloraturas of that period. Miss Gardner sang the highly ornate score with a measure of virtuosity but lacked a richness of tone that became apparent in sustained tones.

Marshall Heinbaugh was picturesque as the well-draped Turk and sang with excellent tone and ease of style. David Lloyd, looking very cherubic indeed as the lover, did his best singing thus far in this festival. His diction and tone were not only excellent but he infused the role with a conspicuous verve.

The chorus managed itself with spontaneity and unanimity of movement. Its ensemble singing is what you might expect of a group of skilled singers.

Beautiful Settings

The settings by Nassan Abiskhairoun were beautifully executed. They are models of simplicity but highly effective and illusionary. The young Egyptian sculptor and designer was discovered by Mr. Goldovsky last Winter and his first Tanglewood assignment has been well fulfilled.

Credit in abundance is also due Leo van Witsen for imaginative, tasteful, and colorful costumes. Listed on the long production staff is the name of Claire Wilson without whose clever lighting Mr. Abiskhairoun's settings would have been less striking.

Had the Metropolitan Opera not folded it is doubtful if "The Turk in Italy" would have been added to its repertory. It is essentially a production for the intimate presentation of a small hall. Its music is in the main pattering and its arias have a sameness of coloratura style.

Good Orchestra

In spite of Mr. Goldovsky's masterful assemblage of this material, it does give an episodic impression that strikes at the unanimity of the production as a whole. The orchestral score is typically Rossini without the benefit of outstanding quality, as is found in "The Barber of Seville." The overture contains the best of the orchestral music and was well-played by the student orchestra. With the exception of occasional excesses of tone during the vocal solos the orchestra provided good backgrounds as well.

"The Turk in Italy" is light but good entertainment and should prove a rewarding vehicle for performance by enterprising companies who seek the adventure of new repertory.

A second performance, again for an invited audience of Berkshire Music Center friends, will be given on Wednesday evening. There will be three changes in cast—James Pease will sing the poet Robert Goss the husband; David Garen the lover.

Tonight the Boston Symphony, under Serge ~~Koussevitzky, will~~ present an all-Tchaikowsky program in the shed. Seymour Lipkin will be piano soloist in the "Pianoforte Concerto in B-Flat."

This Clipping From
HOUSTON, TEX.
POST
AUG 10 1948

Eight Soloists Picked For Berkshire Festival

BOSTON, Aug. 9.—(Sp)—Eight singers, all of them American born and trained, will appear as soloists at the Berkshire Festival this summer, Serge Koussevitzky, music director of the [illegible]ston Symphony orchestra, announced Saturday.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 10 1948

Famed Cellist Will Be Heard At Tanglewood

Piatigorsky Introduces New Hindemith Sonata Saturday

Two concerts at the Berkshire Music Center at Tanglewood, Lenox, will attract more than usual notice this coming week end. In a recital Saturday afternoon at 3.30 Gregor Piatigorsky, assisted by Ralph Berkowitz, pianist, will introduce a new sonata, written last spring for Mr. Piatigorsky by Paul Hindemith. At their last symphony concert Friday evening the advanced orchestra will play an elegy composed in memory of the late Mrs. Andrew H. Hepburn, who presented Tanglewood to the Boston Symphony Orchestra.

The tribute to Mrs. Hepburn was written at Tanglewood in the past three weeks by Robert Kurka, pupil in composition of Darius Milhaud. Composed for performance by English horn and strings, it will be conducted by Seymour Lipkin, pupil of Serge Koussevitzky. Born in Cicero, Ill., 26 years ago, the young composer studied at Columbia University. His wife, May, a pianist and teacher of piano, is also a student at the Center.

GREGOR PIATIGORSKY

Mrs. Hepburn and her aunt, Miss Mary Aspinwall Tappan, gave the estate of her grandparents, the late Mr. and Mrs. Richard Dixey, and their children and grandchildren, to the orchestra in the fall of 1936. After one more season in the tent, a Music Shed was built on the property in 1938, and later the theater-concert and chamber music halls, studios and other buildings. The original house, one of the earliest summer homes of Berkshire County, is used for administration and studios. Mrs. Hepburn's family will attend the memorial concert.

Mr. Piatigorsky, noted cellist, who heads the chamber music department of the school and is on the faculty of the Curtis Institute, Philadelphia, will include in his program Beethoven's "Sonata in A Major" and Schumann's "Fantasiestucke." Mr. Berkow[illegible], executive assistant to Dr. Kousse[illegible]tzky, director of the Center, was soloist in the Bach concert opening

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This Clipping From
Cir. (D 90,684) (S 103,091)

This Clipping From
ALBANY, N. Y.
TIMES-UNION

AUG 10 1948

10,000 Hear Young Brazilian at Tanglewood

By EDGAR S. VAN OLINDA

Ideal weather conditions over at Tanglewood, Sunday afternoon brought out an audience, inside and outside the great shed of some 10,000 music lovers. Elezar de Carvalho, young Brazilian conductor, making his Tanglewood debut with the Boston Symphony orchestra presented a program which was evenly divided between the "immense symphony" by Belioz and works by the modern composers of Latin-America, Villa-Lobos, de Falla and Siqueira.

Mr. de Carvalho's tenchnic closely resembles that of Dr. Koussevitzky who beamed approval from his box in the first tier. The Berlioz symphony, remarkable for its vitality and colorful orchestration (it was composed in 1830) was given vigorous and understanding treatment by the conductor of the day.

As was to be expected the three South American numbers on the second half of the program called into play every principal and subordinate instrument in the orchestra, with Carol Brice, Negro contralto lending her superb vocal and intellectual gifts to the incidental solos in "Love, the Sorcerer" by de Falla.

Saturday night's program included the Prokofieff "Romeo and Juliet" ballot suite; the Vaughan Williams symphony, No. 6 and the spritely Strauss fantasy, "Don Quixot," the latter featuring Gregor Piatigorsky, cellist as the "voice" of the knightly Don. The Vaughan Williams work, rather hard to digest by those who relish a followable melody, was novertheless, interesting from the fact that the English composer, at the age of 76 felt called upon to write in the idiom of the present decade. Dr. Koussevitzky conducted with his usual flair.

Tonight's extra concert, an "All Tchaikowsky" program, will offer the "Pathetique" symphony; the piano concerto, No. 1 with Seymour Lipkin, soloist and the "1812" overture. The City club is arranging bus transportation from its club house, leaving at six o'clock and returning after the concert. Reservations may be made by calling Albany 4-4647.

Cir. (D 339,815) (S ...)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 10 1948

Tanglewood Opera

Rossini's 'The Turk in Italy' Heard After 108 Years

By Francis D. Perkins

LENOX, Mass., Aug. 9.—Rossini's comic opera, "The Turk in Italy," had its first American performance in 108 years tonight in the theater at Tanglewood by the Berkshire music center's opera department before a capacity audience. This was the department's third annual production of an unfamiliar opera. It had introduced Britten's "Peter Grimes" to America in 1946, and staged Mozart's "Idomeneo" last summer.

Boris Goldovsky, head of the deparement, doubled as conductor and stage director, and also supplied an English version of Felice Romani's libretto for this production of Rossini's long forgotten opera, which was first produced in Milan in 1814. The cast included Marshall Heinbaugh for the barytone title role of Selim the Turk. Adele Addison and June Gardner sang the soprano roles of Zaida and Giorilla; David Lloyd, tenor, was Narciso; Arthur Schoep was Geronio, Fiorilla's husband, and Francis Barnard was the bass-barytone poet.

"The Turk in Italy" long ranked among the operas of Rossini which had their day and then were forgotten. Mr. Goldovsky attributes this oblivion to the outmoded nature and loose structure of the plots, and one aim of his editing of "The Turk" has been to increase the persuasiveness of the story for a modern audience.

"The Turk," which antedates the well known "Barber of Seville" by three years, appeared the year after "The Italian in Algiers," which the Metropolitan revived twenty-eight years ago and which has a somewhat similar story. It was performed in Italy and many other countries of Europe during the twenty years after its Milan premiere, but, according to Loewenberg's "Annals of Opera," has not been revived in Italy since 1882. In New York it figured in Manuel Garcia's season at the Park Theater, in March, 1826; it was also heard again in December, 1840, but, so far as is known, has not since been heard in the United States.

The idea of giving it at Tanglewood was suggested to Mr. Goldovsky by Helmuth Wolfes, who was doing some research on the opera. A manuscript copy of the score was found in Boston's Symphony Hall among a collection of scores brought from Palermo by Henry L. Higginson, the Boston Symphony's founder. No full score could be obtained in Italy, but another partial score was found in the Boston Public library, and piano scores were also found in Boston and at Harvard University.

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Herald

MUSIC

Aug 10

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By ELINOR HUGHES

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The Vaughan Williams Symphony was begun in 1944, finished in 1947 and had its first performance in the Royal Albert Hall in London last April by the BBC Symphony Orchestra with Sir Adrian Boult conducting. At that time it was received with great enthusiasm by the London press and public, partly, one suspects, because of the high and deserved esteem in which the 75-year-old composer is regarded in England and partly because of the quality of the music itself. How it will appeal to American concert goers remains to be seen. The performance by Mr. Koussevitzky and the orchestra was one of luminous beauty and clarity; the singing tone of strings and the brilliance of the woodwinds and brass cannot be done justice to in a short space of time, but there is going to be a great difference of opinion regarding the intrinsic value of the music itself.

Begun by the composer while war was still raging over his country, it begins in stormy, passionate vein, as though the instruments were shouting their defiance of the guns seeking to silence them in a thunder of total destruction. You might interpret as the composer's own expression of the imperishable qualities of the human spirit in the face of disaster, or as his interpretation of the impact of war on his own creed. It is, for much of the Symphony's length, confident and affirmative music, but as the work draws on to the close, the mood changes to one of still, quiet beauty—call it the peace of exhaustion or the expression of serene joy in the end of war. The impression is antimactic, however and a lady sitting near me expressed the feelings of many by saying, a little ruefully, that "if this was peace, she had to admit that war was more exciting."

Mr. Koussevitzky began the concert with a spirited performance of Prokofieff's Second Suite from his "Romeo and Juliet" Ballet—a work which is extremely effective, if far more Russian in feeling that Elizabethan or Italian; and concluded the evening's pleasures with his characteristically fine rendering of Strauss's "Don Quixote," with Gregor Piatigorsky at the peak of his great talents in the solo 'cello part, and Joseph de Pasquale assiting notably on the viola.

The Sunday afternoon concert opened with an excellent performance of the Berlioz Fantastic Symphony, whose dramatic and romantic qualities were admirably brought out by Mr. De Carvalho. The second and third movements, the waltz and the scene in the meadows had a most lovely lyrical quality, and the March to the Scaffold and Witches' Sabbath were rendered with unabashed fire and fury. Villa-Lobos' Madona, characteristic of the composer's lush, lavish style, seemed by comparison not overly interesting; while Jose Siqueira's Nordestina Suite had a lively, folk music content that pleased the audience greatly and should win much popularity for the work in the future. Falla's "El Amor Brujo" is a work of unfailing brilliance and fire; the conductor and composer, assisted by Miss Brice in the contralto solo part, gave it a performance of fine quality and understanding.

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REPUBLICAN COURIER

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Even if Hawthorne was no music lover, he was a master craftsman in a kindred field, that of literature. Both lovers of literature and of music will applaud the generous action of the National Federation of Music Clubs, which insures the perpetual maintenance of one of America's notable literary shrines.

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GLOBE-TIMES

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This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL

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Good Listening

By The Listener

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[256]

(S 103,091)

This Clipping From
ALBANY, N. Y.
TIMES-UNION

AUG 1 0 1948

10,000 Hear Young Brazilian at Tanglewood

By EDGAR S. VAN OLINDA

Ideal weather conditions over at Tanglewood, Sunday afternoon brought out an audience, inside and outside the great shed of some 10,000 music lovers. Elezar de Carvalho, young Brazilian conductor, making his Tanglewood debut with the Boston Symphony orchestra presented a program which was evenly divided between the "immense symphony" by Belioz and works by the modern composers of Latin-America, Villa-Lobos, de Falla and Siqueira.

Mr. de Carvalho's tenchnic closely resembles that of Dr. Koussevitzky who beamed approval from his box in the first tier. The Berlioz symphony, remarkable for its vitality and colorful orchestration (it was composed in 1830) was given vigorous and understanding treatment by the conductor of the day.

As was to be expected the three South American numbers on the second half of the program called into play every principal and subordinate instrument in the orchestra, with Carol Brice, Negro contralto lending her superb vocal and intellectual gifts to the incidental solos in "Love, the Sorcerer" by de Falla.

Saturday night's program included the Prokofieff "Romeo and Juliet" ballot suite; the Vaughan Williams symphony, No. 6 and the spritely Strauss fantasy, "Don Quixot," the latter featuring Gregor Piatigorsky, cellist as the "voice" of the knightly Don. The Vaughan Williams work, rather hard to digest by those who relish a followable melody, was nevertheless, interesting from the fact that the English composer, at the age of 76 felt called upon to write in the idiom of the present decade. Dr. Koussevitzky conducted with his usual flair.

Tonight's extra concert, an "All Tchaikowsky" program, will offer the "Pathetique" symphony; the piano concerto No. 1 with Seymour Lipkin, soloist and the "1812" overture. The City club is arranging bus transportation from its club house, leaving at six o'clock and returning after the concert. Reservations may be made by calling Albany 4-4647.

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REPUBLICAN COURIER

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 1 0 1948

Tanglewood Opera

Rossini's 'The Turk in Italy' Heard After 108 Years

By Francis D. Perkins

LENOX, Mass., Aug. 9.—Rossini's comic opera, "The Turk in Italy," had its first American performance in 108 years tonight in the theater at Tanglewood by the Berkshire music center's opera department before a capacity audience. This was the department's third annual production of an unfamiliar opera. It had introduced Britten's "Peter Grimes" to America in 1946, and staged Mozart's "Idomeneo" last summer.

Boris Goldovsky, head of the deparement, doubled as conductor and stage director, and also supplied an English version of Felice Romani's libretto for this production of Rossini's long forgotten opera, which was first produced in Milan in 1814. The cast included Marshall Heinbaugh for the barytone title role of Selim the Turk. Adele Addison and June Gardner sang the soprano roles of Zaida and Giorilla; David Lloyd, tenor, was Narciso; Arthur Schoep was Geronio, Fiorilla's husband, and Francis Barnard was the bass-barytone poet.

"The Turk in Italy" long ranked among the operas of Rossini which had their day and then were forgotten. Mr. Goldovsky attributes this oblivion to the outmoded nature and loose structure of the plots, and one aim of his editing of "The Turk" has been to increase the persuasiveness of the story for a modern audience.

"The Turk," which antedates the well known "Barber of Seville" by three years, appeared the year after "The Italian in Algiers," which the Metropolitan revived twenty-eight years ago and which has a somewhat similar story. It was performed in Italy and many other countries of Europe during the twenty years after its Milan premiere, but, according to Loewenberg's "Annals of Opera," has not been revived in Italy since 1882. In New York it figured in Manuel Garcia's season at the Park Theater, in March, 1826; it was also heard again in December, 1840, but, so far as is known, has not since been heard in the United States.

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[256]

Berkshire Festival Week End

Monitor Aug 19

By Miles Kastendieck

Lenox, Mass.

Emphasis on contemporary music characterized the first big week end of the Berkshire Festival on the Tanglewood Estate. It suggested that Koussevitzky may have had some definite plan in so featuring it, for of the eight composers represented in the three concerts four are living. The crowds gathered just the same, approaching a record count for a first week end with 27,400 present. Ideal weather conditions enhanced the concerts.

Most conventional of the programs was the first, on July 29: Bach's Suite No. 3 in D, Hindemith's Symphony "Mathis der Maler," and Beethoven's Fifth. Since the Hindemith is fast becoming a modern classic, this program might almost be termed traditional. Certainly the performances by the Boston Symphony under its eminent leader carried a traditional stamp.

Some 10,300 people attended the July 31st concert, also conducted by Koussevitzky. They heard Piston's Third Symphony, Prokofiev's First Violin Concerto with Isaac Stern as soloist, and the Brahms First Symphony. If they did not like the contemporary music—many thoroughly enjoyed the Prokofiev—they loved the Brahms. Opinions varied as to the merits of the Piston.

Won Pulitzer Prize

Having won the Pulitzer Prize, Piston's Symphony has acquired a certain distinction, though in critical circles preference is expressed for his Second. The craftsmanship of the Third can be readily acknowledged, its communicative values welcomed. The former characterizes the first two movements; the latter, the last two. Piston has seldom written more appealing music than the Adagio nor conformed more to the "American" style than in the Finale. Koussevitzky promoted the work in his own way and convinced a great many listeners.

Mr. Stern played the Prokofiev brilliantly and successfully. One wonders why more violinists do not avail themselves of the opportunity. The insinuating Scherzo was so artfully set forth that expressions of delight came spontaneously from the audience. The final movement was the most satisfying musically. The Brahms sounded tremendous, though the performance had its arbitrary moments.

In Milhaud's Second Symphony and Mahler's Second, presented on Aug. 1, an audience of 9,600 might find considerable novelty. Neither work could be designated as a familiar item in the repertory. The Mahler dwarfed the Milhaud, being about an hour longer, but could not eclipse the memory of some charming music, attractively written. Milhaud conducted his own work. He gave it that kind of understatement which set it forth most persuasively. It does not, however, impress as a work of outstanding merit, except for the skill with which it is written.

Bernstein Conducts

Leonard Bernstein conducted the Mahler. He did it with the fervor, the drama, and the gesturing characteristic of him. He is still too pictorial a conductor, but he got the effects he wanted. They ranged at times from the stupendous to the colossal, somewhat like the symphony itself. The emotional upheaval of the music—and the performance—brought cheers from the audience. There was no doubt that Mahler advanced one more notch in public favor under the circumstances since this was his first appearance in Berkshire Festival programs.

The performance was a distinctive achievement as given by the Boston Symphony, the Festival Chorus prepared by Hugh Ross, and Ellabella Davis and Nan Merriman as soloists.

In one of the student concerts that evening the Third Act of Getchanino's opera, "The Marriage," was given its world première. The 85-year-old compos was present, having participa in the rehearsals. Sung in English the work proved to be of more than passing interest.

An event called "Tanglewood on Parade" was held on Aug. 3. The exhibition was a benefit which the Boston Symphony and the Berkshire Music Center staged for the International Music Fund for assistance to fellow artists in the Old World. At least 600 people participated, counting the 462 students, members of the orchestra, and others. Archibald MacLeish acted as chairman.

Holders of reserved seats attended a "Garden Party" where Menotti's one-act opera, "The Telephone," and excerpts from "Pelléas et Mélisande" and "Don Giovanni" were given. Simultaneous performances by orchestral, choral, opera, and chamber music departments preceded the picnic supper hour in the Tanglewood orchard and on the lawn.

Concert in Lighter Vein

A concert by the Bostonians was conceived in the lighter vein with Prokofiev's "Peter and the Wolf," Wesley Addy, narrator, and the waltzes, "Voices of Spring" (Strauss), Valse Triste (Sibelius), and "La Valse" (Ravel), as the chief attractions.

Among the speakers for the occasion were Dr. Koussevitzky, Associate Justice Felix Frankfurter of the Supreme Court of the United States, Aaron Copland, associate director of the Berkshire Music Center, and Dr. Howard Hanson, director of the Eastman School of Music. In stressing the cultural relations between the New World and the Old they inaugurated a nation-wide campaign. Some 7,000 people attended and receipts were estimated at $10,000.

HARTFORD-T

Sparkling Ros
Presented by

A little-known Rossini opera, "The Turk in Italy," tailored by Boris Goldovsky, is as excellent an example of good critical principles put into practice as it is possible to find today.

Well-known for his discussions of what makes opera tick during the Metropolitan broadcasts in the winter, Mr. Goldovsky last night at the Berkshire Music Center at Tanglewood showed how well he can create and conduct.

* * *

HE HAS TAKEN the commonplaces of plot complication and made them the gist of a story that is a little gem of organization, and sustained humor. An 18th Century poet is writing a play. The characters he creates or borrows from other plays come to life and refuse to abide by the situations he takes from Metastasio. They create their own complications like Pinocchio.

The wonder is that this neat and sparkling idea is never exaggerated, never cute, never flat, and always surprising.

Rossini's music is exuberant, the setting for virtuosity. The Tanglewood students who presented last night's performance from stage and pit are not virtuosos, but they are adept, confident, well-equipped, and were more high sprited than sophisticated. From the moment she stepped on the stage, June Gardner, as the wife, sang, if not like a nightingale, then like our native Wilson thrush. She is bold, and electrifying. Her soprano is so dashing that many of the fine details of coloratura singing are hurried over.

* * *

HER TURK, Marshall Heinbaugh, had a clear baritone, and Arthur Schoep as the husband was in excellent character. The Lover, costumed from a Renais-

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 10 1948

Music Notes

By D. E. RITZ

A Tchaikowsky concert will be held at Tanglewood, Lenox, Mass., tonight with Serge Koussevitzky conducting. The program announced for this extra concert is the Symphony number 6, the 1812 Overture and the Piano Concerto number 1 with Seymour Lipkin, winner of the 1948 Rachmaninoff Fund award, as the soloist.

Rossini's "The Turk in Italy" will be repeated tomorrow evening at the theater. The cast for tomorrow will include June Gardner, Adele Addison, David Garen, Marshall Heinbaugh, Robert Goss and James Pease. Boris Goldovsky, head of the center opera department, will conduct. Sarah Caldwell is chorus master and Robert J. Lawthers, technical director.

Series C of the Tanglewood concerts will open Thursday evening with Leonard Bernstein conducting the Boston ~~Symphony. The~~ program is listed as the Weber "Overture to 'Der Freishutz'"; Stravinsky "Petrouchka" (complete); and the Shostakovich Symphony number 5.

The Saturday evening concert will be conducted by Robert Shaw. The orchestra will be augmented with a 250 voice festival chorus. The program will include two works, Debussy's "The Blessed Damozel" and the Brahms "Requiem." Ellen Faull, soprano, and Eunice Alberts, contralto, will be the soloists for the first and Frances Yeend, soprano, and James Pease, baritone, will be the soloists for the "Requiem."

Dr. Koussevitzky will conduct the final concert of the festival on Sunday afternoon. It will include the Beethoven Symphony number 3 ("Eroica") and the Sibelius Symphony in D major, number 2.

A circular from Ashland, Oregon, tells of the eighth annual Shakespearean Festival held there from Aug. 11 to 28. Honorary president of the festival is Governor John H. Hall of Oregon. The honorary directors are headed by Herbert Hoover. Presentations this year will include "Othello," "Love's Labour Lost," "King John" and "The Merchant of Venice." It is claimed to be the "only Civic Elizabethan theater in the world." A note enclosed from Miss Virginia Lutz of the Ashland Daily Tidings asks for information about a "similar" Schenectady play group?

Mary Bothwell, Canadian soprano, will be the soloist at the Brevard Music Festival at Brevard, NC, on Saturday evening. Miss Bothwell will sail for London on Aug. 21 to appear at Albert hall, London, on Aug. 30 in the Promenade concerts.

The program at Jacob's Pillow, Lee, Mass., will include three types of dancing this weekend. Natalie Krassovska and Nikita Talin, stars of the Ballet Russe de Monte Carlo, will appear in the classical form; Lin Pei Fen in a group of Chinese tribal dances; Federico Rey and his company will present a series of Spanish dances. Performances will start on Friday and Saturday afternoons at 4 o'clock with tea served in the garden at 3 o'clock. The program will be repeated on Saturday evening at 9 o'clock.

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in South Berwick, Me., Feb. 17, 1891, and died Dec. 11, 1940. I do not know the cause of death.

2. Preston Foster was born in Ocean City, N. J., Aug. 24, 1902. His latest film is "Thunderhoof," and he works for Columbia Pictures. His wife is Shelia D'Arcy, whom he married April 2, 1946. His former wife was Gertrure True Foster and their daughter Stephanie was born Sept. 18, 1938. Foster obtained his first stage job in 1928 in "New Moon." His first film was "Life Begins," in 1932. He has also sung with La Scala Opera Company in Italy.

3. Dennis is scheduled to be in "The Turquoise" with Viveca Lindfors and he has also been in Honolulu.

Q—You did not mention who was the star of the first silent film version of "Riders of the Purple Sage" in a recent column. It was William Farnum, and the picture was shown at the Modern and Beacon Theatres many years ago. In my opinion the first version was the best of the four.
—C. E. P., Marblehead.

A—Thanks very much—I do not have information going back that far very often, especially when the questions deal with casts.

Q—What is Collette Lyons doing now?—Babe.

A—Collette is to play the comedy lead in "The Lone Wolf and His Lady," which is to be made as an A class picture by Columbia, and will appear with Australian Ron Randall as the Lone Wolf. She has been singing on Broadway last season.

E—TUESDAY, AUGUST 10, 1948

Rossini's 'Turk in Italy' Revived at Tanglewood

"The Turk in Italy," comic opera by Rossini. New libretto by Boris Goldovsky; music revised with additional orchestration, by Helmuth Wolfes. Translation and recitatives by Boris Goldovsky and Sarah Caldwell. Conductor and stage director, Mr. Goldovsky. Scenic designer, Nassan Abiskhairoun. Costume designer, Leon Van Witsen. Technical director, Robert J. Lawthers. First performance anywhere in this version. The cast:

The Poet	Francis Barnard
Zaida	Adale Addison
Geronio	Arthur Schoep
Fiorilla	June Gardner
Selim	Marshall Heinbaugh
Narciso	David Lloyd

By CYRUS DURGIN

TANGLWOOD, Aug. 9—Boris Goldovsky presented here tonight the first performance in something over 100 years of Rossini's comic opera "The Turk in Italy." This was not a "straight" production, however, but a few version prepared by Mr. Goldovsky himself, with a trick, surprise ending. The theatre-concert hall was filled by a cordial audience.

"The Turk in Italy" is the Summer's production of the Berkshire Music Center Opera Department, of which Mr. Goldovsky is head. Like "Peter Grimes" of two years ago., and the American premiere of Mozart's "Idomeneo" in 1947, the Rossini work shows the excellence of Mr. Goldovsky's knowing way with opera.

Once again you had the feeling of a cast so thoroughly trained that there were few moments tentative or other than completely routined. The singers did not look at the conductor (hidden from the audience in a deep pit before the stage). There was no prompter. The words came over as clearly—for the most part—as if they had been spoken. The orchestra played expertly and the stage pictures were colorful and lively.

This version of "The Turk in Italy" boasts not only the changes in libretto made by Mr. Goldovsky, but some musical revision, including added orchestration by Helmuth Wolfes, brother of Felix Wolfes who is a colleague of Mr. Goldovsky in the opera department.

In this version, it is musically solid and interesting, not too overburdened with recitative for the taste of modern audiences. As for the music, it is typical Rossini, bright, animated and often sparkling. If it sounds like Gilbert and Sullivan from time to time, that only goes to show where Sullivan doubtless got some of his ideas.

The story is a pretty slim joke to be spread out over an evening, but thanks to the efforts of all concerned this comic badminton bird is kept lightly in the aid. The plot doesn't make much sense in the telling—nor does it in the unfolding. A poet begins to write a drama, finds inspiration dull, and therefore sets to work inventing a set of characters: the Italian husband and his somewhat bored wife; an amorous Turk, and the Gypsy girl Zaida, who is in love with him. There is also a lover for the wife to round out the poet's plans for his drama.

These characters get completely out of hand, not only upsetting what the poet has in mind but they bicker with each other and with the poet. At one point they go so far that, at a masked ball in the Italian home, there are three males in Turkish costume and two dressed as the wife. Finally, all six characters are so completely at odds that the poet has to develop a happy ending, and to that end decides he will have the wife for himself, advising both husband and Turk to write the rest themselves, and take up where he is leaving off. There you are.

Obviously such a feather-weight piece must be sung and acted with sparkling vivicity. On the whole this quality was present in every scene. Vocally speaking, the two best of tonight's cast were Adele Addison as Zaida, and the robust husband of Arthur Schoep. Both sang with admirable tone, clear enunciation and real feeling for the comic style. June Gardner as Fiorella, the wife, looked attractive and her work was commendable, but at the same time there was a hard quality in her tones, approaching a temolo. Francis Bernard managed the caperings of the harrassed poet more than competently; Marshall Heinbaugh was a sonorous Turk, and David Lloyd did nicely as the lover, Narciso.

In terms of stage production, this is the best that the Berkshire Music Center has put forward, surpassing the settings and lighting for both "Peter Grimes" and "Idomeneo." Nassan Abiskhairoun deserved much credit for his scenery and Leo Van Witsen for his costumes.

There will be a second performance Wednesday night, with a somewhat different cast. After that, it seems logical to expect that Mr. Goldovsky and the New England Opera Theatre will let us have a look at the work in Boston next season.

Goldovsky Thinking of Opera in Boston

TANGLEWOOD, Aug. 9—Boris Goldovsky stated that he had nothing to say when queried here tonight about a report that he planned to present opera in Boston if the Metropolitan Opera Association did not visit Boston.

"Naturally, I have thought about presenting opera if the Metropolitan were not to visit Boston. But until it is definite that it will not, I have nothing to say," responded the head of the New England Opera Theatre and the Opera Department of the Berkshire Music Center.

ERALD TRIBUNE, WEDNESDAY, AUG

'Turk in Italy'

Goldovsky Produces Rossini Work at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 10.—Rossini's opera buffa, "The Turk in Italy," as produced last night by the Berkshire Music Center's opera department in the theater at Tanglewood, is a good show, and had a spirited and admirably co-ordinated performance by the student soloists and ensembles under Boris Goldovsky's direction. Mr. Goldovsky, indeed, can be credited with a substantial share of the effectiveness of the work itself as well as that of the production, since the audience of 1,840 which heard the last New York performance of "The Turk" would probably have found some differences in the Tanglewood version.

Mr. Goldovsky, as he pointed out in a short speech yesterday, composed the recitatives in Rossinian style for this production. Otherwise the current score has no music not composed by Rossini for the various versions of this work. In the skillfully wrought English text provided by Mr. Goldovsky and Sarah Caldwell, chorus director for this production, there is considerable modernization to tighten up the plot and to make it more credible.

The Poet Is Modernized

The principal change is in the character of the poet, originally a minor figure who was not assigned even a single aria but who here becomes perhaps the principal figure, devising the action, commenting upon it and taking part in it. In Romanis's original libretto, Fiorilla, the principal soprano character, finally returns to her elderly husband, Geronio, in preference to her lover, Narciso, a tenor, or the bass-barytone Turk, Selim; in the new text she chooses the poet.

The original plot has the standard elements of early nineteenth century opera buffa. In Mr. Glodovsky's version it becomes at times an occasionally Gilbertian satire on opera buffa, but the result is successful; it is effective, amusing and runs a direct and readily comprehensible course; the text is well fitted to the music and was sung with a notably high standard of distinctiveness.

As for the music, the points of reference for most of us today are "The Barber of Seville," plus the Rossini overtures in the concert repertory, along with memories of the Metropolitan production of "Il Signor Bruschino," and for older opera-goers, that of "The Italian in Algiers." The music for "The Turk" is mainly typical Rossini of the period of "The Barber," which this work precedes by two years. It has the melodic fluency, imaginativeness and appeal associated with this composer, numbers. Sometimes, a shade more than in "The Barber," we are reminded of the late century of Mozart and Cimarosa. But the score can be briefly described as essential Rossini, with all that this implies.

Will Be Repeated

In this version, it should be a valuable addition to the repertory of any opera group, either professional or student, appearing in a small or moderate-sized theater in this country. The performance was characterized by an unusual impression of a mutually understanding ensemble spirit which is often absent from the familiar brand of professional opera and which reflected much credit upon the work of Mr. Goldovsky and his associates.

If the singing revealed no new stars from a purely vocal point of view, it told of good enunciation and persuasive use of vocal and expressive color by all the soloists—Francis Barnard as the witty, sometimes slightly ironic poet; June Gardner as Fiorilla; Adele Addison as Zaida, the gypsy; Arthur Schoep as the barytone, Geronio; Marshall Heinbaugh as Selim, and David Lloyd as Narciso. The characterizations were convincing and no one followed the frequent operatic practice of gazing at the conductor.

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Tonight, Serge Koussevitzky conducted the Boston Symphony Orchestra in a non-subscription Tchaikovsky program in the Music Shed, with Seymour Lipkin, the Rachmaninoff Fund prize winner, as a soloist in the B-flat minor piano concerto. The opera will be repeated tomorrow night with two changes of cast, James Pease as the poet and Robert Goss as Geronio.

NTS THE NEW YORK TIMES, WE

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By OLIN DOWNES

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For Mr. Goldovsky, in this instance, has officiated as conductor, stage director and librettist, too. His singers were almost equally collaborative. The principals in the cast were Francis Barnard, the poet; Adele Addison, Zaida, the gypsy; Arthur Schoep, Geronio, the husband; June Gardner, Fiorilla, the wife; Marshall Heinbaugh, Selim, the Turk, and David Lloyd, Norciso, the lover.

But the chorus, which acted and sang as earnestly as the principles, was made of singers who had themselves taken individual parts in other performances and who eagerly made a background of ensemble singing and acting that was only less arresting than the performances of the soloists.

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There will be occasion next Sunday to speak in more detail of the singularly felicitious manner in which Mr. Goldovsky provided a new English text for Rossini's music, the manner in which he edited and rearranged parts of the score and wrote in, with the Sarah Caldwell, a few brief recitatives to melodic phrases in the Rossinian style.

As is well known, Rossini himself never hesitated to lift an aria or concerted piece from one of his operas into another when he felt so disposed. As for the original libretto of Felice Romani, it is so weak as to be absolutely useless for a modern audience—perhaps for any audience—since "The Turk in Italy" had not been performed in America for more than a century before last night.

As for the opera in its present form, it is one of the gayest, most exhilarating pieces that it would be possible to find. The sparkle and jest of Rossini is present, almost unabated, from the first note to the last. It can be said, without flattery to Mr. Goldovsky's arrangement, that the text and the situation parallel the zest and laughter of the music. It was a bold thing to venture to do, but the musicianship and the dramatic ingenuity of the accomplishment fully justify what has been done and what has been done has been done with the most careful consideration and genuine respect for Rossini.

Poet's Role Is Altered

What adds to the cream of the jest is the happy thought by which the poet, who in Romani's original plot has but a subsidiary role, becomes here the author of a play, or opera buffa, in which his characters go all awry and confuse him in his attempt to plot out their destinies. The poet tells his audience of his resolve to let life give him his story. He will chronicle the actions of his characters who will step on the stage. Then the delicious nonsense begins. It is comedy-farce, with confusions of identities, and all sorts of comical misunderstandings.

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There is a trio [illegible]st, a quintet which is a mas[illegible]piece, a sextet, very comical, and brilliant arias and a corking duet in Rossini's inimitable vein. It is not the time to differentiate between each artist's achievement, nor so very easy, for the cast was so well chosen and drilled and the interplay of action and song so excellently achieved.

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But the brilliancy of June Gardner's singing of the coloratura music f thewife, her languishing airs, caprice, facial play; the buffoonery of the bamboozled husband, also a fine voice; the beautiful voice and the finished singing of Adele Addison, who was the Gypsy, the poet of Mr. Barnard and the excellent singing of David Lloyd, the Narcisso, have to be mentioned.

The re-orchestration of parts of the score was the work of Helmuth Wolfes, who first brought the opera to Mr. Goldovsky's attention. The final curtain brought back to the stage with him, not only his principal singers, but his stage assistant and costume designer, whom he recognized as the agencies of a delightful show. This show started a little ineptly, but soon was in full swing. It was the accomplishment of Earnest, intelligent, spirited musicians, who showed taste and imagination, who acted as well as sang, without a stare at the conductor or an instant's unawareness of the collective purpose of the cast. It was joyous, and it was youth.

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The audience, which included Serge Koussevitzky and music critics from the eastern seaboard, was enthusiastic. "The Turk in Italy" contains all the charm of Rossini's music, though not his most brilliant, and the story now is perfectly presentable. Welcome, not to Italy, Turk, but to the repertory.

A. B.

NEW YORK

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Dr. Koussevitzky's all-Tchaikovsky program included the Pathetic Symphony, Concerto in B flat minor and the 1812 Overture. The soloist in the concerto was Seymour Lipkin, who won the Rachmaninoff fund prize last April, and who has been active here this summer as a student conductor. The aim of the Rachmaninoff fund was to discover a young artist of exceptional ability, and Mr. Lipkin can be so described in last night's performance. There was poise, and thorough and mature technical mastery, along with discerning musicianship and interpretative understanding and a noteworthy clarity of medium; his playing gave evidence of remarkable power employed with taste and discretion. The orchestra's accompaniment was well unified and in expressive accord with the talented soloist.

The Boston Symphony's interpretations of Tchaikovsky's music under Dr. Koussevitzky's direction are well known, and had their familiar but still impressive effectiveness last night; the 1812 Overture provided a sonorously imposing and triumphant close.

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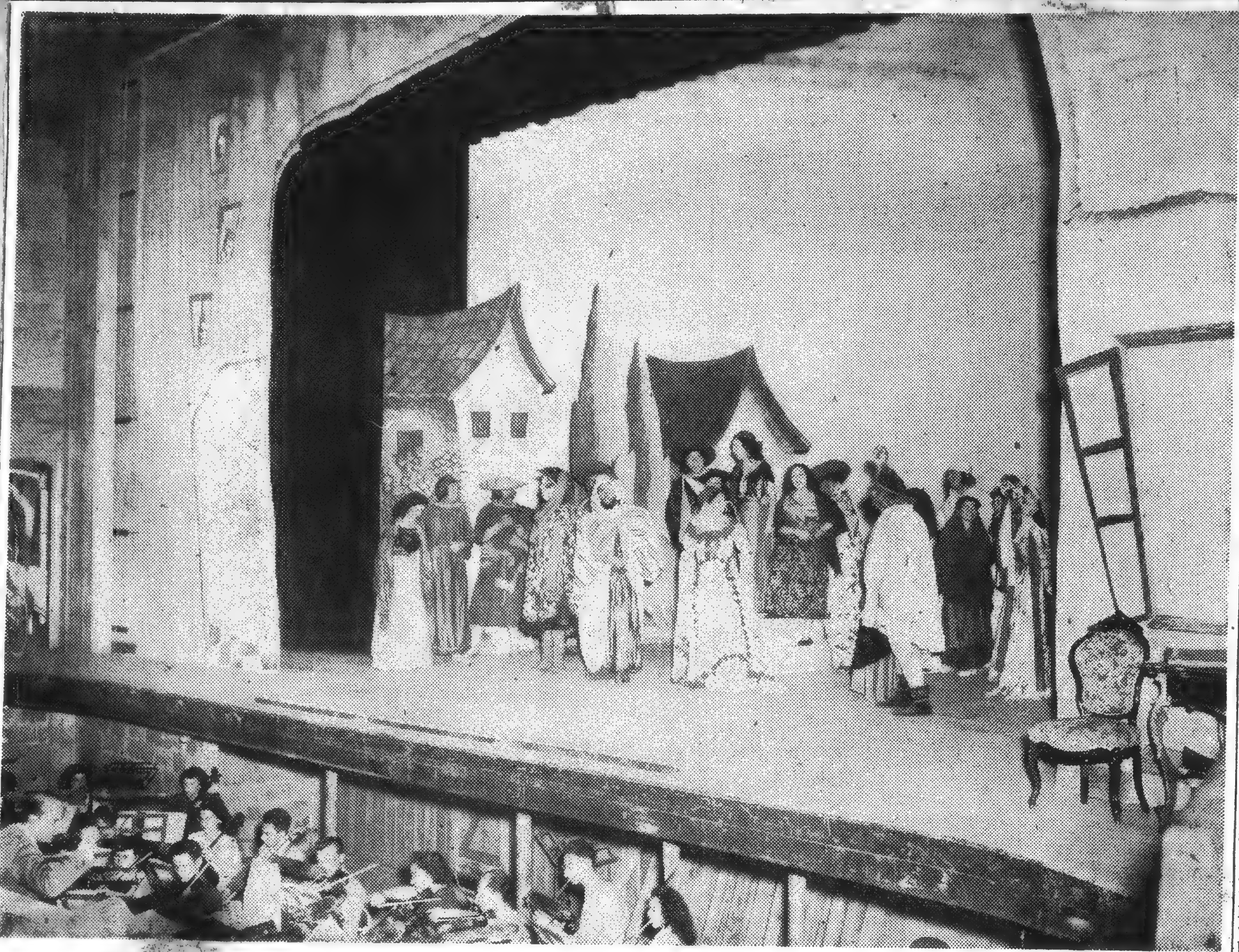
Pittsfield, Massachusetts. Tuesday, August 10, 1948.



Babbitt

OPERA, TANGLEWOOD VERSION: Backed by the chorus, three of the principals in Rossini's "A Turk in Italy," sing a trio in the final scene of the first act in last night's opening performance by students in the opera department of the Berkshire Music Center. A second performance will be given tomorrow evening at 8.15 in the theatre concert hall.

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PERKSHIRE EAGLE
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The program for this evening will be:

Une Nuit sur le Mont-Chauve, Moussorgsky (A Night on Bald Mountain), Orchestral Fantasy
Petrouchka, a burlesque in four scenes Stravinsky
(Piano solo, Lucas Foss)
Symphony No. 5, op. 45, 47, Shostakovitch

Rimsky-Korsakov conducted the first performance of the Moussorgsky work in St. Petersburg in 1886, after he had revised and edited it. Modeste Petrovitch Moussorgsky, born at Karevo in 1839, had died five years before his work was completed and orchestrated by the conductor.

"Petrouchka" will be played in its entirety, with the scenes of the people's fair at Shrovetide, at Petrouchka's, at the Moor's and again at Shrovetide, towards evening. Portions of this ballet, such as the third scene and the final tragedy, are seldom played in concert performances.

Shostakovitch composed his fifth symphony for performance in celebration of the 20th anniversary of the U.S.S.R.. It was first performed at Leningrad in November, 1937.

Tickets for seats in the rear are on sale at the box office, England Brothers and the Blue Bird Sh[illegible] Stockbridge. General admis[illegible] will be sold three hours befor[illegible] concert.

Music

Music Center Opera Group Scores in 'Turk in Italy'

By JAY C. ROSENFELD

TANGLEWOOD — Boris Goldovsky, chief of the opera section of the Berkshire Music Center, presented an opera by Rossini to the Friends of the Center last night which, he stated, "has never before been heard by anyone living today." In accordance with a policy established three years ago when Benjamin Britten's "Peter Grimes" was given its American premiere, and continued last year with the revival of a neglected Mozart opera, "Idomeneo," the opera department of the center continued the tradition this year by resurrecting an opera by a composer whose main contemporary exhibit from a very prolific creative life is the "Barber of Seville."

"The Turk in Italy," written in 1814, was played in various cities until about 1840 when it fell into neglect, more because of its opera bouffe plot, according to Goldovsky, than because of its music. Last night's presentation consisted of the realignment of Rossini's music, and the near-rewriting of the plot. There are six characters participating in an abundance of rich concerted vocal numbers.

The production was the best ever achieved by the students at the center by every point of measurement. Chief and main credit, however, should go to Mr. Goldovsky. The alterations to the story to make the part of a poet, in the original an insignificant role, into one of the most important characters, may well have a bit of autobiographical writing on the part of Goldovsky. In any case, that character turns out to be a sort of stage manager in "Our Town," continually narrating the action which is about to take place, and frequently becoming involved himself, in fact, to a degree which in the finale is entirely unexpected.

But Goldovsky gave the production drive and direction. There was not a suspicion all evening of a delay or indecision in the action. The sets were colorful and brilliant, and the costumes were equally picturesque.

Narrator Opens Scene

The poet-narrator, played by Francis Barnard, appears at the very outset and, after a two-bar orchestral introduction, immediately relates the situation and what is to be expected. Then comes a bright and tuneful overture. For tone here the orchestra was inadequate, but it gave alert response to vital directing. As the opera proceeded, the orchestral tone improved and in the accompaniment it was firm and definite and in various episodes with decorative figures, the young musicians played with increasing confidence and genuine effectiveness.

The music is witty and fresh and the vocal parts are written more for display than for substance. The overture, however, and a soprano aria in the final scene for Fiorilla have long, lyrically beautiful lines. The general impression is of lighthearted bubbling gaiety and music appropriate to the frivolous nature of the text.

Adele Addison as Zaida first to appear, used her lovely voice to sing give the gypsy role in unusual portrayal. Arthur Schoep as Geronio, the betrayed husband, not only sang with distinction but was outstanding histrionically. The most lavish opportunities fall to the role of the wife, Fiorilla, played by June Gardner, a coloratura soprano, who distinguished herself in all her many arias and ensembles. David Lloyd as the lover, Narciso, has won his place vocally already at Tanglewood this season in his appearances with the orchestra. Marshall Heimbaugh as the Turk was impressive in his imposing costume but less consistently telling vocally.

Early in the second scene of the first act Fiorilla has a beautiful florid aria which was sung with lavish apulence of voice by Miss Gardner. Soon arrives the first of several typically Gilbert and Sullivan patter songs which are entirely in place in this type of opera, for it is gay and light and fantastically incredible, a veritable Pirandello piece of six characters in search of an author. In the fourth scene, in Fiorilla's pavilion occurs a remarkable, musically colorful quartet by the wife, her husband and the two suitors, the Turk and the lover. The stage action of the principals and of the chorus moved with dispatch and with professional disposition. The orchestra was crisp and incisive.

The final (fifth) scene of the first act was the occasion of continuing ensembles, one a striking quartet by the four male characters which here includes the roving Poet, who is in and out of the action like Mephistofeles. It is written in canonic style, and finally enlists the two ladies to form a sextet which was the climax and finale of the act.

Quartet Impressive

The shorter second act resorts to an inevitable masked ball to confuse and in due time unshuffle the mixup. Here another quartet with the gypsy, the wife, the Turk and the lover was especially impressive. The final scene by the seashore, where the Turk seeks to carry home the lady of his attentions and the subsequent denouement is typical comic opera material and exceedingly amusing.

The whole evening was so swiftly joyous and continuously entertaining that the nature of the text is accepted without dissent. Mr. Goldovsky was called from the pit at the final curtain to share the eagerly cordial applause of the packed house. With him he brought his co-workers, Nassan Abaskhairoun, the scenic designer; Leo Van Witsen, costume designer; Robert J. Lawthers, technical director; Helmuth Wolfes, who revised the music with additional orchestrations; and Sarah Caldwell, who worked on the translation and the recitatives. For the second performance tomorrow night, James Pease will do the poet, Robert Goss the husband (Geronio) and David Garen, the lover. The other characters will repeat their roles.

This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE
AUG 11 1948

Babbitt

FESTIVAL SOLOISTS: Frances Yeend, soprano, and James Pease, bass-baritone, will be the soloists in the Brahms "Requiem," with the Boston Symphony Orchestra, with Robert Shaw conducting, at Tanglewood Saturday evening. Both Miss Yeend and Mr. Pease have appeared at the Berkshire Festival before. They created leading roles in the American premiere of "Peter Grimes," two years ago and were soloists last summer in Beethoven's Ninth Symphony.

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By **OLIN DOWNES**

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10 — A special Tchaikovsky program was given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra tonight in the music shed, with Seymour Lipkin, the pianist, who was the winner last spring of the Rachmaninoff Fund national piano contest, as soloist in the performance of the B Flat Minor Concerto. Mr. Lipkin had a remarkable success, remarkable not less for his musicianship, authority, and sense of symphonic proportion than for his abundant virtuosity and the fire with which he projected the music.

To this should be added the beauty and lyricism of his style in the slow movement, when he made the piano sing as lyrically as he had made it roar and declaim with barbaric pomp and ceremony in earlier pages. Mr. Lipkin had the music in the palm of his hand, so far as virtuosity is concerned, but it is not often that a pianist of 21 displays the reserve power and the architectural sense of line and climax which was immediately manifest. With the opening chords and the launching by the orchestra over them of the great theme for the strings there was the sense of the structure as a whole.

The end was felt in the beginning, and everything that followed fell inevitably into place. No point was missed; no episode, however exciting or climactic, caused the hearer to lose the sweep of the grand concerto. If one had reservation about this performance it would be that it was almost too authoritatively done by so young a man.

Only Appearance Since April

This, we believe, was Mr. Lipkin's first public appearance before an audience of big dimensions since he won the Rachmaninoff Fund prize in Carnegie Hall. On that occasion he played but one movement of the concerto he interpreted this evening. Tonight he more than fulfilled the promise of the earlier performance.

But the soloist's deed of derring-do was by no means the only feature of this concert. Dr. Koussevitzky preceded the concerto with the "Symphonie Pathetique" and followed it by a revival that he accomplished with really stupendous effect of the "1812" overture. There is nothing that need be said today of the immortal symphony, its blazing passion and its tragical power, and the final lament which is no mere personal outpouring, but an elegy for fated humanity. The symphony was driven home, although the tempi of the last three movements, especially the second and third, was uncommonly fast, and, perhaps, unnecessarily so.

A score which for all its familiarity and unending popularity remains a colossal and always astonishing masterpiece had the effect to be expected. The astonishing moment was the "1812" overture. With it Dr. Koussevitzky fairly capped the sensations of the evening.

A Monumental Piece

For a few decades the purists and academicians and the high priests of the musical art have been accustomed to condescend if not to sneer at this monumental piece, composed on order, for a public occasion. Well, Tchaikovsky knew his business. He had also the musical ideas and the themes, some original, some traditional, to back him up. Here was theatrical gesture, if you will, in the magnificently constructed music. Here, also, was grandeur.

The old hymns, the songs of rejoicing that stream like flying banners from the orchestra, have a lordliness and power which are inescapable. But it takes a conductor who understands all this, and has the capacity to bring it forth, to realize what a creation the old "1812" overture is.

There were long demonstrations for young Mr. Lipkin, and there was just as resounding demonstration for the conductor and the overture that brought the concert to an end. The audience numbered 12,000.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 1 2 1948

City Club Buses to Go To Tanglewood Again

The City Club will charter buses to take Albanians to the Berkshire Music Festival at Tanglewood again ~~Sunday~~ afternoon, Mrs. Sally Weyers, chairman, announced today.

The buses will leave from the club, 257 State St., at 12:30 p. m. and will return to Albany about 7 p. m. Reservations may be made by calling the club between 10 a. m. and 8 p. m. daily.

This Clipping From
NEW YORK, N. Y.
STAR
AUG 11 1948

Music

An Old Rossini Opera Is Given New Life

By ROBERT A. HAGUE

LENOX, Mass., Aug. 10—The final week of the 1948 Berkshire Festival opened Monday evening with a performance of Rossini's *opera buffa, The Turk in Italy,* presented by the Opera Department of the Berkshire Music Center in the theater-concert hall at Tanglewood. Staged and conducted by Boris Goldovsky, who also had revised the libretto and put it into English with the aid of Sarah Caldwell, the 134-year-old opera made a decided hit with its first Tanglewood audience.

It was a delightful evening, full of surprises and laughter. Thanks to Mr. Goldovsky and an uncommonly talented cast of young singing actors, an ancient, moldy comic opera was thoroughly revitalized and turned into a witty and stylish entertainment which romped across the stage with the pace and sparkle of a slick modern musical comedy. And, being in English, it was easy to follow and enjoy, despite the many complications and twists of its farcical plot.

• • •

In resuscitating *The Turk in Italy,* a work first produced in 1814 in Milan, seen briefly in other European cities and in New York and then forgotten, Mr. Goldovsky has taken the Rossini music from the several existing versions of the score, and rearranged and reordered it to suit the revised text. He has had part of it re-orchestrated by Helmuth Wolves and added newly composed piano recitatives in the Rossini style. The result is a lively, fluent, well-integrated score that always sounds like Rossini, even when it isn't.

And while none of this music is exactly memorable, all of it is very pleasant to listen to. It is everywhere facile, melodious and sprightly, and some numbers, like the charming sextet, *"When a Woman Has Fallen in Love,"* are as good as anything in Rossini's more enduring opera, *The Barber of Seville.*

• • •

As for the text, finding Romani's original plot for *The Turk* too unwieldy and ridiculous for modern usage, Mr. Goldovsky has tossed most of it overboard and started from scratch in an effort to bring the story closer to present-day audiences. The poet, only a secondary character in the original, has become the opera's key figure, who "lives in front of the curtain, virtually writes the opera as it progresses, and is on equal terms with the people on both sides of the footlights."

This device permits considerable edifying and amusing byplay between the poet and the characters in the story, including a great deal of hilarious kidding of the stuffier contrivances and traditions of the operatic stage in general. Knowing them always to have proved successful, the poet takes for the principal ingredients of his plot a young and pretty Italian wife, an old jealous husband and a young and bashful lover. But his manipulations are upset by many unexpected events. The wife, for example, falls in love with a handsome, visiting Turk, instead of with the lover; a gypsy girl, who also loves the Turk, flaunts all tradition by refusing to faint when she should, and when the poet tries to bring on a happy conclusion by having the wife return to her husband, the wife berates him for thinking of so routine a solution.

• • •

Monday night's cast was uniformly excellent in voice and action, and worked together with extraordinary rapport. Francis Barnard sang the poet's lines with clarity and distinction and acted the role with suitable animation and style. June Gardner was an engaging wife, delivering her coloratura passages with considerable brilliance, and Adele Addison was a captivating and sweet-voiced gypsy. David Lloyd's fine tenor was admirably used in the role of the shy lover, as was Marshall Heinbaugh's warm baritone in the part of the [illegible] Turk. And Arthur Schoep as the hapless husband, sang well and got all the comedy there was out of his role.

The chorus sang with notable freshness and vigor, and the student orchestra gave a spirited and [illegible]lifluous account of Rossini's music. Nassan Abiskhairoun's cleverly designed settings and the bright, clear colors of Leo Van Witsen's costumes added a lot to the visual pleasures of the evening.

But, most of all, it was Mr. Goldovsky's evening. I can think of many other operas and opera houses that might profit by his sure and enlivening touch.

This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE
AUG 12 1948

Music

Woodwind Ensemble Player Recalls Study With Pagerey

By **JAY C. ROSENFELD**

Pasquale Cardillo, clarinetist of the Boston Symphony Orchestra and ~~member of the Berkshire~~ Woodwind Ensemble which played at the Berkshire Museum last night under the sponsorship of Mrs. Elizabeth Sprague Coolidge, was proud to recall the early years of study of his instrument here in Pittsfield under the guidance of Louis F. Pagerey of 509 Tyler Street. Cardillo is a native of North Adams and came to Pittsfield regularly as a young man to pursue his studies.

He was one of six Boston Symphony men who gave a program which began with a Michael Haydn Divertimento (in D), ended with the Mozart quintet, (K 452) and included four later and contemporary works. The director of the ensemble is Louis Speyer, oboeist and English horn player. He was assisted by James Pappoutsakis, flute; Cardillo, clarinet; Raymond Allard, bassoon; Willem Valkenier, French horn; and Lukas Foss, pianist.

An audience which required placing chairs in the wings of the stage heard a program which required a different combination of instruments in each work. The sonority produced in the classics was rich and satisfying. The grace and refinement of the performances were of the superior character which was to be expected of artists of their calibre, but its actual execution is always a matter of fresh and charming surprise.

The French have always had a flair for writing for wind instruments, and last night's choices strongly supported that opinion. Darius Milhaud, at present on the faculty of the Berkshire Music Center, was present and obliged to acknowledge the applause which followed his Suite (d'apres Corrette) for oboe, clarinet and bassoon. It consists of eight short sketches of witty and volatile spirit. They were played with an appropriate touch, proving the composer's understanding of the medium he selected. The sextet of the late Albert Roussel (Opus 6) is remarkably deft in the use of wind timbres and emerges with exceptional facility to the ear.

The Hindemith sonata for English horn and piano, played by Mr. Speyer and Mr. Foss, consists of a half-dozen short movements, of which two are marked "allegro pesante." This well illustrates portions of the music, while in other sections the oboe had long lyrical lines, admirably played by Mr. Speyer, which are supported and vitalized by more vigorous contrapuntal treatment in the piano.

The Berere quartet in C, dated 1941, is for flute, oboe, clarinet and bassoon. The three short movements have a lovely andante between two skillfully written allegros, jerky in spots and abrupt in their endings.

The closing Mozart quintet showed the artists' excellence of phrasing to best advantage. Foss added plenty, to say the least, of zest to the piano assignments, but it brought the program to a rousing close, and the audience cordially showed their appreciation to Mrs. Coolidge when Mr. Speyer graciously stepped to the front of the stage and shook her hand in homage and gratitude.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 1 1 1948

Nearly 12,000 Hear Tschaikowsky Concert

By RAYMOND MORIN

LENOX, Wednesday—Serge Koussevitzky once told this reviewer that Tschaikowsky was ~~the Boston~~ Symphony's "Specialty of the House." In the all-Tschaikowsky program last night at Tanglewood he again proved that claim. He also made it clear he is not restricted to stereotyped interpretations.

This extra concert in the Berkshire Festival attracted the largest audience of the Summer—nearly 12,000. The soloist was Seymour Lipkin in the "Pianoforte Concerto in B-flat". Also programmed were "Symphony No. 6 in B Minor (Pathetique), Opus 74" and "Ouverture Sole-Belle, 1812, Opus 49."

Highly Personalized

From the symphony's opening tones in wood-winds, Dr. Koussevitzky directed an engrossing but surprisingly individual reading of the work. Throughout, there was an impression that every tone was of great moment. The active phrases moved steadfastly toward and from climaxes. Tonally, there was sharp penetration by brasses, velvety tones in muted violins (played conspicuously slower than is Koussevitzky's custom), crystaline phrases by reeds.

The symphony was given a highly personalized interpretation. I have never known the conductor to linger so over its emotional passages, or perform the rapid sections more so. From any other conductor, these deviations from custom might inspire criticism, particularly toward the almost savage approach to some of the fiery climaxes.

Beautiful Intonation

The second movement has a "joiede-vivre" quality that was due, in part at least, to an unlagging tempo. Beautiful intonation was achieved by the strings in the slow middle section. The chattering third movement moved from a swift opening in light strings to bursting climaxes in full orchestra. It was brilliant execution. In sections where cues must be given with split second rapidity None were more neglected. When the rhythm was established in full orchestra, the conductor at times appeared almost motionless. What showmanship!

Instead of the usual doleful conception of the final movement, into which morbid-minded theorists seem bent upon injecting a prediction of the composer's mythical suicide, Dr. Koussevitzky made it an eloquent and moving experience.

It seems to be the fashion to try to out-Horowitz the Tschaikowsky Piano Concerto. Very few succeed in equalling that pianist's interpretation. At least, as he once performed it under Toscanini.

Lipkin manifested a wealth of pianistic gifts. He has not only a fluent technic but it is a tremendous one. Also he has a stimulus in his playing that gives it vitality. He is stylistically attractive and has a keen sense of musicianship.

Tendency to Dwell

If indeed one were to take issue with Lipkin's interpretation of this perennial work, it would be with his tendency to dwell too lengthily over the work's quietly emotional passages. The most notable example of this was in the final section of the first movement's cadenza where the pianist nearly severed the line of continuity with exaggerated ritards and decrease of tempo.

On the other hand, there is a certain reward in these arbitrary conceptions which extract the work from the hackneyed. Certainly in the work's salient demands the pianist responded with brilliance. The bristling tempos that he set for himself proved him worthy of fulfillment and the technical hazards were met with aplomb.

Superb Accompaniment

Dr. Koussevitzky and the orchestra gave Seymour a superb accompaniment.

Series C with which the festival will conclude, will open its three concerts on Thursday night. Leonard Bernstein and the Boston Symphony will play Moussorgsky's "Night on Bald Mountain," Stravinsky's "Petrouchka" (complete), and Shostakovich's "Symphony No. 5."

Tanglewood—Summer Home Of The Boston Symphony

ATTAWA - CAN - AUG 11TH

Serious Young Students In A Beautiful Setting

The following is the first in a series of four articles on Tanglewood, home of the Berkshire Music Festival at Lenox, Massachusetts, written by the music and drama editor of The Evening Citizen, who spent a week there observing the students and attending the concerts of the Boston Symphony Orchestra.

By Lauretta Thistle
Evening Citizen Music Editor

LENOX, Mass.—"So you're going to Tanglewood. What is this Tanglewood? Everyone but me seems to have heard of it." Thus the aggrieved voice of a friend.

What is Tanglewood?

Tanglewood is the music of Mozart floating out through the trees and over a beautiful lawn on a golden Sunday afternoon.

Tanglewood is a melange of beautiful women in Fifth Avenue gowns who dine on lobster thermidor after the concert and students in sport shirts and slacks who have hitchhiked to the music center and who make a dinner of hamburger.

As You May Never Hear It

Tanglewood is hearing a familiar symphony played as you may never hear it again — for just as the strings begin an idyllic theme a tone-deaf sparrow, in the tree a few feet away, adds some extra notes. His performance shows a sturdy disregard for dotted quarters and for Koussevitsky's beat, but it is part of Tanglewood.

...they have the rights of the matter, for the concerts were originally planned as open-air events. Only after Koussevitsky had refused outright to run the risk of having concerts "rained out" was the construction of buildings begun. That was 11 years ago.

Today a lone cellist is warming up, fiddling furiously, as the early-comers wander in and look at their surroundings — rough stone and cement floor, unfinished wood walls and roof, and the many doors open to the sunlight, the smell of green trees and the sound of an occasional gust of wind in the leaves—a breeze that will later make its own contribution to a symphony, rustling like the whisper of a drumroll in the distance.

Suddenly you realize that the room is filled with people, and a moment later the 35 orchestra members, dapper in their white summer suits, are all tootling and scraping like mad, trying to catch up with the diligent cellist.

Tanglewood is the sight of serious young students throwing themselves down on the grass beside composer Aaron Copland to discuss composing styles and techniques. Two youngsters toting a great double-bass pass by. Over in the buffet section a couple of lads, over a glass of "pop's punch" (10 cents; 25 on Sundays) discuss styles of conducting—Koussevitsky, it seems, has adopted some mannerisms from his dynamic young protege Leonard Bernstein!

"Sweet chance that led my steps this way" at a time when a Mozart program and perfect summer weather conjoin to make this first day at the Berkshire Festival a memorable one. Tanglewood, the rambling estate at Lenox, Massachusetts, where the Boston Symphony Orchestra gives these summer concerts, is incredibly beautiful as it nestles among the Berkshire Hills—hills which are Cape Breton-like in their modest, comfortable stature.

Spirit Reaches Out

Even before you come near the music center itself, the pleasant spirit of the festival reaches out and warms you in its glow. The mile-and-a-half hill leading down from the village of Lenox is crowded with automobiles — and most of them stop to offer a drive to those on foot, students and visitors alike. It's an old Tanglewood custom.

This Sunday afternoon concert of Mozart, because it calls for a small orchestra, is held in the small theater concert hall, instead of the massive Music Shed with its accommodation for 6,000. Today about 1,200 people are under the roof of the little hall, some dozens more have paid for seats along the side of the building, and hundreds listen from the lawn outside.

These "outsiders" are an integral part of the festival concerts. They stretch out on motor rugs, sit on Sunday papers, or perhaps are formal enough to bring camp stools. They comprise grandparents, teen-agers and some even younger, and they believe that theirs is the best way to enjoy the Tanglewood concerts. Perhaps

Thunderous Applause

A pause, and then a greeting of thunderous applause. That sprightly little figure in trim brown tropicals, is Serge Koussevitsky. The warmth of his reception signifies several things—the audience's high regard for him as one of the greatest conductors of our day and as one of the staunchest friends of new composers and young performers; tribute to him for his devotion and sacrifice to the cause of the Berkshire Music Center; and, of course, anticipation of the pleasures to be had from this concert.

Both familiar and lesser known works are included on the program. The serenade for eight wind instruments brings its own peculiar pleasure, especially at that point where the horns and clarinets keep silent and let the oboes and bassoons frolic with a menuetto in canon style. This is high-hearted sportiveness with contrapuntal music—counterpoint for the fun of it.

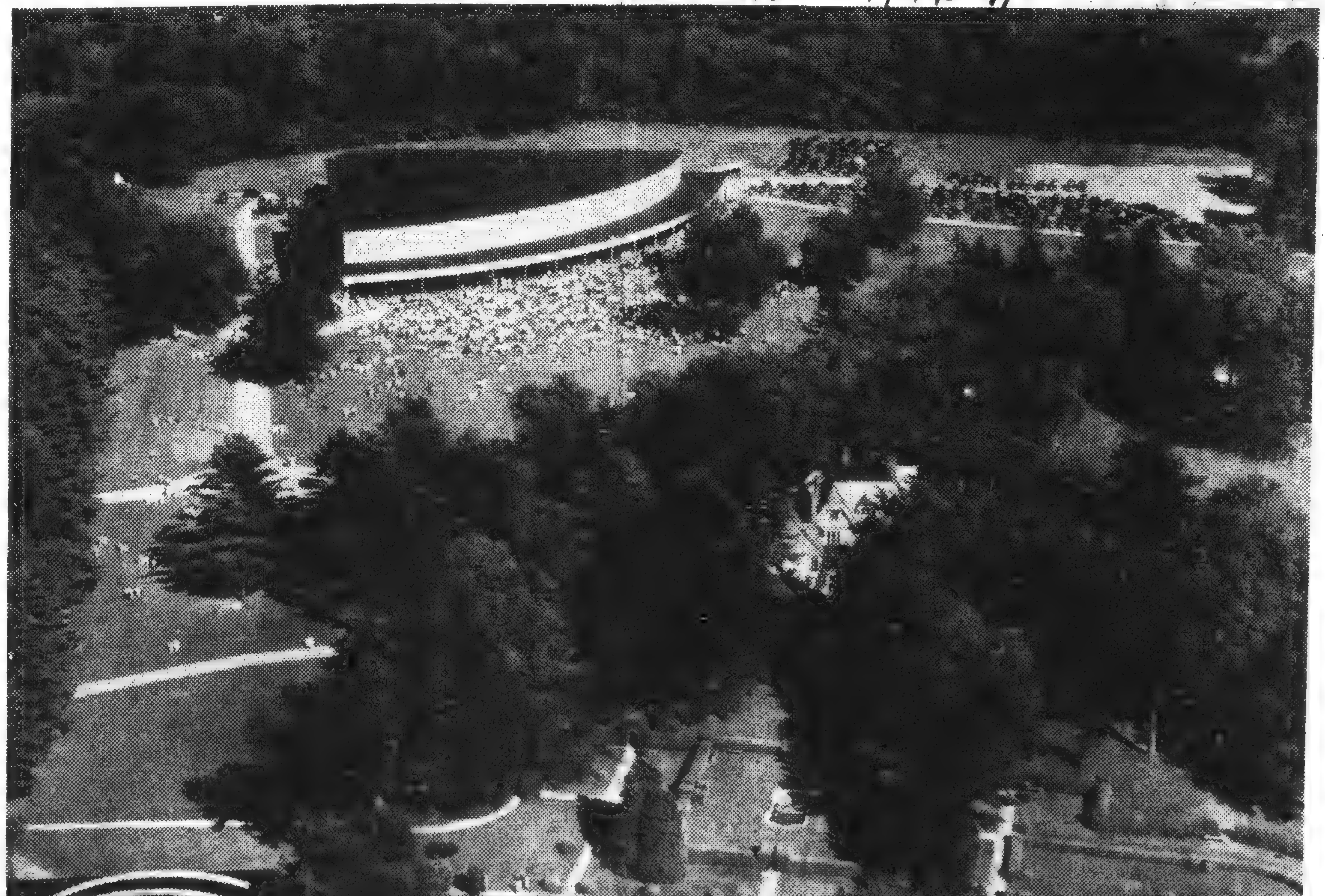
A piano concerto (G major, K453) with a Berkshire alumnus, Lukas Foss, as soloist ,and a lesser known symphony, No. 34, bring us to the crowning glory of the afternoon: Mozart's last-but-two symphony, No. 39. The sweet, clean sound of the strings increases in brilliance until you are almost convinced that it is visible, as a rainbow is visible. You could almost reach out and touch it.

Then the wealthy young New York matrons and the great-grandmothers leaning on canes and the serious young student conductors are moving slowly and happily towards the gate. The great sea of automobiles is broken up into rivers—an endless stream going towards Lenox, smaller ones meandering off in other directions.

There are, I suppose, many fine ways to begin a week at Tanglewood but it seems to me that the happiest prescription of all is Mozart.

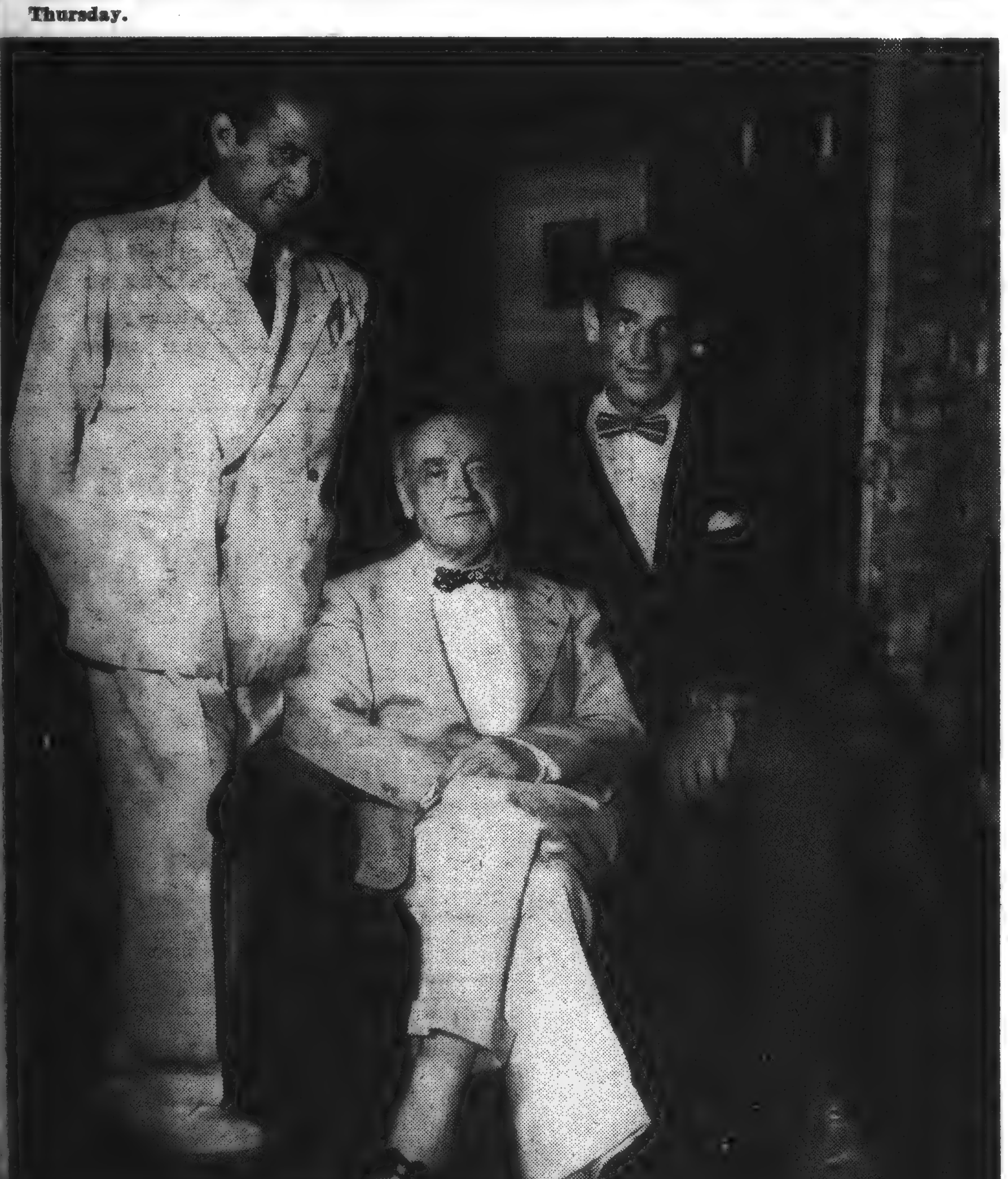
[To Be Continued Tomorrow]

QUEBEC — Output of mines in the province of Quebec has greatly increased during the first six months of 1948, compared with teh same period in 1947, a report of the Quebec Mines Department showed yesterday.



MUSIC FOR TEN THOUSAND PEOPLE—An aerial view of the huge Music Shed at Tanglewood, in Lenox, Massachusetts, where the Boston Symphony Orchestra gives its summer concerts in the famous Berkshire Festival series. Six thousand people hear the concerts from seats in the open shed and thousands more listen from the lawn outside. The house in the trees is the main office of the school which is run in conjunction with the festival.

Below: In center is the noted Serge Koussevitzky, conductor of the Boston Symphony Orchestra and the Berkshire Music Festival. At left, Eleazar de Carvalho, Brazilian conductor who will direct today's concert at Tanglewood. At right, Leonard Bernstein, alumnus of the Berkshire Music Center, who conducted at Tanglewood last Sunday and will again this Thursday.



TANGL

By RAYMOND MORIN

DURING the past 15 years, Tanglewood has grown from a legend into America's favorite mecca for Summer music.

The first Berkshire Music Festival, in 1934, attracted 5000 persons. Last Summer about 150,000 visited Tanglewood and the present festival promises to surpass that total.

The chief fascination is superb music performed by the Boston Symphony in a perfect setting. The estate covers more than 200 acres. It is generally associated with Lenox but actually it lies over the town line in Stockbridge.

Tanglewood overlooks and borders Lake Mahkeenac and the Berkshire Hills reach up majestically from all directions. It has beautiful gardens, lawns, and walks.

The main building is a huge fan-shaped arena called the Shed. It is open on three sides and its roof covers 6000 seats and shelters several hundred more auditors in the rear and on both sides of the auditorium.

A statement on the Shed's first printed program (Aug. 5, 1937) still holds true: "It is gratifying to be able to report that the most optimistic predictions have been realized. The entire auditorium is free from dead spots, and the reception of the music at every seat is found to be substantially perfect."

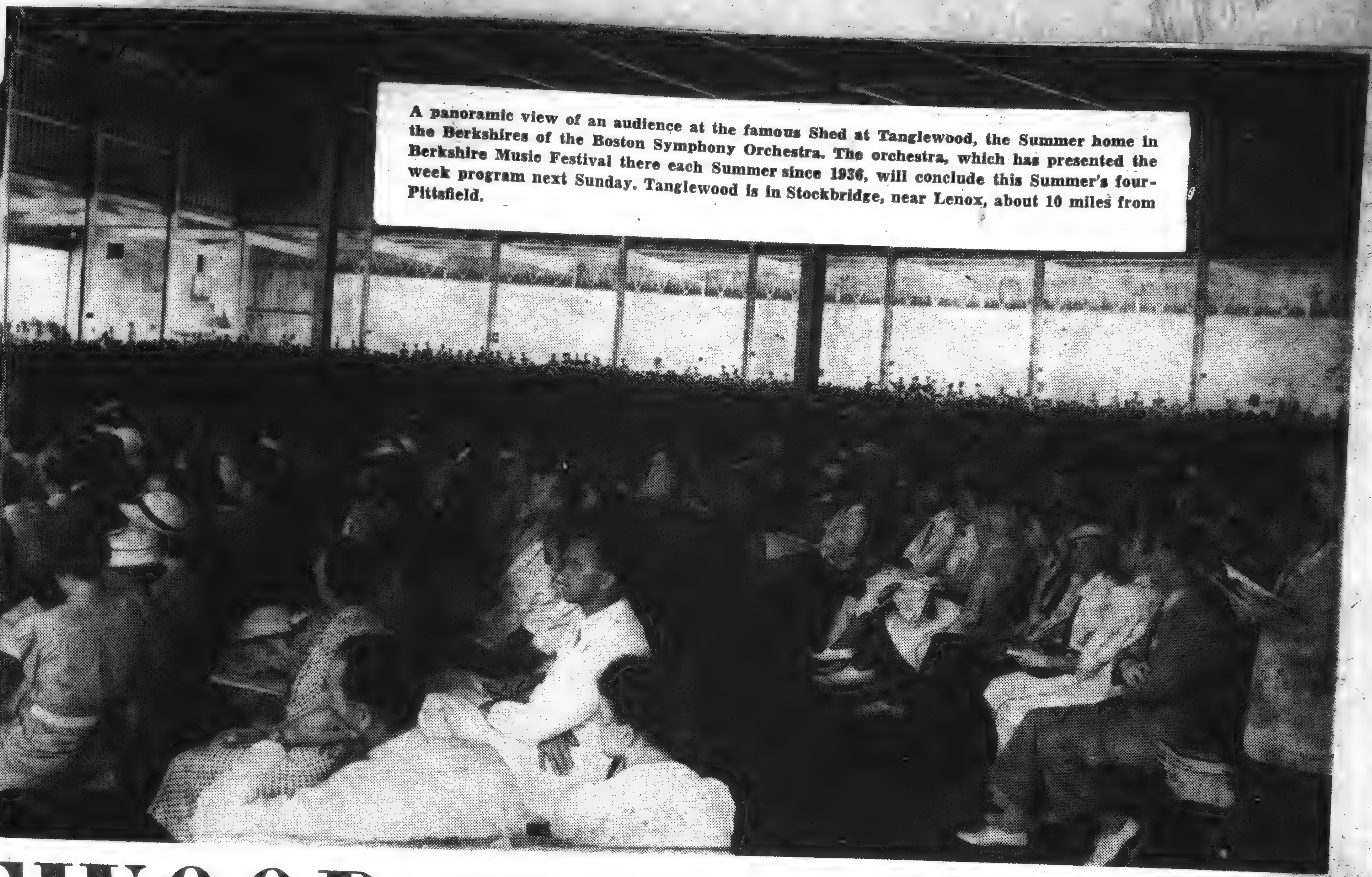
TANGLEWOOD audiences are world-wide. Here one mingles with celebrities from the stage and screen, statesmen, royalty, the great and near-great of music, and thousands of plain folks who just love music.

Music critics from throughout the nation come to Tanglewood. They have their own headquarters and are provided with every facility, including direct wires to their newspapers.

Tanglewood's beacon of inspiration and indefatigable governor is Serge Koussevitzky. Under his guidance since 1936, the Berkshire Festivals have grown to amazing numerical and artistic proportions.

Even World War II failed to deal a blow of temporary inactivity. The low ebb occurred in 1943, and to keep the thread of continuity unbroken, Dr. Koussevitzky conducted a series of concerts at Lenox Town Hall for the benefit of the Red Cross.

The Berkshire programs have been made notable by the first American performance of many important works, such as the operas, "Idomeneo" by Mozart; "Peter Grimes" by Benjamin Britten; Shostakovitsch' "Symphony No. 7," Vaughan-Williams' "Sympho-



A panoramic view of an audience at the famous Shed at Tanglewood, the Summer home in the Berkshires of the Boston Symphony Orchestra. The orchestra, which has presented the Berkshire Music Festival there each Summer since 1936, will conclude this Summer's four-week program next Sunday. Tanglewood is in Stockbridge, near Lenox, about 10 miles from Pittsfield.

EWOOD

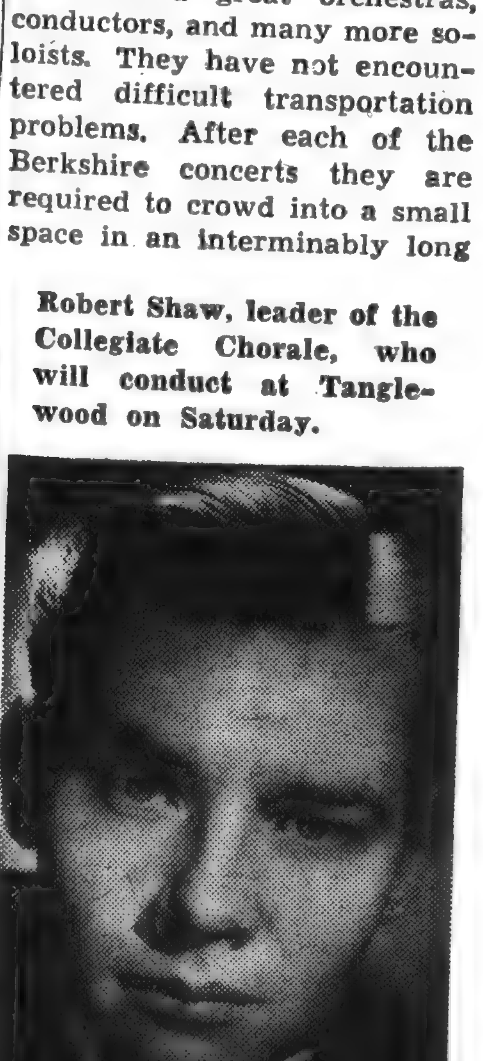
COUNTRY'S OUTSTANDING SUMMER MUSIC CENTER

ny No. 5," and Rossini's opera, "A Turk in Italy."

How do you account for Tanglewood's magnetic attraction?

Throughout the Fall and Winter, most of its patrons have heard great orchestras, conductors, and many more soloists. They have not encountered difficult transportation problems. After each of the Berkshire concerts they are required to crowd into a small space in an interminably long line of cars that crawl sluggishly down the mile-and-a-half stretch from the grounds to the center of Lenox.

Robert Shaw, leader of the Collegiate Chorale, who will conduct at Tanglewood on Saturday.



THEY HAVE to struggle to find a place to sleep and gasp at what it costs them. If they have not reserved seats in the Shed they frequently run the risk of being drenched and pray that the weather man will be merciful for just a few more hours.

Yet, when they set out for Tanglewood these things hardly cross their minds.

How did it all begin?

A good starting point is a fierce thunderstorm that roared during the Summer of 1850. Two strangers were driven by it into the rock crevices of Monument Mountain. They were Herman Melville and Nathaniel Hawthorne.

It was Hawthorne who christened Tanglewood. "The Scarlet Letter" had launched its author upon a successful career during the Spring of 1850 and the citizen from Salem and Concord sought a change of scene.

He had visited Berkshire County the previous year and he knew Samuel Gray Ward of Lenox, host to intellectuals. Ward was a friend of William Aspinwall Tappan who owned land upon which stood the Little Red Cottage.

Hawthorne occupied the Red Cottage from the early Summer of 1850 to November, 1851. While he was writing the "House Of The Seven Gables," Melville was spinning the tale of "Moby Dick" about a dozen miles away.

And, of course, there were the "Tanglewood Tales." No one knows exactly why Hawthorne coined the name "Tanglewood." His son Julian merely explained, "Tanglewood was what we called it." Nathaniel's wife said to a young visiting painter, "Here is our little red shanty." He replied, "The temple of arts and Muses."

THE "RED SHANTY" burned to the ground 40 years later, and the 24th of last month an exact replica of the house, built by the National Federation of Music Clubs, was dedicated. It is being used for students' studios.

Hawthorne hadn't been entirely happy in the Berkshires. In his "notebooks" on one of "The Twenty Days" he wrote: "This is a horrible, horrible, most horrible climate. One knows not, for 10 minutes together, whether he is too cool or too warm . . . I detest it! I detest it!! I detest it!!! I hate Berkshire with my whole soul, and would joyfully see its mountains laid flat!"

Perhaps his informal visit with Melville helped persuade him to remain.

Since that Summer, nearly a century ago, when a thunderstorm brought two great writers together, Tanglewood has indeed been wedded to the Muses. When Ellen Tappan married Richard C. Dixey, music made its bow at Tanglewood. He was a successful pianist from Boston. They added a music room and opened its doors to musicians. Paderewski was one who accepted its hospitality.

In September, 1918, the musical spotlight again shone upon the Berkshire Hills. Mrs. Elizabeth Sprague Coolidge, widow of a Boston physician who had settled in Pittsfield, sponsored the first Berkshire Festival of Chamber Music. It took place in her "Temple of Music" at South Mountain in Pittsfield, toward Lenox.

This year for the third time, the Berkshire Festival has benefited by the generosity of Mrs. Coolidge, the guiding spirit of chamber music in this country. The past two seasons the Elizabeth Sprague Coolidge Foundation in the Library of Congress was responsible for the Summer chamber music concerts at Tanglewood. This year, a series of concerts devoted to the music of Schubert are a personal gift of Mrs. Coolidge.

THE SCENE now remains in Stockbridge but the time is 1934. Henry Hadley had conducted the Worcester Festival for one season 10 years before. He had conducted the Seattle, San Francisco and New York Symphony Orchestras. But he had a cherished ambition—to conduct a large orchestra out-of-doors.

He so expressed himself on a visit to Stockbridge and that Spring a friend of his visited Pittsfield to inquire into the possibilities. He was advised to visit two ladies living in Stockbridge — Miss Gertrude Robinson Smith and Mrs. Owen Johnson.

They received the encouragement and co-operation of Mrs. William Fulton Barrett of Great Barrington and soon the Pittsfield Chamber of Commerce added its support.

The value of such an undertaking was impressed upon property-holders, hotel and transportation companies, and residents. The result was that on Thursday and Saturday afternoons, and Sunday evening, August 23, 25, and 26, 1934, the first Berkshire Symphonic Festival was held in Stockbridge.

The locale was the horseshoe ring of the Dan Hanna Farm at Interlaken in the township of Stockbridge. The first program opened with Berlioz' overture, "The Roman Carnival, Opus 9" and closed with the third and fourth movements

Continued on Next Page

TANGLEWOOD

Continued from Preceding Page

from Tschaikowsky's "Symphony in F Minor, No. 4, Opus 36."

All went well except that a musically - innocent chauffeur sounded his F-sharp horn during a passage in D major and a nostalgic movement was embellished by a dog that decided to bay at the moon.

THE AUTUMN of 1934 marked the oganization of the Berkshire Symphonic Festival, Inc., with Miss Smith as president. It became a Massachusetts corporation with the following purposes defined in its by laws:

". . . to encourage education in the arts, to organize, conduct, and support an annual musical festival, to provide opportunities for developing musical and artistic talents, to encourage in any other activities that will legitimately aid and foster art."

Henry Hadley conducted the first two Berkshire Festivals. They drew audiences of 5000 and 8000. Then Mr. Hadley became ill and had to resign conductorship. The trustees were unwilling to abandon the project and realized that its continued success depended upon an orchestra of highest stature.

They turned to Serge Koussevitzky and the Boston Symphony. For the conductor it meant the first step toward the fulfillment of an early dream. Thus, with the performances of the Bach Chorale "Komm Gott, Schopfer, Heiliger Geist," Aug. 13, 1936, the Boston Symphony and its distinguished conductor became associated with a venture that in a few short years was destined to become the greatest of its kind in America.

This series of three concerts (attracting audiences of 15,000) was given at "Holmwood," Mrs. Margaret Emerson's place in Stockbridge. A larger tent than that originally used was constructed and the shell was reconstructed. But it soon became clear that the Berkshire Festival must expand and material considerations became involved.

One afternoon, that August of 1936, Mrs. Gorham Brooks (later Mrs. Andrew H. Hepburn, recently deceased) was listening to the orchestra in Boston's Symphony Hall with her aunt, Mrs. Mary Aspinwall Tappan.

She asked herself a question —"Why shouldn't I give Tanglewood to the Boston Symphony?" She offered it and it was gratefully accepted.

AND AGAIN a great thunderstorm raised its voice. It was during the Summer of 1937. Beneath a huge tent, Dr. Koussevitzky and the Boston Symphony were proclaiming the greatness of Wagner when defied by tremendous phrases from the skies. Wagner's brassy statements were silenced and the conductor decided that a tent just would not do.

One newspaper reported that "the trombones began to ship water." Another told of a dignified lady who was forced to remove her shoes and stockings and trudge across the grounds in bare feet.

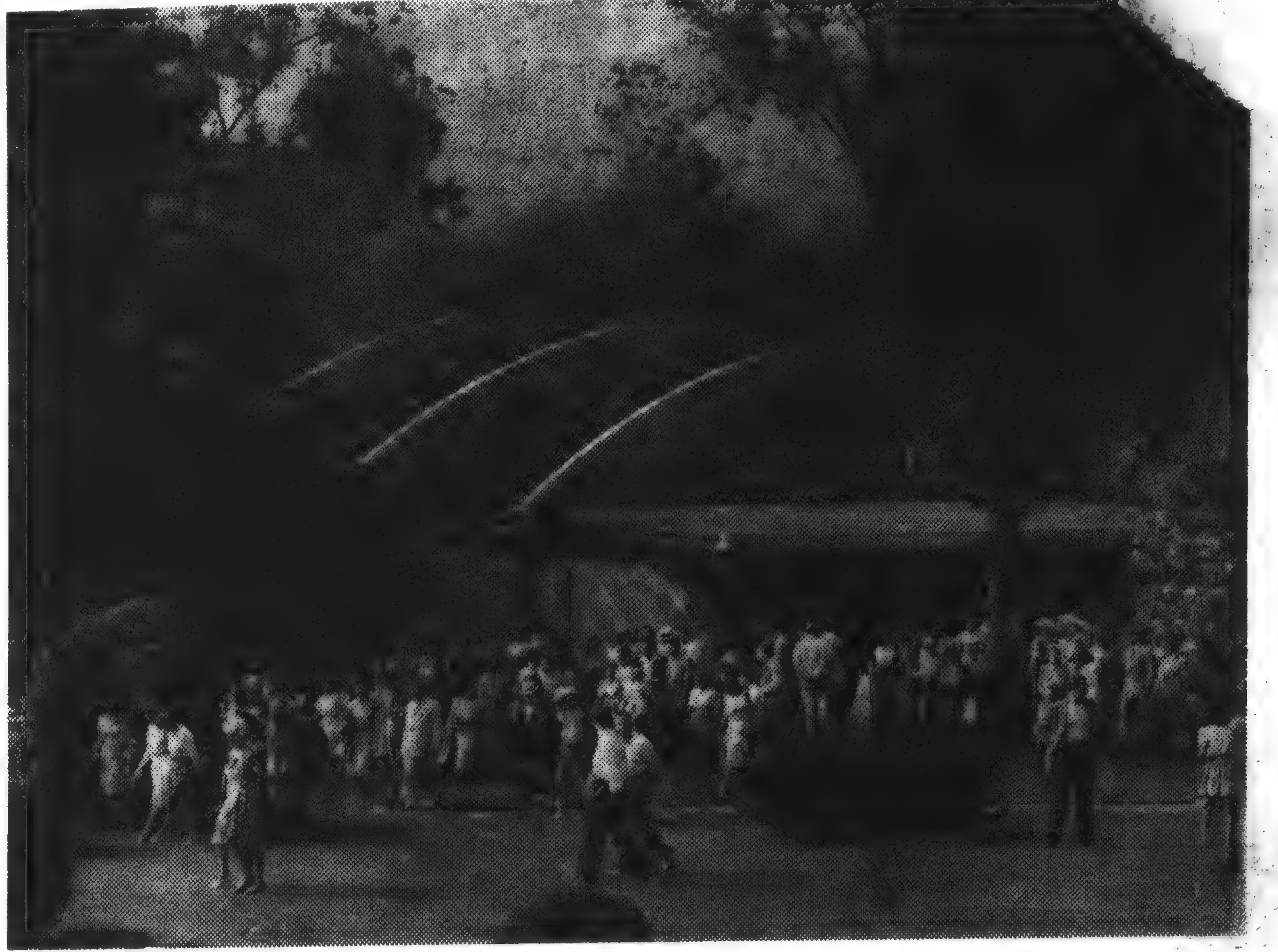
A movement was started to raise $80,000 to build a suitable and permanent shelter. In December the ground was broken, in March steel began to arrive for its construction, and on Aug. 4, 1938 the Shed was dedicated.

The years have seen many more changes at Tanglewood. A Theater-Concert Hall was built through the generosity of friends. The operatic performances are given here, and many concerts of Bach and Mozart for large chamber orchestra. It seats about 1200.

The Chamber Music Hall, dedicated to music of this genre, seats 400. There is a handsome reception and exhibition room, added this year, to the right of the main entrance.

Entire plate glass front and back, the room is 15 feet high and its roof spreads over the gate, bringing the offices to the left into one harmonious unit. The new building also houses the school book and music store.

In 1940, another important part of Dr. Koussevitzky's dream was realized with the establishment of the Berkshire Music Center for talented young students. Some of its alumni are Leonard Bernstein, Thor Johnson, Lukas Foss, and Seymour Lipkin.



Music lovers at the Theater-Concert Hall, seating 1200. which is used for large chamber orchestra and operatic productions.

THIS SUMMER there is an enrollment of 445, or 28 more than last year, and the largest number in its history. Speakers at the opening exercises on July 4 were Dr. Koussevitzky, founder and director of the school; Aaron Copland, assistant director, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center.

Featured in the exercises was the traditional singing by the entire student body of Randall Thompson's "Alleluia," composed for the first opening ceremonies. The school offers private instruction to those sufficiently talented for acceptance, it has its own orchestras, and an opera department headed by Boris Goldovsky.

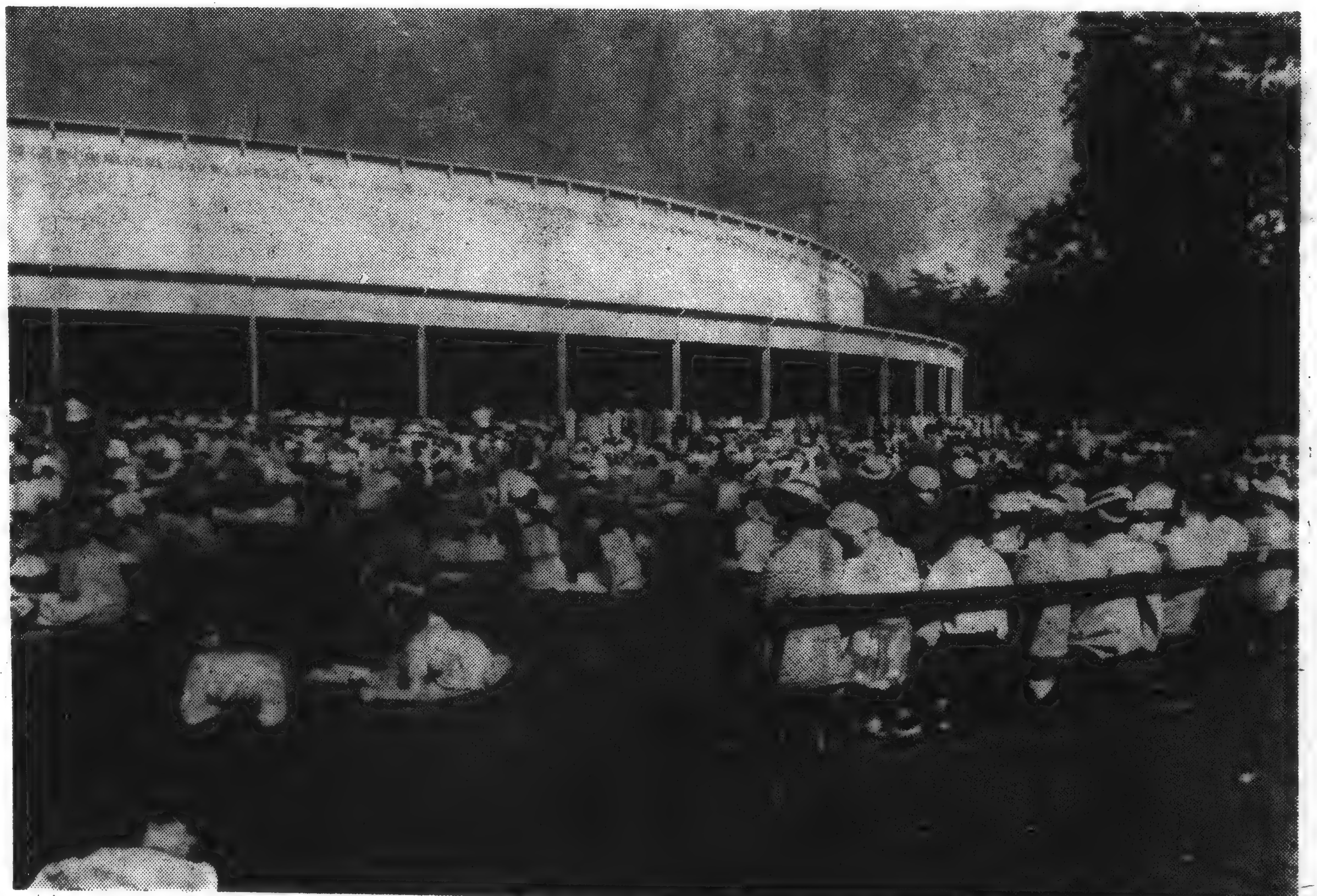
Last season two guest conductors appeared for the first time on the Tanglewood podium — they were Leonard Bernstein and Robert Shaw. They are conducting again this year, as is Eleazar de Carvalho, the Brazilian conductor who has heretofore devoted his talents to the student orchestras.

One more week remains of this festival. If you are planning to attend the concerts on Tuesday, Thursday, Saturday evenings, or the concluding concert next Sunday afternoon, do not expect to obtain seats in the Shed unless you already have your tickets—your chances of getting them at this late date are slim.

But there is general admission to the grounds and the acoustics are excellent even from distant points. Also be forewarned that if you do not arrange for your housing in advance you may find yourself in the predicament of hundreds of frantic searchers.

The settings of Hawthorne's Little Red Cottage has retained its beauty but its immediate profile has been changed by great music and the thousands who come here in search of it.

An overflow crowd at a Sunday concert relaxing on the lawn before the Shed.



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STAR
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—— *Music* ——

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CHICAGO, ILL.
TRIBUNE
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ON THE AISLE

Season's Largest Crowd Hears Youthful Lipkin Play Tschaikowsky with Koussevitzky

By Claudia Cassidy

(Chicago Tribune Press Service)

Tanglewood, Mass., Aug. 11—"And in the evening, fireworks." Serge Koussevitzky drew the largest audience of the festival season Tuesday night, an even 12,000 customers, when he chose a Tschaikovsky program in which the "Pathetique" and the "1812" overture surrounded Seymour Lipkin, 21 year old winner of the Rachmaninoff fund contest, who was launched on his new career with the Concerto in B flat minor. As the performance also was broadcast over the ABC network, he should be rather well known by now.

And the verdict unquestionably will be that no second rater has stepped into the shadow of the saturnine Russian in whose memory the fund has been established. There may be doubts as to whether Mr. Lipkin will be at his best in that particular Russian's music. On the basis of the Tschaikovsky, he will not be. But he is a true musical talent, a pianist of sincerity, integrity, and skill, and, as you probably know, he has been an apprentice conductor in Cleveland with George Szell, under whose direction he will play a Mozart concerto with the Chicago Symphony orchestra next season. Considering Mr. Lipkin's immediate talents, and the fact that he has studied with Rudolph Serkin, that Mozart may display more of his true quality than his debut Tschaikovsky.

—o—

Yet whatever the music, Mr. Lipkin could scarcely have bowed under more auspicious conditions. To have such a conductor and such an orchestra on such a night is the stuff that debut dreams are made of; to have in addition Koussevitzky's deep personal interest in a boy even now conducting Tanglewood's student orchestra—that is a situation rarely encountered. The soloist responded to that urgent challenge with a deeply musical performance, lyrical, limpid, and with a touch of charming caprice in the andantino and the scherzo. It lacked the power to soar over the orchestra and the demoniac brilliance that can make the concerto blaze, but it was playing impossible to hear without wanting to know more about the player.

—o—

The "Pathetique," of course, is a Koussevitzky showpiece. With such an orchestra, with so rare a singing tone, such splendor of strings and brass, and such sudden ferocity in attack, how could it be otherwise? Not many conductors can make such an effect of the third movement and not have the fourth an anticlimax. But then almost no conductors can duplicate the Koussevitzky feat of turning the "1812" from a retired war horse to a prancing charger who can hold its own in solemn procession. In such performance you can really call it "Ouverture Solennelle."

This Clipping From
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TRIBUNE
AUG 13 1948

Bernstein Conducts Berkshire Concert

LENOX, Aug. 12 (AP)—Leonard Bernstein appeared as guest conducted of the Boston Symphony orchestra tonight in the opening concert of the Berkshire festival's final series

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The final concerts in the series will be presented Saturday night and Sunday afternoon.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 13 1948

Tanglewood to Honor Memory of Donor

Tanglewood tonight will honor its donor, the late Mrs. Andrew H. Hepburn, with an elegy performed by the advanced student orchestra and a tribute to Dr. Serge Koussevitzky, director of the music center.

Mrs. Hepburn died at her home in Concord, Mass., just before the opening of this year's Berkshire Music Festival. She presented her family's summer home at Lenox to the Boston Symphony orchestra in 1937. The music center at Tanglewood was established in 1940, and now has 450 students.

The elegy to be played tonight was written by Robert Kurka, a student of Dr. Koussevitzky.

THE NEW YORK TIMES, TH

[From Late Editions of Yesterday's Times.]

LIPKIN IS SOLOIST AT TANGLEWOOD

Pianist Plays B Minor Concerto as Koussevitzky Presents Tchaikovsky Program

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—A special Tchaikovsky program was given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra tonight in the music shed, with Seymour Lipkin, the pianist, who was the winner last spring of the Rachmaninoff Fund national piano contest, as soloist in the performance of the B Flat Minor Concerto. Mr. Lipkin had a remarkable success, remarkable not less for his musicianship, authority, and sense of symphonic proportion than for his abundant virtuosity and the fire with which he projected the music.

To this should be added the beauty and lyricism of his style in the slow movement, when he made the piano sing as lyrically as he had made it roar and declaim with barbaric pomp and ceremony in earlier pages. Mr. Lipkin had the music in the palm of his hand, so far as virtuosity is concerned, but it is not often that a pianist of 21 displays the reserve power and the architectural sense of line and climax which was immediately manifest. With the opening chords and the launching by the orchestra over them of the great theme for the strings there was the sense of the structure as a whole.

The end was felt in the beginning, and everything that followed fell inevitably into place. No point was missed; no episode, however exciting or climactic, caused the hearer to lose the sweep of the grand concerto. If one had reservation about this performance it would be that it was almost too authoritatively done by so young a man.

Only Appearance Since April

This, we believe, was Mr. Lipkin's first public appearance before an audience of big dimensions since he won the Rachmaninoff Fund prize in Carnegie Hall in April. On that occasion he played but one movement of the concerto he interpreted this evening. Tonight he more than fulfilled the promise of the earlier performance.

But the soloist's deed of derring-do was by no means the only feature of this concert. Dr. Koussevitzky preceded the concerto with the "Symphonie Pathetique" and followed it by a revival that he accomplished with really stupendous effect of the "1812" overture. There is nothing that need be said today of the immortal symphony, its blazing passion and its tragical power, and the final lament which is no mere personal outpouring, but an elegy for fated humanity. The symphony was driven home, although the tempi of the last three movements, especially the second and third, was uncommonly fast, and, perhaps, unnecessarily so.

A score which for all its familiarity and unending popularity remains a colossal and always astonishing masterpiece had the effect to be expected. The astonishing moment was the "1812" overture. With it Dr. Koussevitzky fairly capped the sensations of the evening.

A Monumental Piece

For a few decades the purists and academicians and the high priests of the musical art have been accustomed to condescend if not to sneer at this monumental piece, composed on order, for a public occasion. Well, Tchaikovsky knew his business. He had also the musical ideas and the themes, some original, some traditional, to back him up. Here was theatrical gesture, if you will, in the magnificently constructed music. Here, also, was grandeur.

The old hymns, the songs of rejoicing that stream like flying banners from the orchestra, have a lordliness and power which are inescapable. But it takes a conductor who understands all this, and has the capacity to bring it forth, to realize what a creation the old "1812" overture is.

There were long demonstrations for young Mr. Lipkin, and there was just as resounding demonstration for the conductor and the overture that brought the concert to an end. The audience numbered 12,000.

Music Events Tonight

Mozart's "Don Giovanni," offered by Lemonade Opera at Greenwich Mews Playhouse; a program of scenes from operas by the Opera Workshop of Columbia University's Summer Session at McMillin Theatre, and a concert by the Goldman Band, Edwin Franko Goldman, conductor, at Prospect Park, Brooklyn, all will be presented tonight at 8:30 o'clock.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 13 1948

Rossini Work Presented At Tanglewood

Opera Department Gives 'Turk in Italy'; Goldovsky Directs

A great deal of second-rate Rossini music has been worked around into an amusing light opera affair by Boris Goldovsky and the opera department of the Berkshire Music Center, Tanglewood where it was displayed Monday and Wednesday this week.

This latest version of "Il Turco In Italia" is something of a pasticcio, Mr. Goldovsky is free to admit. Its score has been pieced together from a number of incomplete copies of the original, or reclaimed from later operas in which the composer had made secondhand use of them. However, Mr. Goldovsky assured his audiences, all the material employed in the Berkshire reconstruction, was at one time or another part of the original music for "The Turk." The only exceptions are a few recitives, and additional orchestrations by Helmuth Wolfes.

Book Made Over

With the libretto, on the other hand, Mr Goldovsky has taken extensive liberties, rearranging both book and text. He has begun with a familiar theater devise. As the opera opens, a poet is engaged in writing a new drama. He leads onstage the characters as he creates them, a rich old husband, a faithless young wife, the Grand Turk of whom she is enamoured, a gypsy beloved by the Turk, a naive youth suffering unrequited love for the wife. The author then sets the characters busy about the standard intrigues of opra bouffi. For a while they get quite out of hand. Eventually, a "happy ending" is arrived at, with one of the characters, the faithless wife herself, falling in love with the author.

Despite the fact that all this is pretty much stock stuff in the field of early comedy, Mr. Goldovsky has managed, with a bit of wit here, a bit of fancy there, and a great deal of scrambling around from plot to counterplot, to arrive at some lively humors. The result is that theaterwise, this "Turk In Itlay" is an entertaining, farcial caper. It has no special style or flavor, but is amusing enough in a standard comic opera way.

Substandard Score

The score of "The Turk", however, is quite a different proposition. It is replete with the charatteristic mechanics of Rossini writing, the array of chattering setpieces, the patter songs, coloratura steeplechases, grand arias king-size choral and overture crescendi. But it is substandard stuff. It is sadly lacking in muscial richness, musical invention, and the great Rossini brilliance, piquency and elegance of style. It is a busy score, but it is also this and repetitious. Sung in English as it is, it sounds a little too close to a Gilbert and Sullivan parody of Rossini.

Mr. Goldovsky has done wisely to cleave to "The Turk" essentially as a theater piece, and to carry it along at a pace brisk enough to skate over its thinness as music. Aided by an excellent cast, he has achieved a bright, clean performance, if not a very imaginative one. The orchestra's contribution is neat and vigorous, the company sings with verve and poise, and the work of both components is nicely integrated.

Both James Pease, as the poet and Robert Goss as the husband, sang and acted Wednesday night's performance with easy, veteran skills.

June Gardner appeared as Fiorilla, the faithless cause of it all. Ornamental to look upon, she acted with vivacity and sang with sturdy soprano, if one somewhat chalky in quality. In the opening and closing scenes she sang too loudly, but otherwise her work was sweet and agile.

In the lesser role of the gypsy, Adele Addison sang with a larklike voice. Also in a smaller part, David Lloyd was excellent as the youthful lover. His initial aria had perhaps the most beauty and style of any single incident in the opera. Marshall Heinbaugh made a rather too placid Turk. The chorus was alert and bold.

The settings, by Nassan Abiskhairoun, identified in press notices as an Egyptian sculptor, were pretty dreadful, I'm afraid. They showed no grasp of the opportunities to hand in this specific opera, or of the problems of scenic design in general. Leo van Witsen's costumes were nondescript.

—T.H.P.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 13 1948

Concert Tonight Honors Memory Of Tanglewood Donor

The memory of the donor of Tanglewood, Mrs. Andrew H. Hepburn, will be honored at a concert there tonight. Mrs. Hepburn died at her home at Concord, Mass., a few weeks before the opening of the present Berkshire Music Festival.

As a tribute to Mrs. Hepburn, who gave her family's Lenox, Mass., summer home to the Boston Symphony Orchestra, an elegy by Robert Kurka, student at the Berkshire Music Center at Tanglewood, will be played. It will be performed by the advanced student orchestra, conducted by Seymour Lipkin, pupil of Serge Koussevitzky, director of the music center and conductor of the Boston Symphony Orchestra. Before the playing of the piece, Dr. Koussevitzky will speak in appreciation of the gift of 200 acres and buildings which has made possible the school and the continuing of the Berkshire Music Festival on a permanent basis.

The first Berkshire Music Festival, in 1934, and the second in 1935, were held at the Hanna Farm, Stockbridge, Mass. The following year the concerts were given at Holmwood in adjacent Lenox. By 1937, however, the festival was seeking another place literally to pitch its tent, when Mrs. Hepburn offered Tanglewood to the Boston Symphony Orchestra. The orchestra has been located there since. The shed, where the concerts are given each year, was completed in August 1938.

Mrs. Hepburn's daughter, Miss Violet Brooks, was one of the first students of the Berkshire Music Center established at Tanglewood in 1940. The center now has more than 450 students.

Music Makes Your Farewell Easier

The following is the last in a series of four articles on Tanglewood, home of the Berkshire Music Festival at Lenox, Massachusetts, written by the music and drama editor of The Evening Citizen, who spent a week there observing the students and attending the concerts of the Boston Symphony Orchestra.

By Lauretta Thistle
Evening Citizen Music Editor

LENOX, Mass. — They are well over 80, both of them, but these ladies scorn the use of taxis. They think nothing of the mile and a half to Tanglewood before hearing Mahler.

A woman 50 years their junior rides by, complaining that the train trip up from New York is so tiresome — why, it takes nearly five hours. She is rebuked by her soft-voiced companion from Mobile, Alabama — people who complain about a five-hour trip, indeed! In the car behind is a gentleman from Los Angeles, who has come to this Berkshire Music Festival for several seasons.

Now the tide of people is swelling as it nears the gate. On the last afternoon at Tanglewood all your pleasures have a keener edge. The stately old trees have added dignity, and even the formal gardens, which ordinarily seem artificial and forbidding, reveal new beauty of their own in the sunlight.

You pick your way among the people who are spreading their rugs and blankets in choice listening spots on the lawn, and try to avoid blocking the view of too many amateur photographers.

Once again the friendliness of Tanglewood envelops you. Your neighbors at the concerts of the past week are now old acquaintances. The happy little family from Albany, who bring their picnic lunches and stay all day, are under a tree over there. You remember how the little girl turned to her parents in delight when Koussevitsky made those funny faces during the Brandenburg Concerto.

Oh, there's the woman who was pleading with her husband the other night: "But let's stay for a while — the Brahms will be so nice." It seems the good man was unable to stomach the Piston and Prokofieff. I wonder who won that argument . . .

One last look over the grounds before you take your seat. Pleasant memories linger around every part of the estate. Over there by the main house you attended Koussevitsky's birthday party (he was seventy-four) and watched him laugh at the riotous "jam" session which some of his talented "children" had staged in his honor

On the far side is the theater concert hall where you heard the students do remarkably fine singing in an excerpt from Aida. It was there too that Boris Goldovsky asked Gretchaninoff to stand up so the audience might see him.

Like a grace note, comes a fleeting recollection of the horrified expression on the face of the tiny chipmunk who came to the door that day. He sat up and listened attentively, and then scuttled away in a most philistine manner: "Good heavens! Opera!"

But now the concert has begun and you are one with ten thousand other people watching Leonard Bernstein set himself to the task of moulding orchestra and organ, chorus and soloists, into a group which will guide us through the deep sorrow and exalted release of Mahler's Resurrection Symphony.

The depths of despair and the panic of hopeless wanderings are powerful and terrible in the first movement, and this inspired young conductor makes us taste the full bitterness, for the foundations must be laid deep. This basic mood lasts even into the fourth movement, where we are fearful of placing too much faith in the contralto solo of childlike hope and mysticism. But the final message of resurrection and freedom is overwhelming in its life-giving power . . . we are swept on from pinnacle to pinnacle, and the symphony ends only because there is a limit to the joy that humans can endure.

The clear sunlight seems pale as you leave the grounds, after the brilliant light which seemed to surround that magnificent music—music that eases your farewell to Tanglewood.

Ottawa Cit. Aug 14

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 13 1948

Music

Russians Have Their Tanglewood Innings

By ROBERT BAGAR.

LENOX, Mass., Aug. 13. — Last night's All-Russian program at Tanglewood was performed before 6500 people. The night was damp, and occasionally the tone of the Boston Symphony's strings went threadbare, although never enough to damage things. The conductor was Leonard Bernstein. The pieces were the Moussorgsky "Night on Bald Mountain," the Stravinsky "Petrouchka" in its entirety, and the Shostakovich "Fifth Symphony."

To all this Mr. Bernstein, as usual, gave everything he had. It is, perhaps, that in giving so much he sometimes causes the music he is conducting to come out strained, lacking the poise it otherwise would have.

For my tastes the Moussorgsky fell heir to much too heavy handling. Even so, there were moments or even whole pages when there was complete definition and expression.

Witches' Sabbath Effective.

I did hear descriptive sequences in the Moussorgsky. The convocation of evil spirits, sorcerers and whatnot known as the Witches' Sabbath in this work came through the orchestral web frantically, and, therefore, effetively.

Besides there was a general feeling of the ominous in Mr. Bernstein's rendering of all the music.

The "Petrouchka" proved rather interesting as regards performance. It was obvious that the batonist had an over-all conception of the work. Yet he pushed too relentlessly, I thought, for best possible results.

"Petrouchka" is an amazing fabric of just about everything there is. Stravinsky poured into it so many effects, so many tricks in instrumental combinations, that the listener is dazzled and often enough, its interpreter and the musicians. There are sudden flashes or rhythms coming on serene passages, loops and dives from pianissimo to fortissimo—in short, this piece requires the most concentrated attention every moment of the way.

Unscheduled Fluffs.

Quite a few times last night we heard fluffs from instruments, and, ironically, just where they would be heard in all their pristine glory. A trumpet, a bassoon, a French horn, and so on, all provided stellar features, unscheduled as they were.

I think this was because Mr. Bernstein did call for tempos that were hard on his musicians. In such an atmosphere the instrumentalist is not at ease, not ready to produce exactly what is wanted of him. And, in a general sense, the "Petrouchka" — for all its planned course — fell ever so slightly from grace in its occasionally broken continuity.

As for the Shostakovich "Fifth," it began like a dream and went right on. Here is music that requires no particular treatments to come out clearly. Even so, you'll hear as many variations of it as there are batonists.

What I enjoyed especially in Mr. Bernstein's rendering was the elastic quality of his tempos. They had the bounce and the freedom that you get only from the best jazz players. But his idea of this work had much more to offer than that, for he played the slow movement almost like an idyl, smoothly and persuasively.

It could be that the orchestra had got accustomed to the weather, because there was scarcely a departure from the straight and narrow path in the reading. The musicians were at their very best, behaving like a complete team, all-for-one-and-one-for-all stuff. Laugh, if you wish, but that is one way in which to get perfection in orchestral performance. And, if I'm not mistaken, that's what we more or less got in last night's Shostakovich.

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 13 1948

Boston Symphony Opens Final Berkshire Series

By RAYMOND MORIN

LENOX, Friday—The Boston Symphony with Leonard Bernstein conducting opened the final series of three Berkshire Music Festival concerts last night at Tanglewood with three powerful Russian works. First played was Moussorgskys ominous panorama, "A Night on Bald Mountain"; then Stravinskys "Petrouchka," a burlesque in four scenes, and Dimitri Shostakovich's "Symphony No. 5, No. 907 47."

Thus far in this long and comprehensive festival, musical drama has been meted out in balanced proportions. Perhaps "orchestral drama" would be more descriptive. At any rate, last night's audience of 6500 was given a large dose of emotion-laden music. A full picture of its emotional qualities was projected by Bernstein whose baton style and drama are synonymous. The young conductor (not to be outdone by Robert Shaw and Eleazar de Carvalho who share the podium with him and Dr. Serge Koussevitzky during this festival) emptied his bag of tricks, and gave an impressive exhibition of undeniable talent.

Intense Atmosphere

He was most successful in the Stravinsky music. Recognizing that here the orchestra is not an instrument of ingratiating intonation but a hard, metallic, percussive source of sounds, Bernstein drew from it all the makings of intense atmosphere. Stravinsky's untamed rhythms from Russian folk-dance, realistic and straight melodic lines, and sometimes harsh instrumentation were all bared without camouflage.

It was some of this festival's most vigorous playing, comparable to the final movement of Himdemith's "Matthias the Painter" and the opening movement of Tschaikowsky's "Pathetique Symphony"—both conducted by Dr. Koussevitzky. The titles of the four movements may give you an inkling of the setting—"People's Fair at Shrovetide," "At Petrouchka's," "At the Moor's," and "People's Fair at Shrovetide (towards evening)." The substance of the music is deeply imbedded in the scenario by Stravinsky and Alexander Benois. The first ballet scene pictures activity at the fair. People rush about in droves, an organgrinder, groups of drinkers, dancers, and three puppets—Petrouchka, a Moor, and a ballerina. Scene 2—Petrouchka, is kicked on stage, the ballerina enters, and he tells of his despair. Scene 3—The ballerina and the Moor dance ,the Moor and Petrouchka querrel, the ballerina disappears. Scene 4—A peasant enters with a bear, a merchant with two Gypsies. The atmosphere reverts back to the original whirling picture.

Extraordinary Performance

All of this may seem like space-taking program notes, but it helps to explain the vividness with which Bernstein drew his canvasses from the orchestra. The overall picture of this huge scoring was so thoroughly integrated by the conductor that there was a tendency to overlook the extraordinary podium performance he gave. He delivered rapid-fire cues without the slightest trace of hesitancy. This and the Moussorgsky score being so thoroughly within his interpretive province, the pictorial threads were drawn tight and were unfolded with camera-like precision. As important was the superb response by the orchestra, the strings sang or spoke sharply as ordered. The woodwinds played around the themes with beautiful tone, while the horns pierced through. The timpani intensified the picture, and the piano (under Lukas Foss' capable hands) gave an added brush of scintillation to the picture.

Preceding the Stravinsky torrent, Bernstein led the orchestra in a vivid reading of the Moussorgsky music. It is "old stuff" to remind you that not Moussorgsky, but Rimsky-Korsakoff is responsible for this brilliant orchestration. Last night's audience did not hear a "run-of-the-mill" performance of Moussorgsky's "Brain-Child." The horrid-looking Russian composer's version of "Dance Macabre" or "The Witches," or what have you left an indelible impression. As Moussorgsky felt no intellectualism in his writing, and certainly Rimsky did not try to inject any, last night's interpretation contented itself to images of subterranean sounds, spirits, witches' sabbaths, orgies, darkness, and finally, daybreak.

Satanic Send-Off

As you have surmised, Tanglewood shed and its surrounding vista was the scene last night of Machievellian activity. Bernstein and the Boston Symphony gave the festival's last act a Satanic send-off. Even is space allowed our deadline is crowding us so the Shostakovich symphony will have to be forfeited.

Saturday night we return to more conservative surroundings. Robert Shaw, the Boston Symphony, the festival chorus, Ellen

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 13 1948

Tanglewood Concert Draws 6,500 Despite Storm Threat

Overflow Audience of 1,500 Braves Rain to Hear First Concert of Final 1948 Series from Lawn—Records May be Set by Saturday and Sunday Crowds if Weather is Fair—Bernstein Conducts Boston Symphony in Concert With Strong Russian Flavor—Moussorsky, Stravinsky and Shostakovich Works Played.

In the face of a threatening storm, 6,500 persons passed through the gates of Tanglewood in Lenox last evening to hear the first concert in the third and final series of the 1948 Berkshire symphonic festival.

1,500 Sit Outdoors

This meant that approximately 1,500 accepted the risks of listening outside the shelter of the huge music shed on a night when all signs pointed to rain. Festival officials are no longer greatly moved by the fact that 11,000 to 12,000 people flock through the gates on a bright Sunday afternoon or a fair evening when stars twinkle and the moon floats in a clear sky, although this means that 5,000 or 6,000 people will be spread over the Tanglewood lawns. But they still marvel at the devotion to music represented by an out-of-door audience on a night of threatening weather. The overflow crowd was thoroughly equipped with raincoats, ponchos or blankets and none seemed greatly to mind the little rain that did fall during the concert.

Serge Koussevitzky, for last evening's concert, called on Leonard Bernstein, one of his proteges who is no stranger to the Tanglewood podium, to conduct the Boston orchestra in a program that had a strong Russian flavor.

Play Moussorgsky Work

Moussorgsky's suite "A Night on Bald Mountain," was the opening offering, this musical description of a series of witches' orgies taking the place on the program of Weber's overture to "Der Freischutz" which originally had been scheduled. Then the orchestra played, in its entirety Stravinsky's "Petrouchka" suite including the scene in the Moor's house and the final tragedy of Petrouchka which usually are omitted in orchestral performances. The final number was the Fifth symphony of Dimitri Shostakovich who owes his introduction to this country to Dr. Koussevitsky's enthusiasm for his work but whose art still fails to impress some musicians. The Fifth was given a powerful performance last evening.

Remaining now on the festival schedule are only the Saturday evening concert and Sunday afternoon performance which will bring the 1948 season to a close. For these as for each preceding concert, the 5,000-seat music shed has long been sold out and only outside space will be available to those who apply for general admission tickets. But the outside space is unlimited and with any sort of decent weather the festival board sees a possibility that attendance records for this year will be broken by these final-weekend affairs.

This Clipping From
ALBANY, N. Y.
TIMES-UNION

AUG 13 1948

Bernstein Scores in Tanglewood Concert

By EDGAR S. VAN OLINDA

Leonard Bernstein, brilliant young alter ego of Serge Koussevitzky, had his evening of triumph, Thursday night when he conducted the Boston Symphony orchestra in three works by Russian composers. The iron curtain was temporarily lifted and three competent musical diplomats spoke their pieces. And no member of the audience pulled a Gromyko until the conclusion of the feast of reason, wit and musical persiflage.

"A Night on Bald Mountain," Moussorgsky at his imaginative best tells in orchestral form a kind of Hallowe'en story with eerie tonal effects and ghostly orchestration. This was followed by the "burlesque," as it was programmed, Stravinsky's musical score from the ballet, "Petrouchka," picturing in colorful clothing, a kind of Russian mardi gras. This amusing but thoroughly integrated bit of musical escapism brought into play the virtuosity of the Bostonians, resulting in a delightful experience of aural pyrotechnics.

THE MORE SERIOUS portion of the program was devoted to the playing of the "Sixth" symphony by Shostakotitch, which in spite of the name of this revolutionary Russian composer proves its right to become an established favorite in the major orchestras' repertoires for many years to come. Nothing more beautiful than the third, or "largo" movement, has been heard at Tanglewood this season. Conducting without score, Mr. Bernstein again demonstrated that he is no mere "flash-in-the-pan" musician, but that his reputation has been built on a firm musical foundation, maturing year after year. The penultimate concert of the season tonight at 8:15 will present "The Blessed Damozel," by Debussy and the Brahms' "German Requiem," conducted by the distinguished young American choral director, Robert Shaw. Vocal soloists will be Ellen Faul, Eunice Alberts, Frances Yeend, James Pease, with the festival chorus.

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 13 1948

BERNSTEIN ON PODIUM

Conducts His Second Concert at Tanglewood Festival

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12—Leonard Bernstein conducted his second concert tonight in the Berkshire Music Festival at Tanglewood. The program marked the beginning of the third and last series of festival concerts for this summer.

The weather was rainy during the afternoon, discouraging some potential listeners, but a large audience heard the Overture to Weber's "Der Freischuetz," the complete score of Stravinsky's ballet, "Petroushka," and Shostakovitch's Fifth Symphony.

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Pittsfield, Massachusetts. Friday, August 13, 1948.

Music Shed Seats Sold Out for Final Week End

Eunice Alberts

Robert L. Shaw

Ellen Faull

Robert L. Shaw Guest Conductor Tomorrow Night

TANGLEWOOD—The 6000 seats in the Music Shed have been sold out for the final concerts of the Berkshire Festival tomorrow night and Sunday afternoon, according to officials of the Festival this morning. General admission tickets will be available a few hours before each concert. Last night's crowd of 6500 was far below the attendance a year ago when 12,000 turned out for the first concert program of the concluding series. The weather was responsible for the drop in attendance but Festival officials are looking for huge crowds at the final week-end concerts.

Robert Shaw, for the past two years choral director at the Berkshire Music Center, will appear as guest conductor with the Boston Symphony Orchestra tomorrow evening at 8.15. The first half of the program will feature Ellen Faull, soprano and Eunice Alberts, contralto, in Debussy's "La Damoiselle Elue," lyric poem for women's chorus, solo voices and orchestra. The Festival chorus, with Frances Yeend, soprano and James Pease, baritone-bass, will appear in Brahms' German Requiem.

For a time Mr. Shaw studied at Pomona College in Claremont, Cal., to be a minister, like his father, Rev. Shirley R. Shaw, when he became assistant leader of the glee club. In his junior year he was told by Fred Waring, who went West to make the movie, "Varsity Show," on the Pomona campus, that a job would be waiting for him in New York at the end of his college course. In 1938 Mr. Shaw assumed direction of the Waring glee club, a five-nights-weekly radio show, trained choruses for Billy Rose's Aquacades in New York and San Francisco, and for Broadway shows, including "Carmen Jones," "Laughing Room Only," and "The Seven Lively Arts."

To Replace Charlie McCarthy

In 1941 he organized the Collegiate Chorale, which has sung at Carnegie Hall and Town Hall in New York City Center, and with orchestras under Toscanini, Stokowski and Koussevitzky. He served in the Navy during the war and in 1946 he was appointed director of choral activities at the Juilliard School of Music in New York. He has replaced, with the chorale, for the summer the Edgar Bergen-Charlie McCarthy radio show over NBC.

Miss Faull has sung leading roles with the New York City, Pittsburgh and New England Opera Companies in "Eugene Onegin," "The Magic Flute," "The Marriage of Figaro," "Donna Anna," "Il Travatore," "Don Giovanni," and "The Old Maid and the Thief."

Miss Alberts, a former Berkshire Music Center student, has appeared with the Boston Symphony Orchestra in eight concerts since 1946.

Miss Yeend, who sang the leading role in the first American performance of "Peter Grimes" at the Berkshire Music Center two years ago, appeared with the orchestra last year and in 1946 in Beethoven's ninth symphony. She started her musical career by winning the Percy Rector Stevens award for singing in a high school in Portland, Ore., and directing two choirs in Pullman, Wash. She has also studied dancing and acting and has appeared in several radio performances.

Abandoned Lawyer's Career

Mr. Pease, a native of Indianapolis, abandoned a lawyer's career for music. After being admitted to the Bar, he entered the Philadelphia Academy of Vocal Arts on a scholarship. He was a student in the opera department of the Berkshire Music Center in 1942 and then entered the military service as a pilot of a Flying Fortress. After his discharge from the service he returned to his career to sing with the Worcester and New York City Senter opera companies, the Toronto and Chicago orchestras and the Montreal Festival. He had one of the leading roles in "Peter Grimes" at the Tanglewood performance.

Tonight Tanglewood will pay its tribute to Mrs. Andrew H. Hepburn who with her aunt, Miss Mary Aspinwall Tappan, gave the 200-acre estate to the Boston Symphony Orchestra for a music center. Mrs. Hepburn died a few weeks before the 1948 Festival opened. Residents of Lenox and Stockbridge are invited to tonight's concert in the Music Shed when an elegy, written in tribute to Mrs. Hepburn, will be played. The elegy was created by Robert Kurka, a student in composition at the Music Center, and will be played by the advanced student orchestra and conducted by Seymour Lipkin. Dr. Koussevitzky will speak in appreciation of the gift of Tanglewood and will then conduct the largo of Vivaldi's concerto in A minor with Kenneth Gordon as soloist. Aaron Copland will conduct his "Billy the Kid" suite from the ballet. In the second half of the program the orchestra will play "Three Argentine Sketches," by Pia Sebastiani, a student, and Eleazer de Carvalho will lead the orchestra in Beethoven's "Leonore" overture No. 2.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 14 1948

At Tanglewood

Bernstein Conducts Entire 'Petrouchka' Score

By Arthur V. Berger

LENOX, Mass., Aug. 13.—The final week end of the Berkshire Festival opened here last night with the Boston Symphony Orchestra brilliantly conducted in Russian music by Leonard Bernstein. To supplement the three major orchestral concerts, the week end also offers the usual events sponsored by the Berkshire Music Center. Among these, tonight's program of the advanced student orchestra was notable. This weekly event takes place in the same huge Tanglewood shed that accommodates the Boston Symphony program, and though held on a less grand scale and much more modestly attended, it is likely to yield more substance that is off the beaten track for those who welcome surprise more than the standard programs all over again.

Tonight three top men of the faculty shared the podium with conducting students, namely Serge Koussevitzky, Aaron Copeland and Eleazor de Carvalho. As a curtain-raiser Seymour Lipkin, of the conducting class, led a brief elegy by Robert Kurka, a student in composition here this summer under Darius Milhaud. It was written in memory of Mrs. Andrew H. Hepburn, one of the donors of the Tanglewood estate that houses both the Boston Symphony and its music school. Comment on this event will appear in Sunday's Herald Tribune.

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NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 14 1948

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ALBANY, N. Y.
KNICKERBOCKER NEWS
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[269]

Pittsfield, Massachusetts. Friday, August 13, 1948.

Music Shed Seats Sold Out for Final Week End

Robert L. Shaw Guest Conductor Tomorrow Night

Eunice Alberts

Robert L. Shaw

Ellen Faull

TANGLEWOOD—The 6000 seats in the Music Shed have been sold out for the final concerts of the Berkshire Festival tomorrow night and Sunday afternoon, according to officials of the Festival this morning. General admission tickets will be available a few hours before each concert. Last night's crowd of 6500 was far below the attendance a year ago when 12,000 turned out for the first concert program of the concluding series. The weather was responsible for the drop in attendance but Festival officials are looking for huge crowds at the final week-end concerts.

Robert Shaw, for the past two years choral director at the Berkshire Music Center, will appear as guest conductor with the Boston Symphony Orchestra tomorrow evening at 8.15. The first half of the program will feature Ellen Faull, soprano and Eunice Alberts, contralto, in Debussy's "La Damoiselle Elue," lyric poem for women's chorus, solo voices and orchestra. The Festival chorus, with Frances Yeend, soprano and James Pease, baritone-bass, will appear in Brahms' German Requiem.

For a time Mr. Shaw studied at Pomona College in Claremont, Cal., to be a minister, like his father, Rev. Shirley R. Shaw, when he became assistant leader of the glee club. In his junior year he was told by Fred Waring, who went West to make the movie, "Varsity Show," on the Pomona campus, that a job would be waiting for him in New York at the end of his college course. In 1938 Mr. Shaw assumed direction of the Waring glee club, a five-nights-weekly radio show, trained choruses for Billy Rose's Aquacades in New York and San Francisco, and for Broadway shows, including "Carmen Jones," "Laughing Room Only," and "The Seven Lively Arts."

To Replace Charlie McCarthy

In 1941 he organized the Collegiate Chorale, which has sung at Carnegie Hall and Town Hall in New York City Center, and with orchestras under Toscanini, Stokowski and Koussevitzky. He served in the Navy during the war and in 1946 he was appointed director of choral activities at the Juilliard School of Music in New York. He has replaced, with the chorale, for the summer the Edgar Bergen-Charlie McCarthy radio show over NBC.

Miss Faull has sung leading roles with the New York City, Pittsburgh and New England Opera Companies in "Eugene Onegin," "The Magic Flute," "The Marriage of Figaro," "Donna Anna," "Il Travatore," "Don Giovanni," and "The Old Maid and the Thief."

Miss Alberts, a former Berkshire Music Center student, has appeared with the Boston Symphony Orchestra in eight concerts since 1946.

Miss Yeend, who sang the leading role in the first American performance of "Peter Grimes" at the Berkshire Music Center two years ago, appeared with the orchestra last year and in 1946 in Beethoven's ninth symphony. She started her musical career by winning the Percy Rector Stevens award for singing in a high school in Portland, Ore., and directing two choirs in Pullman, Wash. She has also studied dancing and acting and has appeared in several radio performances.

Abandoned Lawyer's Career

Mr. Pease, a native of Indianapolis, abandoned a lawyer's career for music. After being admitted to the Bar, he entered the Philadelphia Academy of Vocal Arts on a scholarship. He was a student in the opera department of the Berkshire Music Center in 1942 and then entered the military service as a pilot of a Flying Fortress. After his discharge from the service he returned to his career to sing with the Worcester and New York City Senter opera companies, the Toronto and Chicago orchestras and the Montreal Festival. He had one of the leading roles in "Peter Grimes" at the Tanglewood performance.

Tonight Tanglewood will pay its tribute to Mrs. Andrew H. Hepburn who with her aunt, Miss Mary Aspinwall Tappan, gave the 200-acre estate to the Boston Symphony Orchestra for a music center. Mrs. Hepburn died a few weeks before the 1948 Festival opened. Residents of Lenox and Stockbridge are invited to tonight's concert in the Music Shed when an elegy, written in tribute to Mrs. Hepburn, will be played. The elegy was created by Robert Kurka, a student in composition at the Music Center, and will be played by the advanced student orchestra and conducted by Seymour Lipkin. Dr. Koussevitzky will speak in appreciation of the gift of Tanglewood and will then conduct the largo of Vivaldi's concerto in A minor with Kenneth Gordon as soloist. Aaron Copland will conduct his "Billy the Kid" suite from the ballet. In the second half of the program the orchestra will play "Three Argentine Sketches," by Pia Sebastiani, a student, and Eleazer de Carvalho will lead the orchestra in Beethoven's "Leonore" overture No. 2.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 14 1948

At Tanglewood

Bernstein Conducts Entire 'Petrouchka' Score

By Arthur V. Berger

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TRIBUNE
UG 14 1948

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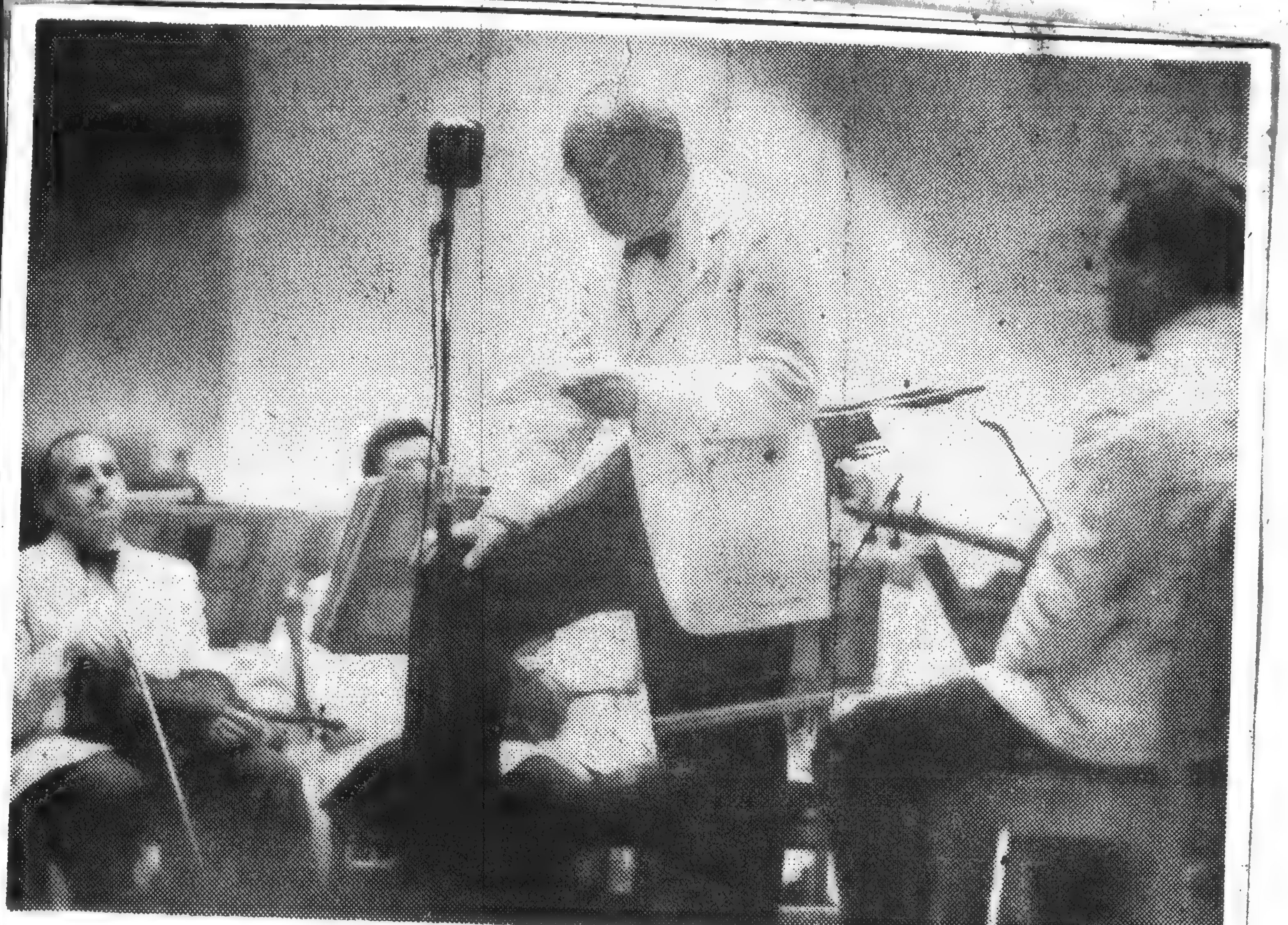
This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE

AUG 14 1948



TANGLEWOOD TRIBUTE: Dr. Serge Koussevitzky reads a tribute to Mrs. Andrew H. Hepburn during last night's memorial concert honoring the donor of Tanglewood. Babbitt

Music Center Honors Donor Of Tanglewood

Koussevitzky Joins In Tribute to Mrs. A. H. Hepburn

TANGLEWOOD — Dr. Serge Koussevitzky and the students of the Berkshire Music Center paid tribute last night to the late Mrs. Andrew H. Hepburn, who donated her Tanglewood estate in 1937 to the trustees of the Boston Symphony Orchestra. Three thousand persons attended the event, which was featured by the presentation of an elegy in her memory written by Robert Kurka, a former violin pupil of Kathleen Parlow in 1939 at South Mountain in Pittsfield.

Kurka, an instructor of composition at the City College of New York and a student of composition under Darius Milhaud at the Music Center, was commissioned by Dr. Koussevitzky to write the short elegy, which opened the sixth and final concert of the advanced student orchestra of the Music Center. The crowd was the largest to attend a student concert this season.

Before the opening of the concert, Dr. Koussevitzky read a short eulogy and asked that the Kurka elegy, which Seymour Lipkin conducted, and the Vivaldi-Siloti Largo from the concerto grosso in D minor which Koussevitzky conducted, be received without applause in memory of Mrs. Hepburn. Dr. Koussevitzky then explained how the gift of the 200 acre estate was made by Mrs. Hepburn and he spoke of the importance of the Music Center for the students.

Dr. Koussevitzky read the following paragraph from a letter he received from Mrs. Hepburn shortly before her death on June 1:

> It moves me deeply to think of the joy and inspiration you have given to hundreds of thousands of people and of the opportunities to the young musicians who might never have been heard of and who are our musicians of the future.

"She was so modest that little did she realize how great was her part in this development with her contribution to American musical life," said Dr. Koussevitzky.

Family Present

Among those present for the event were members of Mrs. Hepburn's family, including her husband; her son-in-law and daughter, Mr. and Mrs. Curtis Prout; her daughter, Miss Violet Brooks; her son and daughter-in-law, Mr. and Mrs. Shepard Brooks; and her son, Peter Brooks.

Aside from the Friends of the Berkshire Music Center, many of Mrs. Hepburn's friends and neighbors in Lenox and Stockbridge attended the concert.

The program also included Glazounov's concerto with Kenneth Gordon as violin soloist and Irwin Hoffman, conductor; Dubensky's fugue for 18 violins with Howard Shanet, conductor; Copland's "Billy the Kid," with the composer conducting, and Eleazar de Carvalho conducting three Argentine sketches of Sabastiani and the Beethoven "Leonore" overture No. 2.

This Clipping From
TORONTO, CANADA
GLOBE & MAIL

AUG 14 1948

Notes of Music

A Turk in Tanglewood; Torres-Mahler at Prom

Importance of the Berkshire Music Centre to musical America, apart from the annual festival concerts of the ~~Boston Symphony, was~~ pointed up Monday night when Rossini's "Turk in Italy" was presented by an all-student cast of singers and orchestra. Its libretto, written in English and only slightly based on the original text of Romani's, and its revised musical score were news that brought critics from New York and Boston papers and representatives from the Metropolitan Opera Company, as well as top-flight musicians from the surrounding area.

The opera was the biggest attempt by Director Boris Goldovsky to give the opera department the double role of school and experimentation centre. In line with past years, he kept to English, but this time it meant scrapping the original libretto which he considered too "loose" and uninteresting. The poet who had a secondary role in the original, with not even one aria, found himself the chief character. Portrayed by a bass-baritone, given witty lines and much freedom of movement and opportunities for pantomime, the role would be a "natural" for Ezio Pinza. Music was taken from various editions of "Turk in Italy" to provide him with arias.

Also otherwise the plot has became changed at the hands of Mr. Goldovsky. As it was performed at Tanglewood the result is a series of near-slapstick comedy reminiscent of Rossini's "Barber of Seville." The finale, which involves a masked ball with two masquerading as the Turk and a gypsy masquerading as the wife, packs a surprise wallop. The plot is tight, the situations amusing and brought continual laughter from the audience which showed approval of the whole performance.

Not so general was commedation of the text. One criticism was that many of the lines were too "smart-alecksy." This observer thought the first act of five scenes, went smoothly but the English bogged down in the second act of three scenes. Mr. Goldovsky apparently strived for word-simplicity so that the opera would be on a level with the lightest of musical comedies. As a result, the English was too consistently basic to offer interest of change.

The music was all from the original; much of it Rossini used for "Barber of Seville," writen three years later. Whether the opera would offer enough difference to warrant production, therefore, might be questioned. On the other hand, its English text and its "Barber" music might be audience-drawing a boon to the producer. There is no doubt about the music's appeal and the opera possesses fine ensemble numbers, including quintets, quartets and sextets.

* * *

This Clipping From
MONTREAL, CANADA
GAZETTE

AUG 14 1948

Rossini's 'Turk'

A highlight of the final week of the Berkshire Festival will be the first performances in America for more than a hundred years of The Turk in Italy by Rossini on Monday and Wednesday evenings in the Theatre-Concert Hall at Tanglewood. Tickets have been issued to friends of the Berkshire Music Center.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 14 1948

New Opera Presented At Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 14.—The advanced student orchestra of the Berkshire Music Center gave its sixth and final concert of the season last night. The first two numbers of the program were played in memory of the late Mrs. Andrew H. Hepburn, who donated to the Boston Symphony Orchestra the estate upon which the Berkshire Festival is now established. The varied program was presented under several conductors, professional and student.

Serge Koussevitzky addressed the audience with a tribute to Mrs. Hepburn, following which he requested that there be no applause after the first two pieces. These were an elegy by Robert Kurka, a student at the Center who was specially commissioned to do this work, and the largo from the Vivaldi-Siloti Concerto Grosso in D minor. Seymour Lipkin conducted the first, and Dr. Koussevitzky the second.

Other works scheduled were the Glazounov violin concerto, with Kenneth Gordon playing the solo part and Irwin Hoffman conducting Copland's "Billy the Kid" under the composer's direction; the fuge for 18 violins by Dubensky, led by Howard Shanet; two sections from "Tres Estampas Argentinas" by Pia Sebastinani and the "Lenore" Overture No. 2, conducted by Eleazar De Carvalho.

Premiere of a Satire.

Yesterday afternoon the opera department of the Berkshire Music Center offered a world premiere of Robert E. Middleton's satirical "Life Goes to a Party." The work is in one act, and it calls for a cast of eight characters.

The subject of this work is a photographer's assignment at a costume party during Mardi Gras in New Orleans. He takes six shots, in all, each one descriptive of some Aesop fable. The idea is the application of the Aesop moral to human manifestations of our time.

Since this is a comic piece with a series of vignettes more or less on the order of blackouts, it would have been better for the work, which does have a considerable amount of humor, to boil down these sketches to almost barest details. As it is, they are much too long for the best possible projection of the comedy. Also, after seeing and hearing the first of them, the listener knows what's coming, thereby losing some interest in the proceedings because of their length.

Score Lively and Humorous.

The score, which was performed mostly by Alfred Popper at the piano with some assitance by several other instruments, is lively, expressively humorous, and quite the most effective part of the opera. All the members of the cast labored well in delivering their assignments, one or two especially that of Ellen Faull, being rather difficult.

Miss Faull did a takeoff of a singer who tries to be a Galli-Curci (the fable of the frog and the ox) and, as you would expect, rather collapses from the effort. The score requires of the soprano some heroic singing, almost without letup, for the success of the gag.

Before that there was a skillful presentation in English of nine secenes from Mozart's "La Clemenza Di Tito." Miss Vose, Phyllis Curtin, Juliet Hayes, Ilona Stresser, David Poleri and Roger Fee were the principals. The chorus also participated.

Both productions were under the supervision of Boris Goldovsky, assisted by Barbara Lawthers, Leo Van Witsen, Nassan Abiskhairoun, Sarah Caldwell, Jan Meyerowitz and Felix Wolfes. Miss Caldwell conducted both works.

This Clipping From
HARTFORD, CONN.
TIMES

AUG 14 1948

Tanglewood Opera Students Salute Goldovsky

FLUSHED WITH SUCCESS, the student cast of Rossini's "Turk in Italy" direct applause to their director, Boris Goldovsky, at end of performance Monday during this final week of the Berkshire Music Festival at Tanglewood. Left to right: Adele Addison, Marshall Heinbaugh, Francis Barnard, June Gardner, Robert Goss, David Lloyd, Mr. Goldovsky, head of the opera school. The opera was revived for its first performance in 100 years.

The brilliant Tanglewood season will end with two concerts, tonight at 8:15, and Sunday at 3:30, in the shed. Tonight Robert Shaw will conduct a chorus in Debussy's "La Damoiselle Elue," with Ellen Faul, soprano, and Eunice Alberts, contralto. The program will close with Brahms' Requiem, with Frances Yeend, soprano, and James Pease, baritone, as soloists.

Sunday, Serge Koussevitzky, director of the Music Center, will conduct the Boston Symphony Orchestra in Beethoven's Third Symphony and Sibelius' Second Symphony.

GOLDOVSKY GIFTED

Adroit Version of Seldom Heard Opera "Il Turco" Exemplifies His Talents

BY WARREN STOREY SMITH

There are no two ways about it, Boris Goldovsky is a greatly gifted man. We are doubly fortunate to have him in our midst now that that Gibraltar of opera, the Metropolitan, shows signs of crumbling. This department has not always been in full agreement with Mr. Goldovsky's theories of operatic production. It believes that in certain works the singing and the quality of the singing voices are more important than stagecraft; that in such works it matters less that an artist looks the part than that he can sing the music of it. And if the players can sing acceptably and act with a certain amount of creditability, what if they do steal an occasional glance at the conductor or even, in Mr Goldovsky's pet phrase, make love to him?

* * *

But there are operas that need the Goldovskian touch and respond to it as a plant does to water and sunshine. Take Rossini's "The Turk in Italy," not so much revived by him (or even resuscitated) as recreated at Tanglewood last week. A conventional revival of the piece, as Rossini and Romani wrote it, would probably have fallen flat, even if provided with one of the fabulous casts of opera's Golden Age.

Mr. Goldovsky was far too perceiving to depend exclusively on composer and librettist, though the one, even at 22, was no tyro and the other a competent hand. Without altering the score beyond the addition of a few recitatives and a judicious re-ordering of numbers, plus a careful selection from its various versions (the work of Helmuth Wolfes), Mr. Goldovsky overhauled "Il Turco" so thoroughly that he caused the dead to come to life. We must make certain that we get it in Boston next season, provided we can have it as it was done in Tanglewood, which does not seem to be an unreasonable stipulation. This was not a sumptuous production, calculated to overtax the resources of the New England Opera Theatre, merely an uncommonly adroit one.

* * *

My acquaintance with the original "Il Turco in Italia"—and, as I say, there was more than one version of it—is confined to a rather hurried perusal of the vocal score at the Boston Public Library. The orchestral score was not published, and the Tanglewood performance was based on more than one manuscript score, with missing orchestrations supplied by Mr Wolfes, whose researches in the opera were responsible for bringing it to Mr Goldovsky's attention. The program also credited Sarah Caldwell with being Mr. Goldovsky's co-worker in the matter of translation and additional recitatives. These last were accompanied at the piano, according to the fashion of the day.

Mr Goldovsky's successful restoration of Mozart's "Idomeneo" last year was partly due to his ingenious rearrangement of the music and tightening of the plot. It is his belief that works such as this and "Il Turco" have fallen by the wayside because of shortcomings in the libretto. He is probably right. However much the music may matter, even in the older operas, it is not all-important.

The principal difference between this present version of "Il Turco" and its predecessors would seem to lie in the greatly increased importance of the role of The Poet. As I observed when the Tanglewood revival of "Il Turco" was first announced Boston had a passing acquaintance with Paer's "Il Maestro di Cappella," in which the composer, seated at the harpsichord, is supposed to improvise the opera as it goes along. In "The Turk in Italy" it is the librettist who is thus seen in the act of creation. Mr Goldovsky, however, has turned this minor and incidental role into a decidedly major one. His manner of freely consorting with the figments of his imagination strains credulity to such an extent that, in its present form, "The Turk in Italy" must be described as a fantasy, and a very amusing and provocative one.

* * *

To cap the climax, the Poet at the end appropriates the lady in the case, thus winning out over her elderly husband, her foppish lover, and the intruding Turk, who had planned to abduct her. Mr Goldovsky quaintly declared to last Monday's audience that he found the original ending, in which she returns to her doting and doddering spouse, "revolting."

In my dispatch from Tanglewood I was obliged to disregard the singing players. They were all excellent. On Wednesday evening, incidentally, three of the six were different. In Monday's cast Francis Barnard was the The Poet, Adele Addison, the Gypsy; Arthur Schoep, the Husband; June Gardner, the Wife; Marshall Heinbaugh, Selim, the Turk; and David Lloyd, the Lover. Messrs. Schoep and Heinbaugh seemed the most completely professional. Miss Gardner was charming to see, though her singing of the florid music did not always measure up. When it comes to the taste, imagination, and high pictorial quality of the whole, one must not overlook Nassan Abiskhairoun and Leo Van Witsen, respectively, responsible for the scenery and the costumes, and the technical director, Robert J. Lawthers. Mr Goldovsky directed the student orchestra with his accustomed authority. It all added up to a most delightful evening.

LOS ANGELES, CAL.
TIMES

AUG 15 1948

HALF NOTES

The Berkshire Festival will close this afternoon with Serge Koussevitzky conducting the Boston Symphony Orchestra in Beethoven's "Eroica" Symphony and the Second Symphony of Sibelius. Yesterday Robert Shaw was scheduled to conduct the Festival chorus in Debussy's "The Blessed Damozel" and Brahms' Requiem. Frances Yeend, soprano, and James Pease, baritone, were soloists in the Requiem.

"Minuet for Drums," a new ballet by Ted Shawn, based on Stefan Lorant's book, "The New World," will have its premiere at the Jacob's Pillow Dance Festival Theater Aug. 27. The ecstatic press agent avers that, "Far excelling any prosaic routine of dance patterns, this new choreography has coupled the excitement of a Ringling Brothers' extravaganza and the lightning action of a Cheyenne rodeo to the artistic subtlety of dance theater at its peak." The action concerns the report given to Catherine de Medici, Regent Queen of France in 1564, by M. de Laudonierre concerning his expedition to the new world. The music is by Richard Malaby and the costumes and settings, which are by John Christian, were inspired by the engravings of the Dutch artist, De Bry.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 15 1948

Serge Koussevitzky

Lotte J. Neustein

Who conducts the closing Berkshire Festival concert this afternoon in Tanglewood, Lenox, Mass.

Time Corrected For Concert At Tanglewood

By MARJORIE C. TOWER

Meriden is fast becoming Tanglewood conscious, with the greatest interest shown from among those of college age. Because the recent special article on Tanglewood listed unfortunate mistakes in the Boston Symphony concert hours, I hasten to print the entire remaining programs through the final concert on August 15, with the corrected concert hours.

Thursday evening, Aug. 5, at 8:15:
Beethoven—Symphony No. 6—"Pastoral"
Stravinski—"Oedipus Rex"—with Male Chorus and Soloists—Carol Brice, contralto; David Lloyd, tenor; James Pease, bass; Wesley Addy, Narrator.

Saturday evening, Aug. 7, at 8:15:
Prokoffief—"Romeo and Juliet," Suite No. 2
Vaughn Williams—Symphony No. 6
Strauss—"Don Quixote"
Violoncello Solo: Gregor Piatigorski

Sunday afternoon, Aug. 8, at 3:30:
(Eleanor Carvalho conducting)
Berlioz—Fantastic Symphony
Villa Lobos—Madona
Falla—(Soloist: Carlo Brice)
El Amor Brujo
Siqueira—"Nordestina"—Suit No. 1

Special Tschaikowski Program
Tuesday, Aug. 10 at 8:15:
Symphony No. 6—"Pathetic"
Piano Concerto No. 1
Soloist, Seymour Lipkin
Ouverture Solennelle, "1812"

Thursday evening, Aug. 12, at 8:15:
(Leonard Bernstein conducting)
Weber—Overture to "Der Freischutz"
Stravinsky—"Petrouchka"—(complete)
Shostakovitch—Symphony No. 5

Saturday evening, Aug. 14, at 8:15:
(Robert Shaw conducting)
Debussy—The Blessed Damosel
Female chorus and soloists — Ellen Faull, soprano, Eunice Alberts, contralto
Brahms—Requiem
Chorus and soloists — Frances Yeend, soprano; James Pease, bass

Sunday afternoon, Aug. 15, at 3:30:
Beethoven—Symphony No. 3—"Eroica"
Sibelius—Symphony No. 2

Among the musical events enlivening the last two weeks is the production of the little-known opera of Rossini, "Il Turco in Italia". The opera department will present this opera on Monnday, Aug. 9 and Wednesday Aug. 11.

The Bershire Music Center at Lenox(Massachusetts(was founded in 1940 by the Boston Symphony Orchestra as a realization of a long-cherished wish of Dr. Koussevitski, who is its director. The school is attended by young musicians of talent who acquire experience by performing under the supervision of the principals of the orchestra and other distinguished members of the faculty.

In 1946 the Society of the Berkshire Music Center was established for those interested in the development of the school. A voluntary contribution to the support of the center constitutes membership in the society. Guest tickets to performances by students of the Center will be issued to Friends.

Saturday morning rehearsals at 10 a. m. are open to the public for a small fee which benefits the orchestra's pension fund.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

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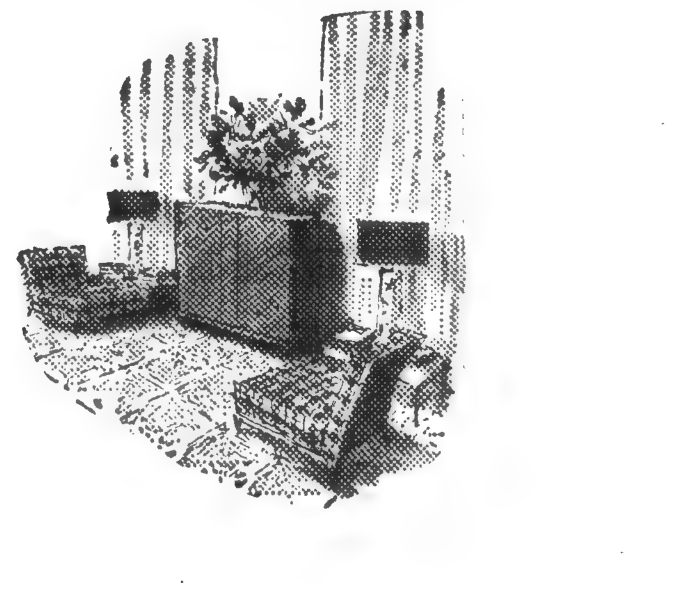

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This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

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BY WALTER S. JENKINS
(Special to The Times-Picayune)

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NEWS

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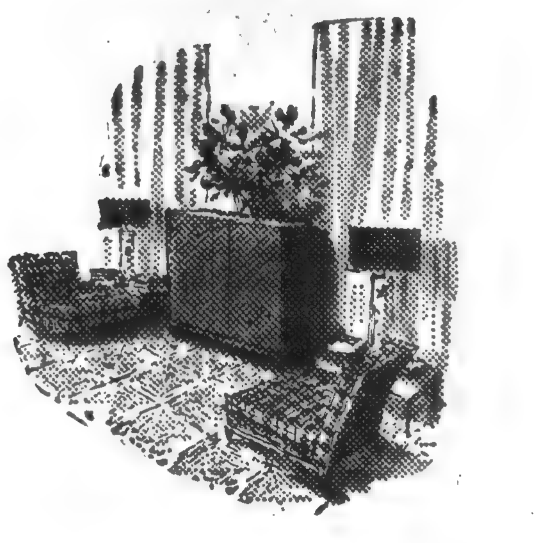

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Springfield Republican

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This Clipping From
WORCESTER, MASS.
TELEGRAM

15 1948

FESTIVAL CROWDS CUT BY SHOWERS

By RAYMOND MORIN

LENOX, Sunday—Great expectations for record-breaking attendance at the closing series of Berkshire Music Festival concerts at Tanglewood were shattered Thursday night and ~~last~~ night by persistent showers.

Thursday night's concert, a program of Russian scores conducted by Leonard Bernstein, would normally have attracted nearly double the 6500 attendance.

Last night there was an attendance of 8500. The shed seats 6000, but the rest of the audience was required to sit or stand about on the grounds—not a pleasant prospect after a day of rain. The general admission to grounds being two dollars, this has been expensive rain for the Boston Symphony, which loses from $5000 to $8000 in the event of heavy downpour.

Robert Shaw made his one and only Berkshire Festival appearance this Summer in last night's concert. A few days ago, however, he conducted the Berkshire Center students in Bach's "St. Matthew's Passion."

Typical Shaw Night

The incomparable young American choral conductor interpreted two scores with Boston Symphony; the Festival chorus; Ellen Faull and Frances Yeend, Sopranos; Eunice Alberts, con-

They were Bebussy's lyric poem "The Blessed Damozel," and Brahms' "A German Requiem."

This was a typical Robert Shaw night, as you will discover if you see him in the forthcoming Civic Music series. Having seen him work many times, and talked with him about his work as many more, I have been trying to arrive at a theory to explain just how he seems to go on where most other choral conductors leave off.

Last night's concert was excellent for theorizing. The Debussy being a tenderly expressive score, filled with the composer's suave, polished nuance of instrumental coloring; and the Brahms—fervent, holy statements, told with compelling but simple music.

Beautiful Execution

One of the most conspicuous virtues in Shaw's art is the absolute complement he makes between text and music. To most conductors this is solely and purely a problem in phonetics, diction, and oral phrase. For me, the top moment was the beautiful chorus, "How Lovely Is Thy Dwelling Place," from the Brahms score.

Here Shaw did not strive only for lovely words through expressive intonation. The technical methods were there to see. But in spite of them one had the feeling that this was a prayer being sung, instead of a choral performance with holy words.

The preceding chorus, "Behold, All Flesh Is As The Grass . . ." was also beautiful ensemble execution, but the important thing was the strong current of consolation, resignation, and hope that pervaded and that really captured the imagination.

Chorus Effective

So many times when listening to mixed choruses one's points of interest are the very things that are made comparatively irrelevant by Shaw — range from soprano to bass, balances between choirs, precision of attacks, unanimity of phrase, etc.

Last night, Shaw made of the chorus a single instrument or a group of instruments at will. They assumed the tonal colorings of a vocal orchestra. They performed not as individuals but as contributing forces. Their common ground was the messages they shared through the written texts.

No less effective was the Debussy score to Rossetti's poem. The program notes declared that Sarrazin's French translation did not preserve the special antique simplicity of the original, and the English translation is certainly a wider departure, but the French in which it was sung still retained much of the pure and delicate shading of the poem.

Combined Choruses

The women's chorus gave the Debussy music delicate beauty steeped in word meanings. The combined men's and women's choruses for the Brahms sang with virility and admirably balanced results.

In his performance here last year, Shaw assumed a conservative attitude toward the orchestra. He has obviously increased his knowledge of the instruments, because while they played well last year (notably in the Bach "Cantata, No. 50," this time they seemed to benefit from increased baton support.

Although Miss Faull evidenced weakness in her low range and in phrase conclusions, her high tones, which soared above the full orchestral background, were rich and penetrating. Her musicianship throughout was excellent and most noteworthy were sensitive changes of timbre between phrases. In her role of "The Damozel" she demonstrated a good knowledge of French style.

Festival Ends Today

Miss Alberts unfortunately possesses a voice of insufficient body to transcend the orchestral coloring of the Debussy score. There were moments of good resonance but the score of the narrator can be far more effective than Miss Alberts made it.

Soloists for the Brahms "Requiem" were Miss Yeend and Mr. Pease. The latter gave his best performance of several during the festival. In the solo, "Lord, Make Me Know the Measure of My Days," there was a full, unfailing quality that made for conviction. Mr. Shaw suppressed the background to the soloist's advantage.

Miss Yeend sang with pure, firm tone, and a pleasant quality of lyricism. Most attractive was her calm, persuasive transmission of the text.

This great festival will come to a close this afternoon. Dr. Koussevitzky and the Boston Symphony will be heard in two important works — Beethoven's "Symphony No. 3 (Eroica) in E Flat Major," and "Symphony No. 2, In D Major, Opus 43" by Jean Sibelius.

10A Springfield Repub

Youthful Musicians Score In Concerts at Tanglewood

Conductors DeCarvalho and Bernstein, Pianist Seymour Lipkin and Young Singers in Rossini Opera Register Personal Triumphs in Final Week

By VICTOR PRAHL

The accent was on youth during the final week of concerts at Tanglewood and Dr. Koussevitzky relaxed comfortably in his box seat while three of his young assistants took over for a series of concerts. In addition there was a remarkable demonstration of what can really be done in the way of making an opera a live show, and the debut of a 21-year-old pianist destined to a fine career.

Eleazar de Carvalho, young Brazilian conductor, has been heard with the student orchestra during the last two seasons but Sunday afternoon marked his debut at Tanglewood conducting the Boston Symphony. He showed his metal immediately in a gripping performance of the "Fantastic Symphony" by Berlioz. This work which can be tedious and drawn out was vital, vivid and arresting throughout its five movements.

Gentle Gestures

Mr. Carvalho is a handsome conductor and pleasant to watch. Music seems to well from his stocky torso and he succeeds in achieving the desired result from his men without much fuss His gestures are soft and gentle, more like a sculptor caressing his clay than the motions of the average conductor. There was however, plenty of fire and punch in the Spanish rhythms of Manuel de Falla's ballet "El Amor Brujo" and the dances from Jose Siqueira's "Nordestina Suite." But Mr. Carvalho is not of the prima-dona school. Obviously his intention is to give the music a chance and this he achieves with the greatest economy of means. The reaction of the audience was highly enthusiastic.

Carol Brice appearing for the second time on this series sang the solos in the de Falla ballet, her gorgeous chest tones adding the primative folk quality essential to the work's full expression. Mr. Carvalho conducted the entire program without score and Miss Brice, as is her habit, sang from memory.

This season's offering from the opera department, Rossini's "The Turk in Italy" produced for the first time on Monday night, was an unqualified success. Its realization was a feather in the cap of Boris Goldovsky and his associates for the opera's restoration as presented, was largely their creation and without doubt an improvement on the original. The amusing story was told in perfect English, the sets and costumes were colorful, the acting of professional caliber and all of the voices excellent. The whole production was in good taste and served forth with youthful exuberance. The opera in its present state should find a permanent place in the repertoire of progressive opera companies.

Adele Addison Acts Well

June Gardner (Fiorilla) has an unusual voice rather tremulous of tone but capable of exceptional clarity in the execution of florid airs, and remarkably full for a coloratura. Her voice rang out clearly over the chorus and orchestra in the ensemble numbers. Adele Addison of Springfield was suited perfectly to the role of Zaida, the gypsy. She was picturesque, acted well, and her personal quality of voice lent warmth to the part. Francis Barnard (thepoet) is a singing actor in the true Mozart tradition, a master of the light with a perfect enunciation and a fine lyric baritone. He is a born Don Giovanni.

Marshall Heinbaugh was a rich voiced, ardent, philandering Turk, David Llyod (the lover) sang the tenor airs with a fine feeling for their lyricism, and Arthur Schoep brought humor and musicality to the role of Geronio, the husband. The chorus sang as one, with a fresh, buoyant tone and the orchestra played with a balanced restraint that gave this light rococo score its full scope. It was Boris Goldovsky's most creditable achievement up to date.

Young Pianist Scores

Seymour Lipkin, a student in the conducting class at the Center and an apprentice conductor of the Cleveland Symphony, was soloist in the Tchaikowsky piano concerto on Tuesday night. He is amazingly well equipped pianistically but it was his sound musicianship and true innate musicality that gave this old battle horse renewed vigor. There was a sweeping breadth, an understanding conception of the work as a whole, and a balanced integration of piano and orchestra.

He was impressively convincing with his powerful chords of the opening measures, his sure control in change of tempi, sensitive interweaving of cross rhythms with the orchestra and the musical interplay throughout. We have never heard the waltz of the second movement taken at such speed but it was music and not mere display. Mr. Lipkin is a small man but his playing is big. It has all the requisite qualities, musicality, beauty of tone, technical mastery and virtuosity. One can only conclude that the decision of the judges in the Rachmaninoff piano award was a just one.

His success with the audience was tremendous. The prolonged applause was surpassed only by the ovation given Dr. Koussevitzky after his rousing performance of the "1812 Overture." Nor can this great conductor's performance of the "Pathetique," even though familiar be taken casually. It was electrifying.

Youth triumphed further on Thursday night when Leonard Bernstein conducted the complete version of Stravinsky's "Petrouchka" and the "Fifth" by Shostakovich. This dynamic conductor, who approaches the modern school with such a comprehensive understanding, was in top form, rousing the audience to cheers with his dramatic reading of these two important works. And t night still another young conductor finally had his big opportunity in two choral works, Brahm's "Requiem" and Debussy's "Blessed Damozel." What must be recorded as the most successful year in the history of the Berkshire Center will end this afternoon with Dr. Koussevitzky conducting two great symphonies, Beethoven's "Eroica" and the "Second" by Sibelius.

NEW RECORDINGS

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

LuCretia Ferre Finds Humor At 'Tanglewood'

. . . **I AM AT THE** orchestra rehearsal of Gretchaninoff's Marriage" and am waiting for my cue. You know how these beginning rehearsals are — the orchestra gets most of the work-out and you wait. We perform it on Sunday. I don't know of how much interest this will be, but I thought you might like to know what goes on behind the scenes here at Tanglewood.

The weeks are really flying by. There is always so much to do. We begin at 9 every morning (the opera department is the only one that holds forth on Saturday, also). From 9 to 12:15 or 12:30 we coach and stage; 12:30 to 1:30, lunch; 1:30 to 3:30 or 4, more staging, then a lecture by Mr. Goldovsky, after which I have St. John Passion rehearsal three times a week from 4:30 to 5:30 with Bob Shaw.

ONCE A WEEK we try to stick in an evening of staging. Monday night a forum is conducted on all types of questions. Usually Leonard Bernstein is the moderator.

Tuesday is Boston Symphony Orchestra concert; ~~Wednesday~~; Schubert concert; Thursday, Boston Symphony; Friday, Dept. II orchestra with three student conductors (very fine) and with Bernstin, Carvalho and Bergen. On Saturday another Boston Symphony, also on Sunday. In between, different departments perform. Last Thursday night we had our first opera series—I sang in "Faust" and "La Traviata." Saturday, July 24, I sang in a recital sponsored by the National Federation.

That, in a nut shell, is the schedule.

TANGLEWOOD is beautiful. There is nothing modern about the buildings. When shed, barn or garage is mentioned, they mean just that. We start out in the barn just outside the gates and down the hill. It is a big red barn with three small rooms between the top floor and the basement. The basement is just a dirt floor.

The shed is huge, with a covering over stage and audience. The theater is a wooden structure with half dirt and half cement floor. The garage is a structure with 27 rooms and a piano in every room. The chamber music hall and practice stage are the same type of structure as the garage.

THE LAKE IS LOCATED about a mile from the main house in Tanglewood. Students are always running down for a swim. Mr. Goldovsky very often, when the heat is really bad, will announce that the lecture for today will be at the lake, so we all trip down to the lake and have our opera in the water.

The lectures are most interesting and Mr. G is a walking encyclopedia on opera. The worst thing any singer here can be called or spoken of is that he or she "acts like an opera singer." He is very strict and an avid advocate of English opera. A great many of the opera scenes we are giving are his translations of the language operas into English. He makes no cuts, no transpositions. Scores are sung just as written. He accepts no authority for either except the composer himself. And if the high B-flat at the end of Micaela's aria in "Carmen" is sung in his hearing, he really "blows his top," because it is not in the original score.

HIS LECTURES CONTAIN unusual items, such as nonsense phrases in operas, phrases that through cuts and years of printing don't fit in with the rest of the opera. Which is all very interesting, since most people have never noticed them. . . .

Enough for opera. It was Koussie's (Dr. Koussevitzky is called Koussie for short here) birthday yesterday. Leonard Bernstein sang the St. Louis Blues with words of his own about the doctor, while conductors provided the boogie accompaniment.

The place sounds like a mad house between chamber music, two orchestras, choral groups and the opera going at once. One would think a straight-jacket would be needed.

UNDER A PINE or behind a bush you can always run across some one vocalizing or practicing some instrument. And at night you get the same thing. There are practice rooms in the dormitory and from the time you get home till 10:30 you can hear everything but tap dancing. My roommate was doing a lot of practicing on her violin one day and some one came up and tacked a practice schedule on the door of our room.

Here it is two or three days later. Am now again waiting for rehearsal. This time for "Pique Dame." Goes on tomorrow. (If you can read this you should be given a medal. You will notice I am writing on the back of a six-page mimeographed copy of Koussie's opening address at the Berkshires this year.) Heard a thrilling performance last night of the Boston Symphony—Bach's Overture in D Major, a Hindemith work and Beethoven's Fifth Symphony.

Sincerely,
LuCretia

This Clipping From
DALLAS, TEX.
NEWS

AUG 15 1948

NOTEBOOK

Stravinsky "Oedipus" Performed

By FRANCIS D. PERKINS

LENOX, Mass., Aug. 14.—Stravinsky's opera oratorio "Oedipus Rex" completed the first concert of the Berkshire festival's second series by the Boston Symphony Orchestra under Serge Koussevitzky's direction. David Lloyd sang the title role and Carol Brice as Jocasta. What with the weather, the usual contingent of listeners on the lawn was absent, but the music shed was filled by an audience of 6,300

"Oedius Rex" has been heard in New York as straight oratorio, as opera with stationary singers and mobile puppets, and as straight opera. In this last form, it was produced by the Juilliard School a few months ago, and therefore does not need further extensive discussion. The performance here with James Pease tripling as Creon, Tiresias and the Messenger and Glenn Schnittke as the Shepherd completing the cast, and with Wesley Addy as the narrator, was the first in these festivals. This is the form in which "Oedipus" was first introduced to America by Dr. Koussevitzky and the Bostonians twenty years ago.

Clipping From

YORK TIMES, SUNDAY, AUGUST 8, 1

Entrance Gate Without Chill at Tanglewood

Globe Aug 15th

An entrance gate is usually a window where you pay your fee and then go through a hole in a fence. At Tanglewood a way has been found to take the chill off this. It is a reception room walled with glass, free of access, directly beside the ticket window and entrance gate, leaving an unobstructed view of what you are buying on the other side of the fence with your ticket money. It is a vestibule with "Welcome" on the doormat.

Eliel Saarinen, the eminent Finnish architect, now resident in this country, designed it. The structure is simplicity itself—glass, steel, and a little wood, a roof and rainshed on slender stanchions, with brilliant overhead lighting at night from lamps under heavy glass squares in the ceiling. A touch of color is added by painting the steel window frames a powder blue.

The vestibule is also a show window—a show window, that is, into which the customer can step and sample the ware for sale. The ware is music. There is a grand pianoforte on which students at this, the Berkshire Music Center, give free recitals; there are two of the magnificent new phonographs (without a trace of needle-whirr) called "Tanglewood edition," and a library of record albums with an attendant to put them on the machine.

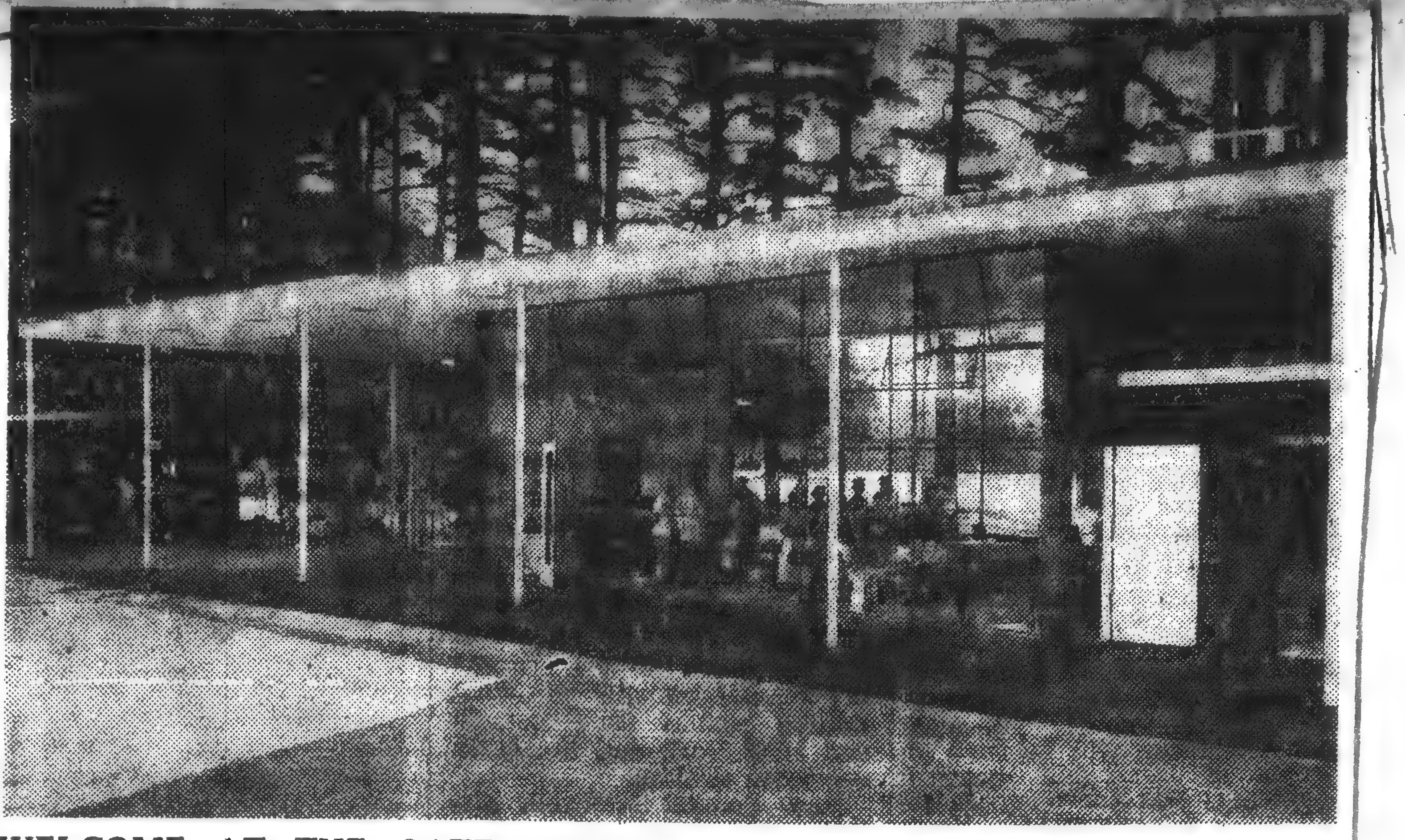
Schumann's pianoforte concerto was pealing into this glass room and spilling out through its open doors and windows into the grounds on one side and on the other into the automobile parking lot. Two big comfortable settees upholstered in light green, a low long table carrying a bowl filled daily with fresh flowers, and a collection of excellent paintings of New England landscapes by contemporary artists, these for sale, add to the amenities of the welcome.

Adjoining this glass room is the Tanglewood music store, an almost equally happy design. Its doors are sliding screens of a height from ground to roof, which can be pushed back, thus opening the whole store to light and air, or in rain and wind closed entirely. Inside, where you buy music, books about music, pocket scores, phonograph records, souvenirs, booklets and picture postal cards, all the counters are mounted on casters, so that they can be wheeled about to suit the convenience of customers and salesmen. That unit, too, has been kept to stark simplicity, and the very simplicity is itself aesthetic.

Mr. Saarinen was in large part the architect of the big Music Shed where the main orchestral concerts are performed, he designed entirely the smaller opera-theatre, and it is probable that he will occupy the position of Architect Designate for Tanglewood as new buildings are added.

This vestibule—cheerful, entertaining, hospitable—is an idea which other institutions might like to copy. It is a genuine welcome at the gate.

L. P.



WELCOME AT THE GATE—The new glass vestibule at the entrance to Tanglewood, designed by Eliel Saarinen, an original idea which other institutions might like to copy.

"Oedipus" ranks among Stravinsky's major masterpieces; the cumulative effect of the music is impressive. It fulfills the composer's intentions; there is dignity and a certain remoteness, a stylization appropriate to a modern presentation of a universally known classic legend, and yet the emotions of the situation and characters are conveyed. One is conscious of the inexorable fate which so often pervades Greek tragedy, wreaking woes for which none of those involved are personally responsible.

Another factor is the dominating dark hues of the score with its chorus, varied indeed by measures of brighter color in the orchestra, by passages in which personal emotion comes to the front in the vocal solos, or by the plangent brass which announces the tragic narrative of death near the close.

* * *

From time to time, indeed, this listener was also conscious of a sense of length and repetition which might be less apparent in a stage performance, but the prevalent impression was one of music which combined projection of the inevitability of the story with expressive sympathy for those concerned in it.

The men's chorus trained by Hugh Ross sang admirably with spirit and expressiveness; the orchestra was in excellent form and there was a memorable co-ordination, in tonal proportion and in expressive understanding, between the choral and instrumental ensembles, under a conductor long acquainted with this music who knows this score both externally and inwardly. (Copyright, 1948, by The New York Tribune, Inc.)

This Clipping From
SEATTLE, WASH.
TIMES

AUG [illegible]

News About RECORDS

CHARLES MUENCH is a Frenchman largely unknown to American music lovers outside the main centers, although destined to have a big part in our music-making.

He makes his American recording debut by conducting the New York Philharmonic-Symphony in Saint-Saens' **"Organ Symphony, No. 3 in C Minor"** (Columbia; four 12-in.).

When you've heard the records you understand why the Boston Symphony chose him to succeed its venerable conductor, Serge Koussevitzky. They make it clear there will be no pronounced conductorial changes down Boston way. It would be premature to say he is a younger Koussevitzky, of course. Yet the similarity in approach and style is striking. Anyone habituated to Koussevitzky methods is swathed warmly in the familiar.

There is decided individuality in his conducting, however. A pleasing quality is of bounding energy under a very tight rein—that and a sensitive intelligence in pace and accent. He gives the amiable organ symphony a cheery illumination. The organ part is played by E. Nies-Berger.

●

SPEAKING of Koussevitzky and the Boston—they are represented in the new recordings by **Franz Schubert's** boyish and naively Mozart-like **"Fifth Symphony"** (RCA Victor; three 12-in.). If you didn't know better, you might mistake it for Mozart in the latter's phase when he is most like Haydn. The reading is entirely pleasing but the recording is not. It is scratchy and, in places, muffled.

●

A THIRD newly recorded symphony is **Sibelius'** oft-played and most popular **Second**, performed by the **Philadelphia Orchestra** under **Eugene Ormandy** (Columbia; five 12-in.). It is a nice job, commendable for the depth and poignancy of feeling that has been fully realized from a score jam-packed with it.

This Clipping From
JACKSON, TENN.
SUN

AUG 15 1948

Boston Symphony Heard On United Nations Program

The first of two broadcasts presented by the ABC Symphony in conjunction with the United Nations radio program will be heard on Saturday, Aug. 21, at 2:30 p.m., with Thomas K. Sherman as guest conductor.

A program of works by European composers will be heard with Martial Singher, distinguished French baritone of the Metropolitan Opera, as soloist. On the following Saturday a program of American compositions will be presented with Gary Graffman, native pianist, as soloist.

Ben Cohen and Byron Price, assistant Secretaries General of the U.N., will speak on the broadcast, Cohen on Aug. 21 and Price on the second program.

According to Charles C. Barry, ABC vice-president in charge of programs and television, negotiations are under way for ABC next summer to present a series of broadcasts from UN headquarters at Lake Success, L.I. Special speakers will be heard and the music of various member nations presented.

The two current broadcasts, according to Scherman, will be in the nature of curtain raisers to next season's series. Scherman is the regular conductor of the Little Orchestra of New York.

Singher, who has been heard on many ABC broadcasts of the Metropolitan Opera, has chosen several operatic arias, two of them from rarely performed works. Elgar's "Introduction and Allegro" by the ABC Symphony will open the broadcast.

Singher will be heard in the "Trepak" from Moussorgsky's "Songs of Death" and the familiar "Monologue" of Boris from this composer's opera of the same name. In the "Monologue" Boris recounts the results of his reign and the ominous future.

Three of the ten "Legends" of Dvorak will follow. These were originally written by the Bohemian composer as piano duets but were orchestrated in 1881. They are in the idiom of Dvorak's native country. The three to be heard, all from Op. 59, are numbers 2, 3 and 5.

Singher's second group will comprise three selections—the aria of Zurga, "O Nadir Tendre Ami," which opens the third act of Bizet's "The Pearl Fishers"; the "Serenade" of Mephisto from Berloiz' "Damnation of Faust" and an 18th century French song, "Tambourin." The Bizet aria is brooding in color, for Zurga sings of the impending doom of his friend, Nadir and the girl, Leila, with whom both are in love. The "Serenade" is a mocking air in which Mephisto warns Marguerite and Faust.

Scherman will conclude the broadcast with a familiar number, Ravel's "Tombeau de Couperin." He will also conduct the ABC Symphony on the following Saturday.

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Koussevitzky's Show

With the performance today of Beethoven's "Eroica" and the second symphony of Sibelius, Dr. Serge Koussevitzky will bring to a close another Berkshire Music Festival. Fortunately, however, though he is to retire after one more season as conductor of the Boston Symphony Orchestra, he is expected to carry on as presiding genius at Tanglewood. The venerable maestro, now in his 75th year, will appear only on rare occasions as guest conductor at Symphony Hall, but there has been no intimation that he will not go on devoting his summers to the Berkshire Music Center.

This institution is largely of his making. Of course, no one man could do it all, and the Center now specializes in conducting, composition and opera, as well as chamber music, choral singing and public performance, but it's still Koussevitsky's show. The high spots are those brilliant concerts he conducts himself, with all his fascinating animation and soulful interpretation. Agitated or lackadaisical, coaxing or commanding, casting away phrase after familiar phrase as the composition unfolds, or supplicant as a crouching mendicant, he wrings the rapturous music from men and instruments in a manner quite his own.

One of the man's most noteworthy traits is his encouragement of young musicians and contemporary creations. His understanding of the aspirations of youth and his willingness to give modern works a hearing along with those of the old masters will prevent Boston or Berkshire programs ever stagnating as long as he remains director, whoever heppens to be on the podium. After 25 years on the job, a tenure almost twice as long as any predecessor's, Dr. Koussevitzky's retirement as permanent conductor had to come sooner or later, but at least the throngs that respond to Tanglewood's natural and cultural lures can look forward to more of his musical magic and standards of perfection.

THE BOSTON SUNDAY GLOBE—AUGUST 15, 1948

"The Turk in Italy" Is a Good Bet for N. E. Opera Theatre

By CYRUS DURGIN

Boris Goldovsky and the opera department of the Berkshire Music Center have done it again with Rossini's "The Turk in Italy," presented at Tanglewood twice last week. This is a case not of exhuming a neglected serious or comic opera, but of giving new life to a forgotten old piece by tricking it out with a partially new libretto. In this case the treatment seems to have worked nicely.

As a production, "The Turk in Italy" is the best yet put forth by the Berkshire Center. It surpasses "Peter Grimes" as lively stagecraft, and it has more color than last Summer's "Idomeneo." We are now speaking purely in terms of theatre, for both the Britten work, as modern music, and that of Mozart, undoubtedly surpass the score of Rossini, sparkling though it is.

The style of the new production brings up again the question of how opera ought to be done in the United States to give contemporary American audiences a really enjoyable time. Within the limits of musical propriety, Mr. Goldovsky appears to have gone on the theory of making "The Turk" a good show. He strove for a lively stage, broad low comedy where that was essential, and according to his excellent ideas of music-drama, made all his characters act and project words.

Now this is exactly what modern American audiences expect in the theatre—straight drama or musical. They want a good show above all. It doesn't matter how tenuous a plot may be, so long as it is theatrically effective. Mennotti's "Amelia Goes to the Ball," "The Old Maid and the Thief" and "The Telephone" are thin enough, but they make good theatre.

Repeated Words

"The Turk in Italy" in the present version is perhaps too long for a full evening. It might suitably be cut to form a curtain raiser, or half of a double bill. That means losing some of the music, but even so I believe it would be all to the good.

In his revisions of the libretto—which include a truly clever surprise ending—Mr. Goldovsky showed himself well aware of these requirements. The book now has a pleasing streamlined quality. Here and there the choice of words may have been a little tame, but that easily can be corrected for future performances.

But there is one matter in which the gifted musician fell down. That is the places where, for the sake of repeated musical phrases, the same word patterns also are repeated. If there is one thing that modern audiences call "opera" in the reproachful and stigmatizing sense, it is words repeated just for the sake of the music.

There is only one exception and a reasonable one: if the words are witty an audience will take them over and over again, all to the same musical notes. They have to be witty, however, and most of the repetitions I noticed were on conventional sentences that by themselves couldn't get a laugh. Having gone thus far in changing the libretto why not go the whole hog and add new words for the sake of strength, variety and wit?

Music and Cast

After one hearing the music of "The Turk in Italy" strikes me as mostly first-rate Rossini. One of the singers made a shrewd observation the morning after the premiere. "You know," the singer smiled, "that music still has a champagne quality even after you have been rehearsing it for nearly six weeks."

It does have a champagne sparkle. It is vivacious, light of touch and melodically distinguished even to the point of occasionally suggesting Mozart. It is also characterizing music for the most part. The Turk's staccato outbursts characterize him as the disturbed phrases do the Husband, the mocking fioriture typify the amorous Wife and the passionate song of Zaida indicates the ardent gypsy girl.

What the orchestration was like before Helmuth Wolfes touched it up, I cannot say. In his editing, it is solid and sonorous, but never thick or ponderous. The orchestra, like the vocal parts, does "sound" all the way.

There were two singers in the first performance who showed outstanding ability. Arthur Schoep, baritone, as the Husband, revealed a genuine talent for comic opera. He acted broadly and with pleasurably complete effect, all the while singing just as capably, and never slighting either characterization or music. There are many such roles in the active repertory which he could do well.

As Zaida, the Gypsy girl, Adele Addison justified the faith one has held for nearly 18 months in the extraordinary range of her gifts. The role is overshadowed, comically, by practically all the others, yet Miss Addison made Zaida a dynamic figure. Her soprano voice seems to have gained in size, too, and the polish of her phrasing and ornaments was professional rather than student.

The others were all competent, though not so outstandingly excellent as these two. Of the cast for Wednesday night, I cannot speak.

"The Turk in Italy" looks like a good bet, next season, for Mr. Goldovsky's New England Opera Theatre. Undoubtedly we may expect to hear it in Boston.

BEARING FRUIT

Students From Berkshire Music Center Contribute to Success of Festival

By OLIN DOWNES

ONE attends the concerts of the Berkshire Music Festival and visits the classrooms of the Berkshire Music Center, and the palm goes to Koussevitzky for the force of imagination and capacity for accomplishment which in this place has so strikingly realized his purposes.

The festival, which finishes this afternoon its eleventh season, is artistically the most distinguished and financially the most lucrative festival given in this country. It has reached the place where it can plan as it chooses where its artistic objectives are concerned, and its prestige and its practical resources suffice for the execution of any of its projects. But it is to be remembered that when Koussevitzky accepted the invitation of Gertrude Robinson-Smith and the Berkshire Symphonic Association to bring the Boston Symphony to Stockbridge he made known his intention that the festival should lead to the establishment of a music school of his own devising.

Few if any of those immediately interested in the institution of the festival took this latter communication too seriously. Get the festival. Let Koussevitzky tinker as he pleased with the school idea. But it did not work out that way. Koussevitzky persisted, at times almost inconveniently, with the plan of the school. The festival, meanwhile, waxed strong and big. It became a financial asset to the orchestra as well as to the Symphonic Association when these two bodies combined in its management. Today it doubles the profit and usefulness that it had for the Boston Symphony Orchestra before that organization took over entire control.

Shows Consideration

It is not to be said that Koussevitzky used the success of the festival as force majeur to drive through the establishment of the school or that there was any necessity for him to do so. He always had the careful consideration of his trustees and management for any artistic project that he contemplated. But it is true that the achievement of the festival placed him in the position where he could have said, had he chose, "No school? No Koussevitzky!" And if not Koussevitzky, what of the festival?

No such contingency, of course, arose. But when the time came, as soon it did, it was evidently advisable to go ahead with the school, as well as the festival. In the course of human affairs, in the august workings of fate, there may occur situations where it is reasonable to apply the rule that the best relations are those of which one does not speak. And here, today, is a flourishing school, as well as a flourishing festival.

This school, or Center, which is its actual name, had all sorts of problems of organization, operation and curriculum to meet, if only because of its unique character. Nor were Koussevitzky's approaches to these problems conventional. Each successive season was in one way or another an experiment—and is still. Eyebrows have been lifted, ominous prophecies expressed. The Center has gone on in its odd way of adventure, trial and error. In ways that some academicians find it hard to understand, it works! And how! the Boston Symphony concerts, gave what could be called a festival of its own. This festival, in its unpretentious way, proved also successful. The orchestra, for the greater part a post-graduate body, showed that it was fully capable of giving representative interpretations under Koussevitzky's guidance. It included in its programs the first concert performance in America of Shostakovich's Seventh symphony, which is no small task for any orchestra to play. That season proved in a special way the vitality, the tempo of development, the artistic integrity of the Center, an institution which already could stand on its own feet.

Opera School Added

In the course of the seasons an opera school had been added to its structure. This was decided suddenly, as the writer recalls, by Koussevitzky, and again there were those who thought that he was taking on too much, and overextending the scope of his undertaking. This had first centered upon studies of instrumental performance, composition and the development of conductors, with a school chorus to supplement the ministrations of the orchestra and to give the students the occasion for the practice of sight-reading and ensemble vocal performance.

At the festival, which ends today, this chorus, prepared by Hugh Ross, whose work has fostered its development through the seasons, was the body that performed in Stravinsky's "Oedipus Rex" under Koussevitzky and the Debussy "Blessed Damozel" and the Brahms Requiem under Robert Shaw's direction. In earlier seasons it has performed in the Beethoven Symphony, in works of Bach, Mozart and other masters. And from the Center, rising rapidly to view from under the shadow of the festival, have come the two conductors, Leonard Bernstein and Eleazar de Carvalho, at present the leading figures of a young group. They have directed festival concerts, eminently successful, maintaining fully orchestral standards that Koussevitzky established. Asked why, since he himself had elected not to conduct certain festival programs, he had not invited to his side internationally famous wielders of the baton, Koussevitzky replied that he had young men in his organization who would be able to conduct not only competently but with a freshness of approach and a youthful enthusiasm which he believed would please the public. The result fully vindicated his judgment.

Rising Generation

The products of the Berkshire Music Center are now seen to be important to the festival itself. Perhaps nothing is more important as a sign of the Center's productivity than the part that the young men have taken in these last three weeks of its concerts. The performances that Bernstein, de Carvalho and Robert Shaw have led, and the exhilarating and highly original performances under Boris Goldovsky of the opera school, of Rossini's diverting skit, "The Turk in Italy," are included among the signs that a rising generation of musicians is developing at Tanglewood. These young musicians are going places. They have proved themselves capable of supplying a highly charged animus of fresh spirit, force, enthusiasm, ideas to a musical situation in America greatly in need of an injection of those qualities. And that, too, from way back, has been a cardinal feature of the plans of Serge Koussevitzky.

IN "CARMEN"

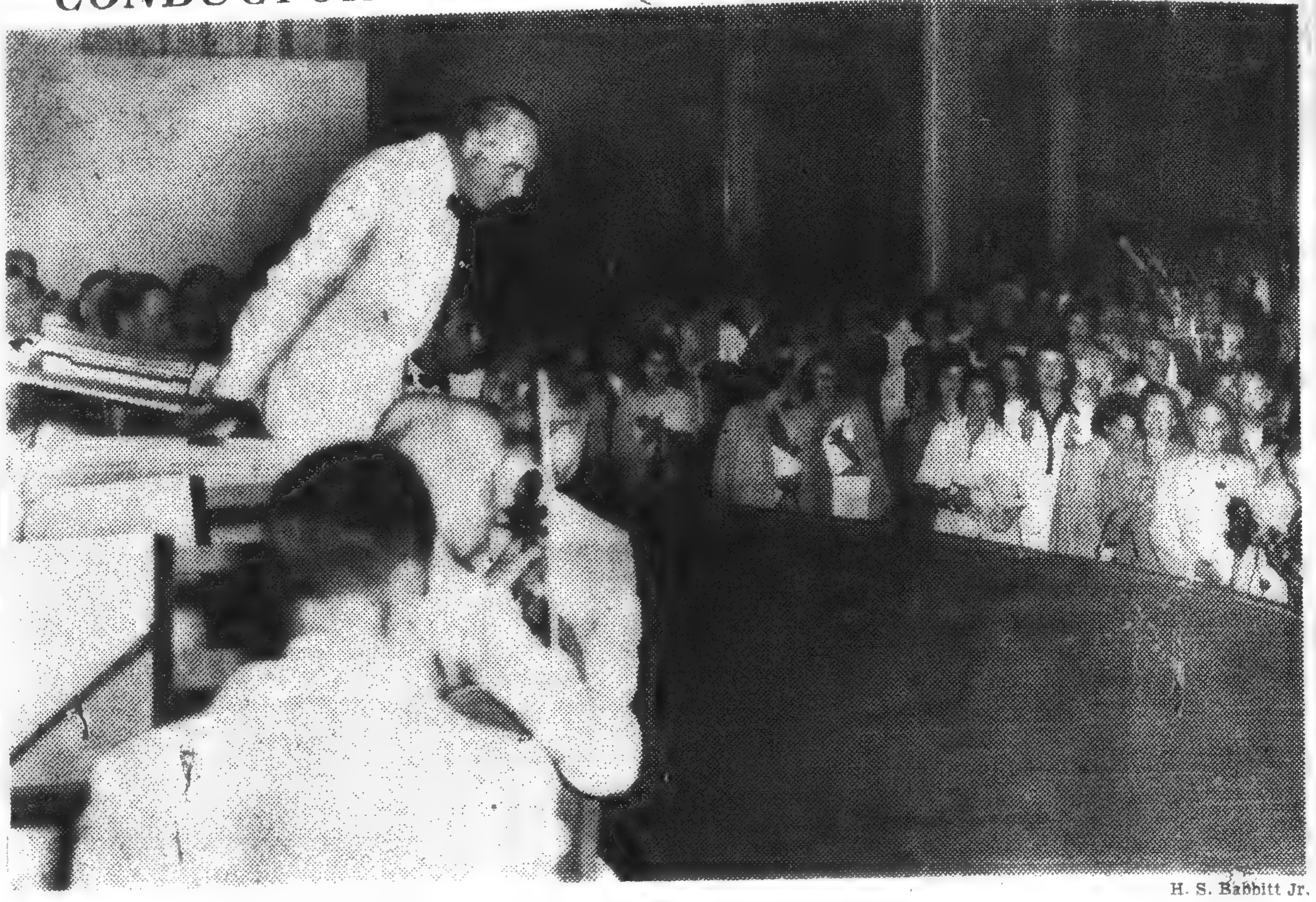
Murray Korman

Annabelle Lee sings Micaela with Salmaggi Company Saturday.

SINGERS ABROAD

Margaret Harshaw, who sang Brangaene, Amneris and Dalila in her first appearances at the Paris Opera this summer, has been engaged to go back next season. The company has also engaged Mary Bothwell, Canadian soprano, to go there next season to sing Elsa in "Lohengrin." . . . La Scala in Milan sends word of two of Arturo Toscanini's protégés: Herva Nelli is preparing to sing Aïda there next Sunday and Frank Guarrera is rehearsing the baritone lead for a later appearance in "The Pearl Fishers."

CONDUCTOR TAKES A BOW AS FESTIVAL ENDS



H. S. Babbitt Jr.

Serge Koussevitzky, musical director of the Berkshire Festival, will present Beethoven's "Eroica" and Sibelius' Symphony No. 2 in closing program at Tanglewood this afternoon.

By ROSS PARMENTER

THERE were so many fireworks when the musical resources of Tanglewood were put "on parade" recently that the cause for which the jamboree was staged was almost obscured. The United States Section of the International Society for Contemporary Music, which initiated the drive, hardly got mentioned. But the section has done all the spade work of establishing the International Musical Fund and the composers are the ones who have set themselves the task of raising $100,000 to help their colleagues abroad.

They are anxious not to affront European composers by being patronizing and merely charitable and they also want to be sure the money is spent wisely. Accordingly, a European Advisory Council has been set up to make recommendations and submit applications, and arrangements have been made to have grants distributed through the Paris office of UNESCO. The general rule will be not to furnish more than 50 per cent of the funds needed for any project proposed. Carleton Sprague Smith is one of the leaders of the movement. Aaron Copland and Howard Hanson spoke on its behalf when Serge Koussevitzky, as honorary chairman of the United States Section, gave the first benefit concert. The committee hopes other orchestras will also perform to aid the fund.

Effect of War

The second World War cut right across the Center's growth, but did not prevent it. There was a season when for perfectly sound reasons, including gasoline shortage, the Boston Symphony management decided that it should not go to Tanglewood, and that the operations of the Center must either be suspended for a period, or continued solely under Koussevitzky's responsibility. He decided to go on with it, first of all for the reason that, in wartime, consistently with the exigencies that confronted every citizen, it was more than necessary to preserve educational and cultural activity. Young men and women, for reasons of age or other cause, not called upon for war work, should not be left to drift or to forget their life's purpose; and art, too, was an imperative. He personally guaranteed the running expenses of the Center and engaged for their services as teachers and steadying factors in the student orchestra some leading members of the Boston Symphony.

The student orchestra, at prices much smaller than those asked for

[275]

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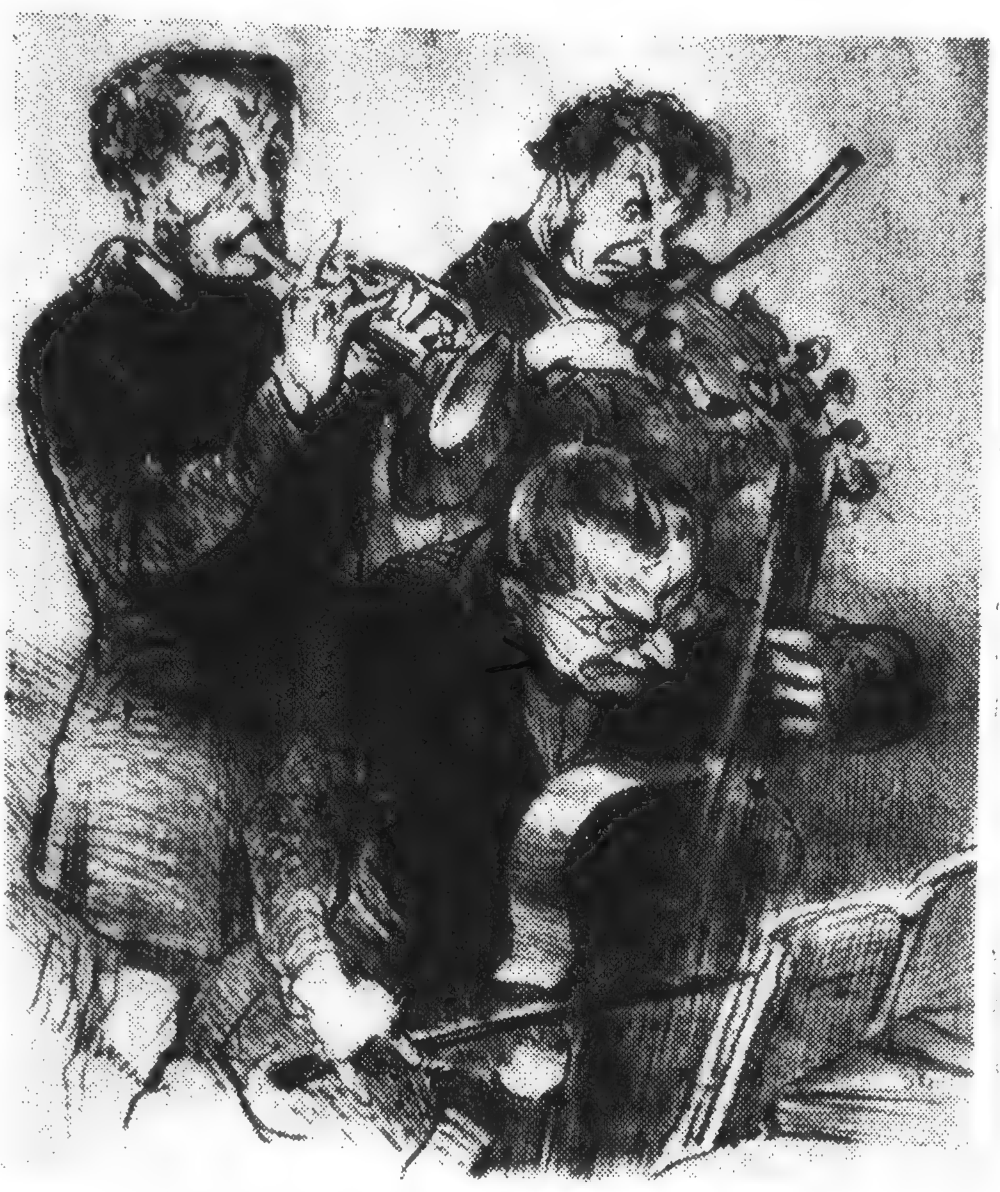

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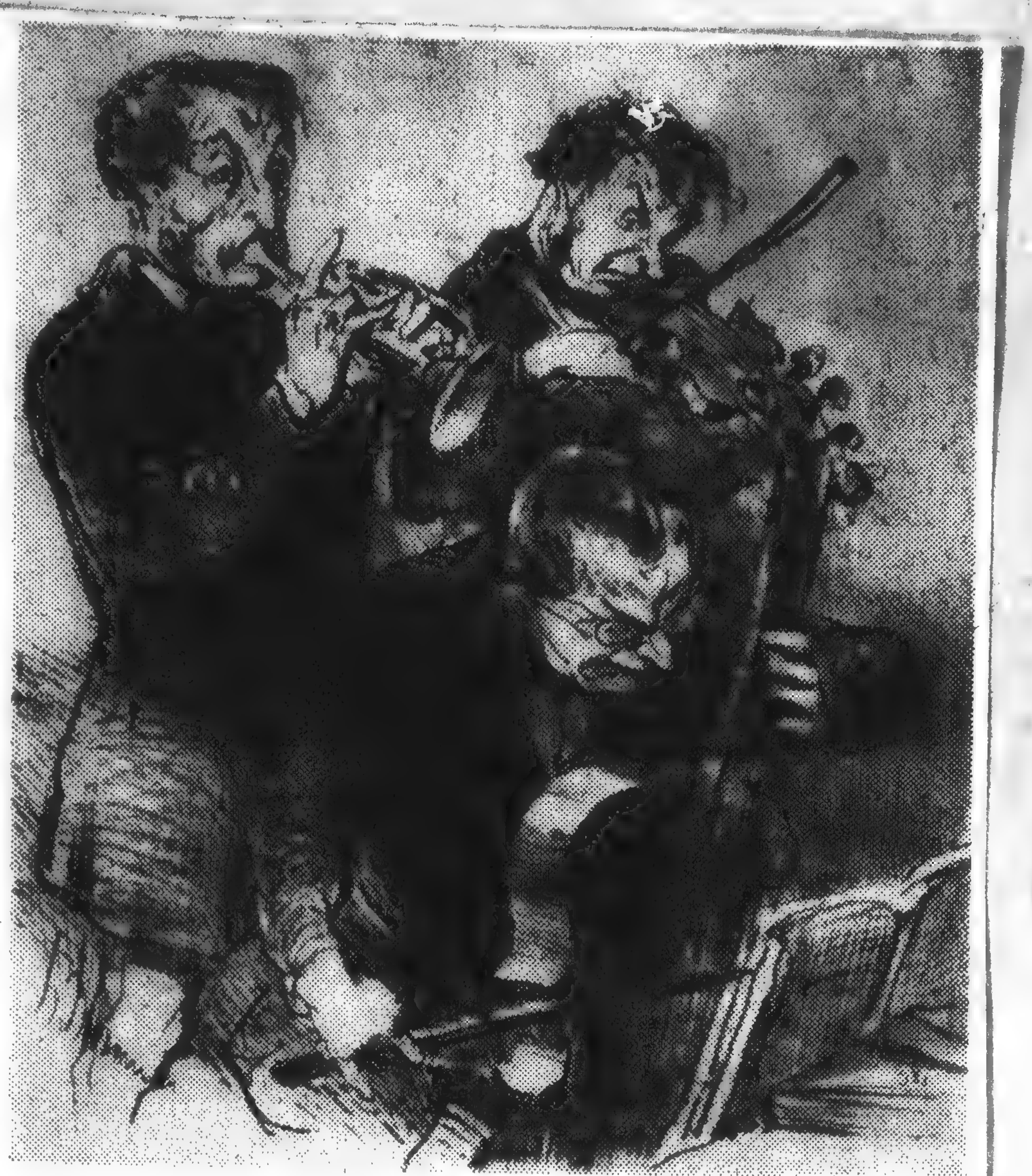

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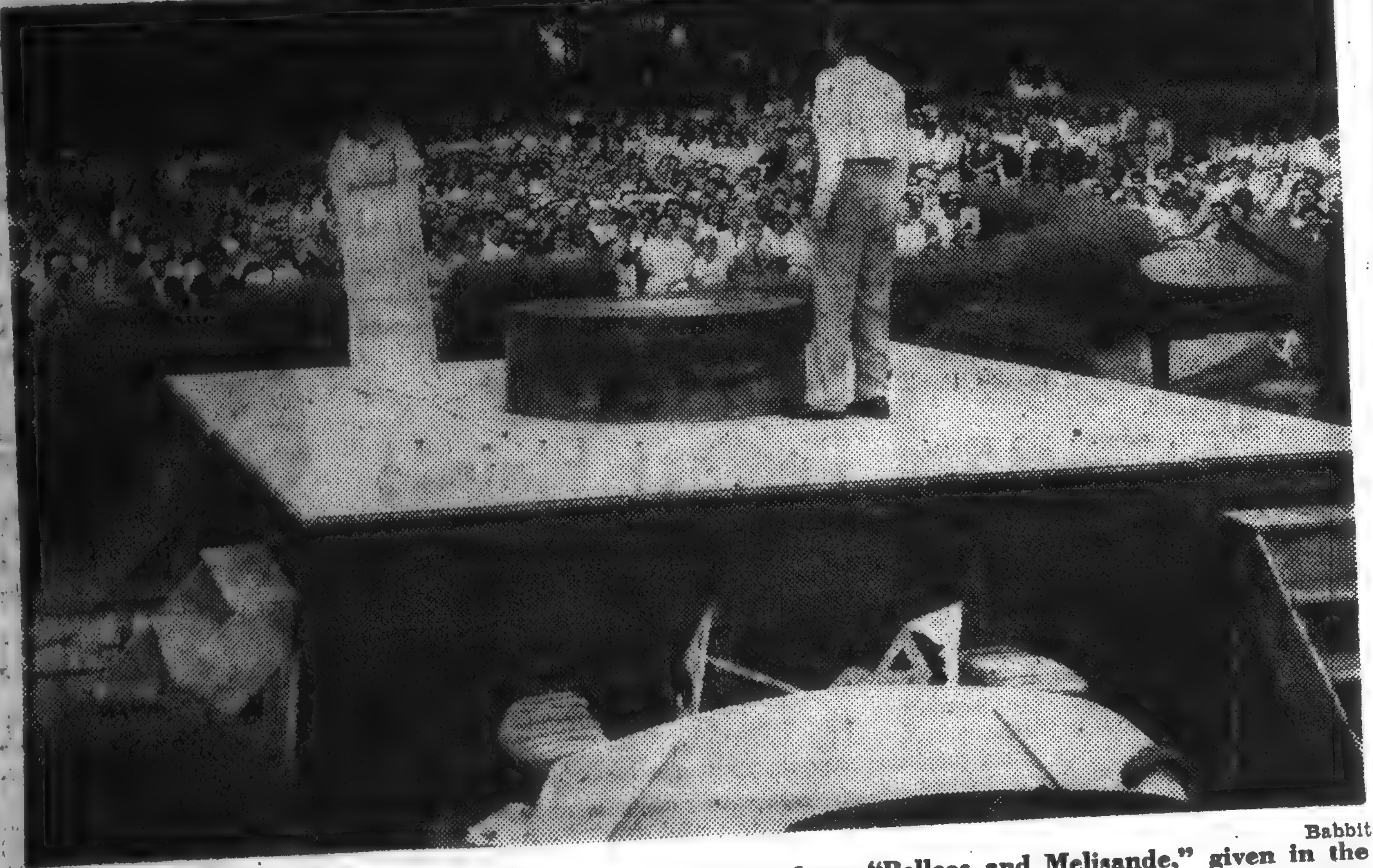
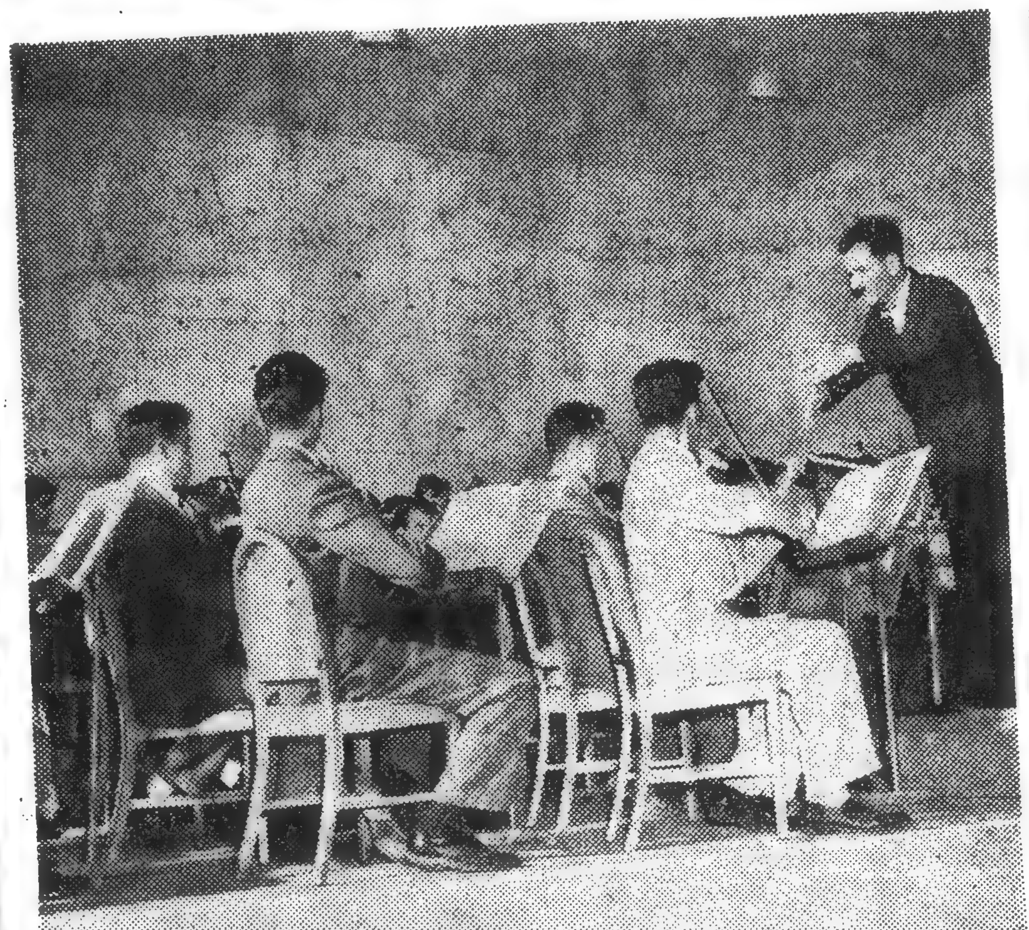


Babbitt

OPERA IN THE GARDEN: This fountain scene from "Pelleas and Melisande," given in the garden at Tanglewood was one of the opera department's contributions to the benefit staged yesterday afternoon and last evening. In principal roles are Janet Hayes, soprano, and Robert Rounseville, tenor.



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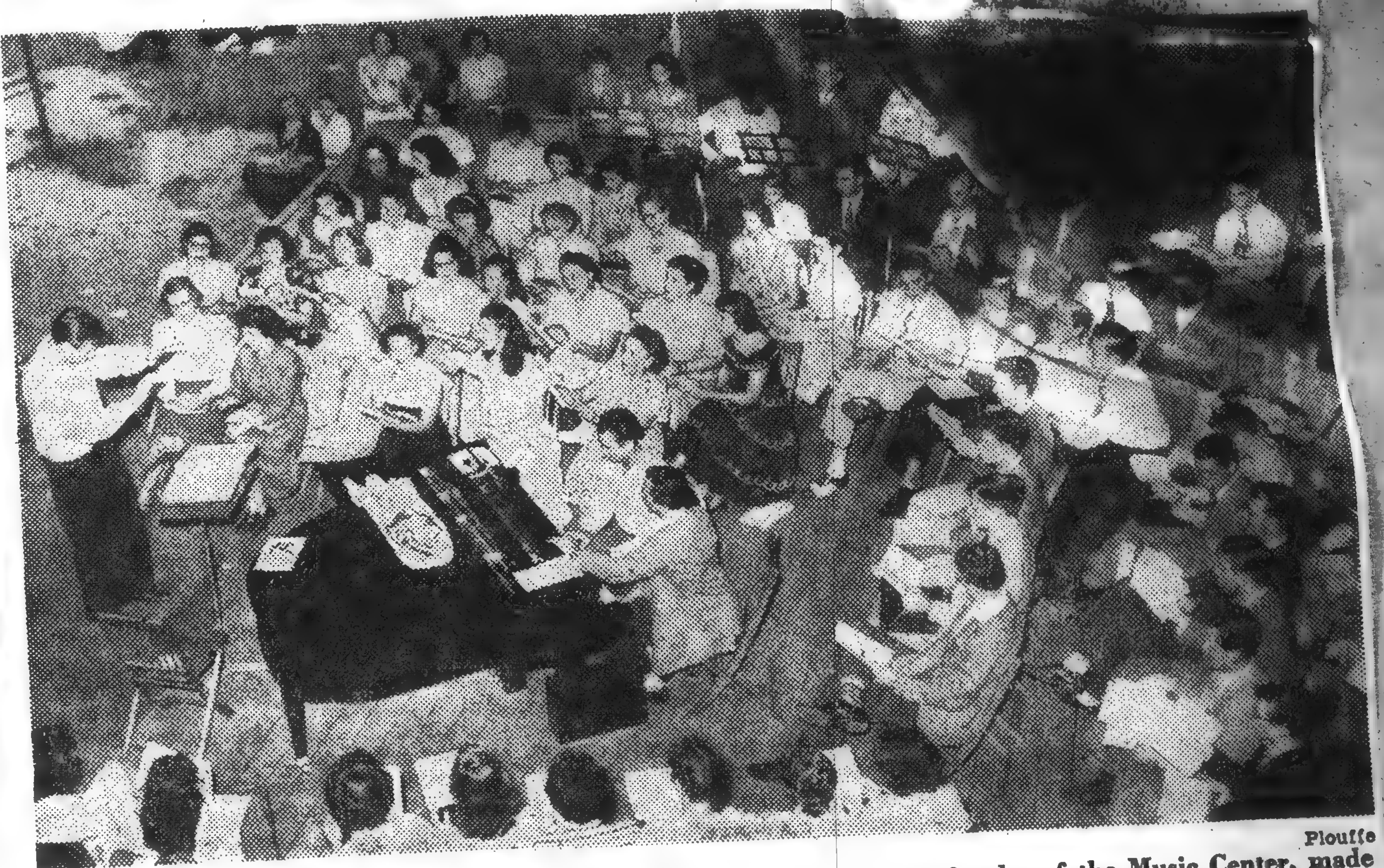


Plouffe

SINGING ON THE STAGE: Robert Shaw, a member of the faculty of the Music Center, made a hit with the visitors as he conducted the Festival chorus in a demonstration at the rehearsal stage near the edge of the Tanglewood estate. Members of the chorus were also heard later in the Music Shed.

THE WINNER: Robert M. Wallbrunn of 310 East 44th Street, New York City, winner of the $2200 Berkshire model RCA radio-phonograph awarded as a door prize, is all smiles as Mrs. Lawrence K. Miller of Pittsfield shows him lucky number she drew from a box.

Tanglewood

Continued From First Page

ers and guests paraded onto the platform of the Music Shed for the manifestation and Dr. Serge Koussevitzky opened the program, explaining the plan of the International Society of Contemporary Music, of which he is chairman of the American section. He introduced Dr. Archibald MacLeish, poet, and former librarian of the Library of Congress, who served as chairman of the speaking program.

He expressed gratitude to Dr. Koussevitzky, his orchestra and to Tanglewood for being allowed to take part in what he said was a "noble undertaking." He declared that Dr. Koussevitzky's plan to aid needy composers and musicians in Europe is a "declaration of faith in the power of art," which, he added, will have direct and practical consequences.

"There is a relation between the world which calls itself the great world, and the world which calls itself the world of art," he said.

Dr. MacLeish reminded his audience that three years ago "we and our allies won a tremendous victory in the greatest and most destructive of all wars, a war so terrible that the entire world was united at its end in a common conviction that there must be an end of wars forever—that there must be peace.

"No one, I think, not even the most cynical, the most suspicious or the most revengeful, doubted the sincerity of that resolve in all men's minds in every country. War

CONDUCTOR AND SOLOIST: Eleazar de Carvalho, young Brazilian conductor, right, and Carol Brice, contralto, will appear at the Berkshire Festival Sunday afternoon. Carvalho will be the guest conductor with the Boston Symphony Orchestra while Miss Brice will be heard in the vocal parts of "El Amor Brujo." She also will appear as soloist tomorrow night, singing the role of Jacosta in Stravinsky's "Oedipus Rex," with Dr. Serge Koussevitzky conducting.

Radio Winner Tried To Give Ticket Away

TANGLEWOOD — "Find a penny, pick it up, and all the day you'll have good luck." The old adage held true for Robert M. Wallbrunn of 310 East 44th Street, New York City, who attended the benefit performance here last night.

Before starting off from Winsted, Conn., where he is a counselor at Camp Delaware, he and three companions simultaneously spotted a penny on the ground.

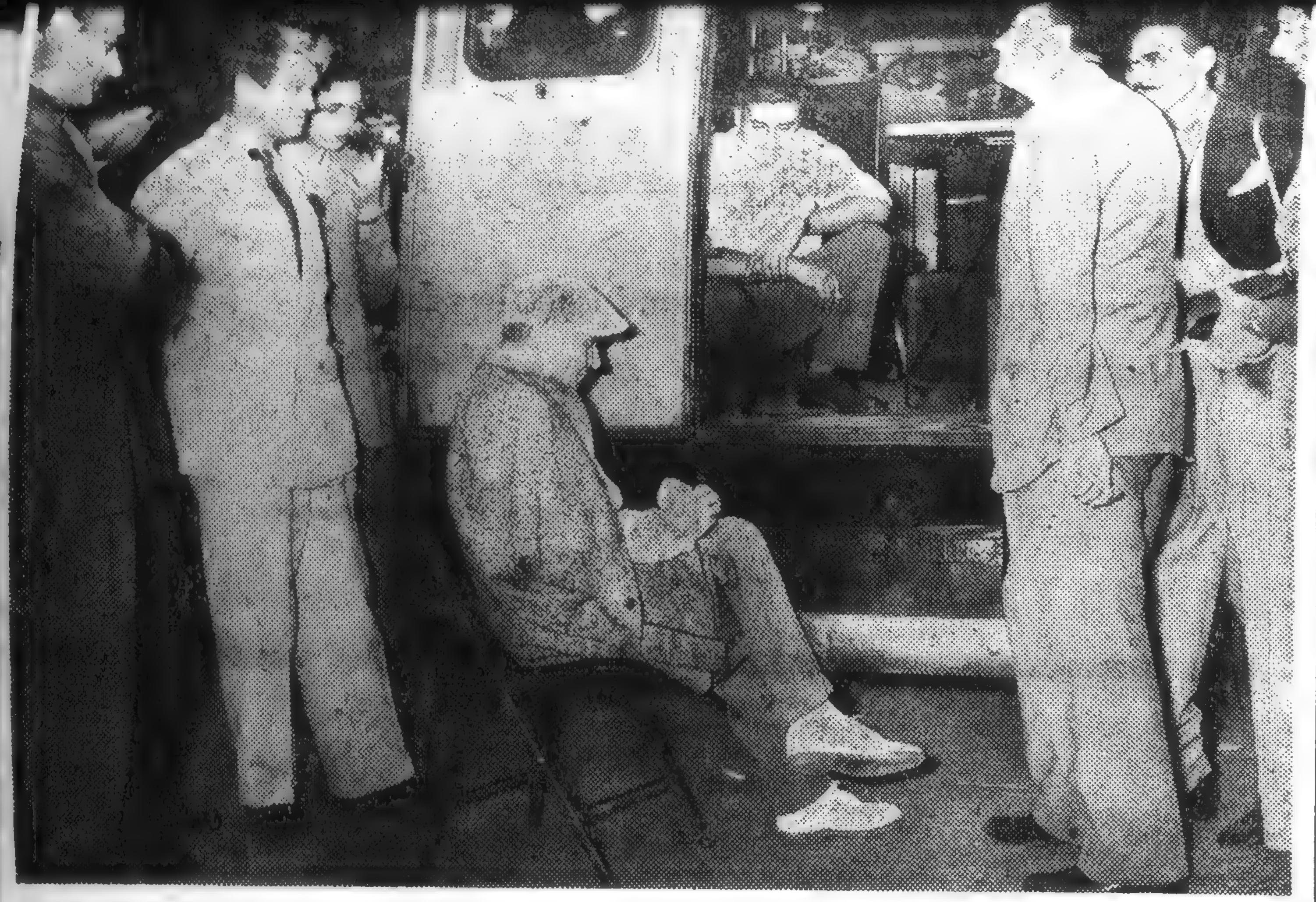
After quickly picking it up they soon received a ride to Lenox with a promise of the return trip. As they left the car, the group tried to give the driver a ticket for the ride, but he refused to take it. The result was that he turned down the equivalent of $2200, for the ticket won the first door prize of the evening, an RCA Victor, Berkshire Series Contemporary combination radio and record player.

Johann Strauss' "Voices of Spring," Sibelius' "Valse Triste," and Ravel's choreographic poem, "La Valse."

As the music ended and Dr. Koussevitzky acknowledged the ovation from the crowd, George E. Judd, manager of the Boston Symphony Orchestra, stepped to the platform and with some difficulty, (because the public address system wouldn't work), he announced that 7000 attended the event and $10,000 was realized from the benefit. Then Mr. Judd called upon Mrs. Lawrence K. Miller of Pittsfield to draw the names of the winners of the door prizes. The $2200 Berkshire model RCA radio-phonograph was won by Robert W. Walbrunn, 310 West 44th Street, New York and 10 albums of records went to Mrs. Richard Snare of Old Town, Me.

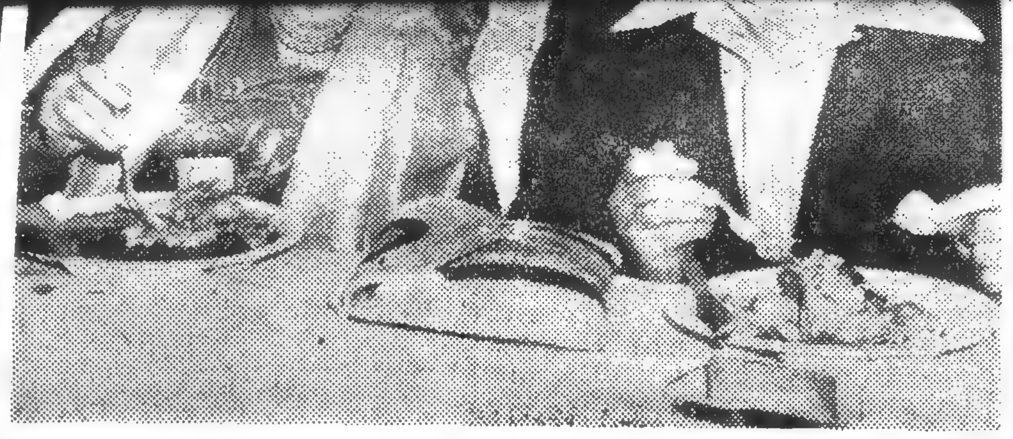
Babbitt

THANK YOU, JUDGE: Dr. Serge Koussevitzky expresses his appreciation to Supreme Court Justice Felix Frankfurter for the speech he delivered at the manifestation in which he called for support of the campaign to raise funds for needy musicians in Europe.



Babbitt

THE VOICE OF TANGLEWOOD: Dr. Serge Koussevitzky sits and listens to a recording of his voice made by this broadcasting crew attached to the Voice of America division of the U.S. Department of State. Records made at Tanglewood yesterday will be translated into 15 different languages and will be broadcast over the Voice of America to eight foreign countries.



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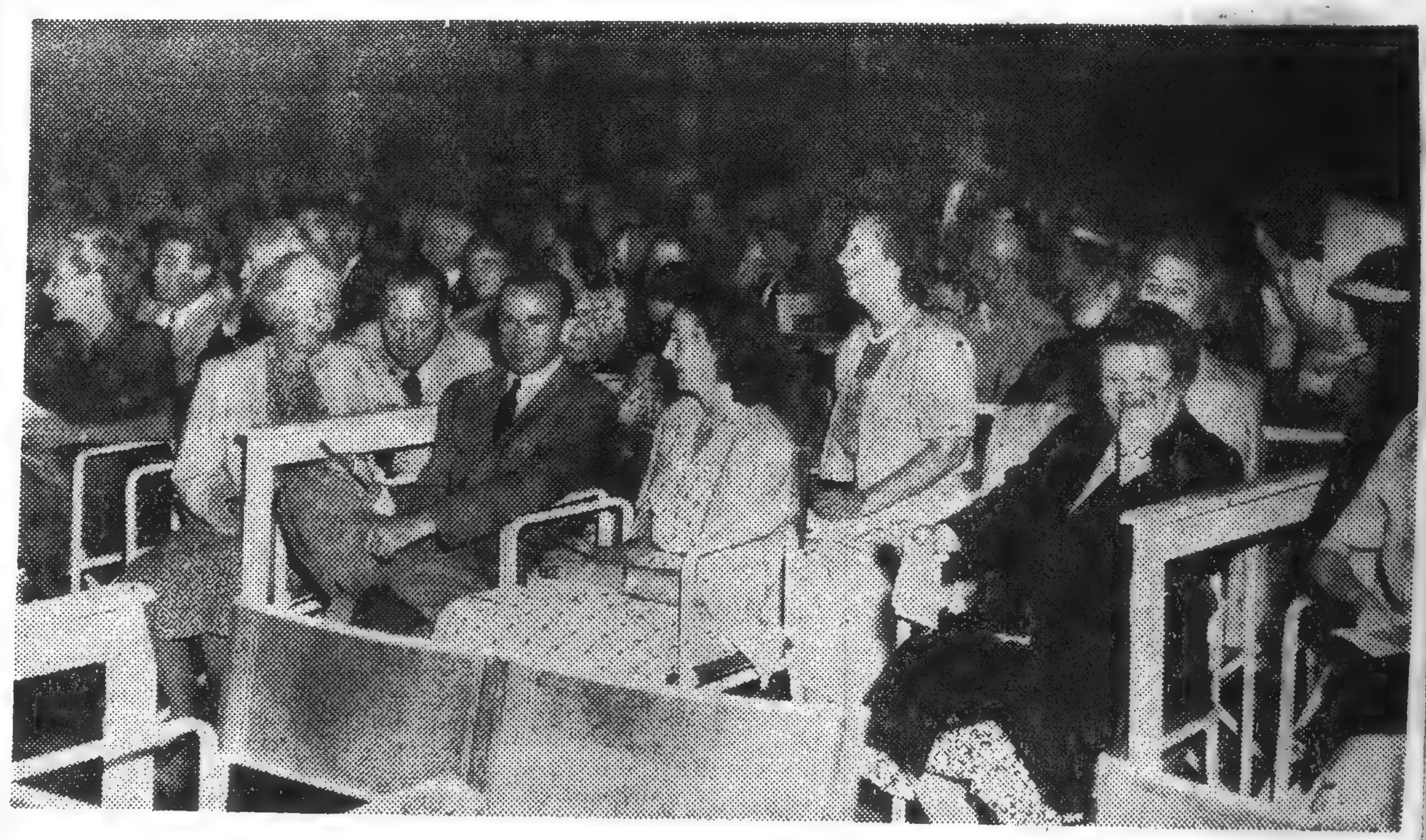
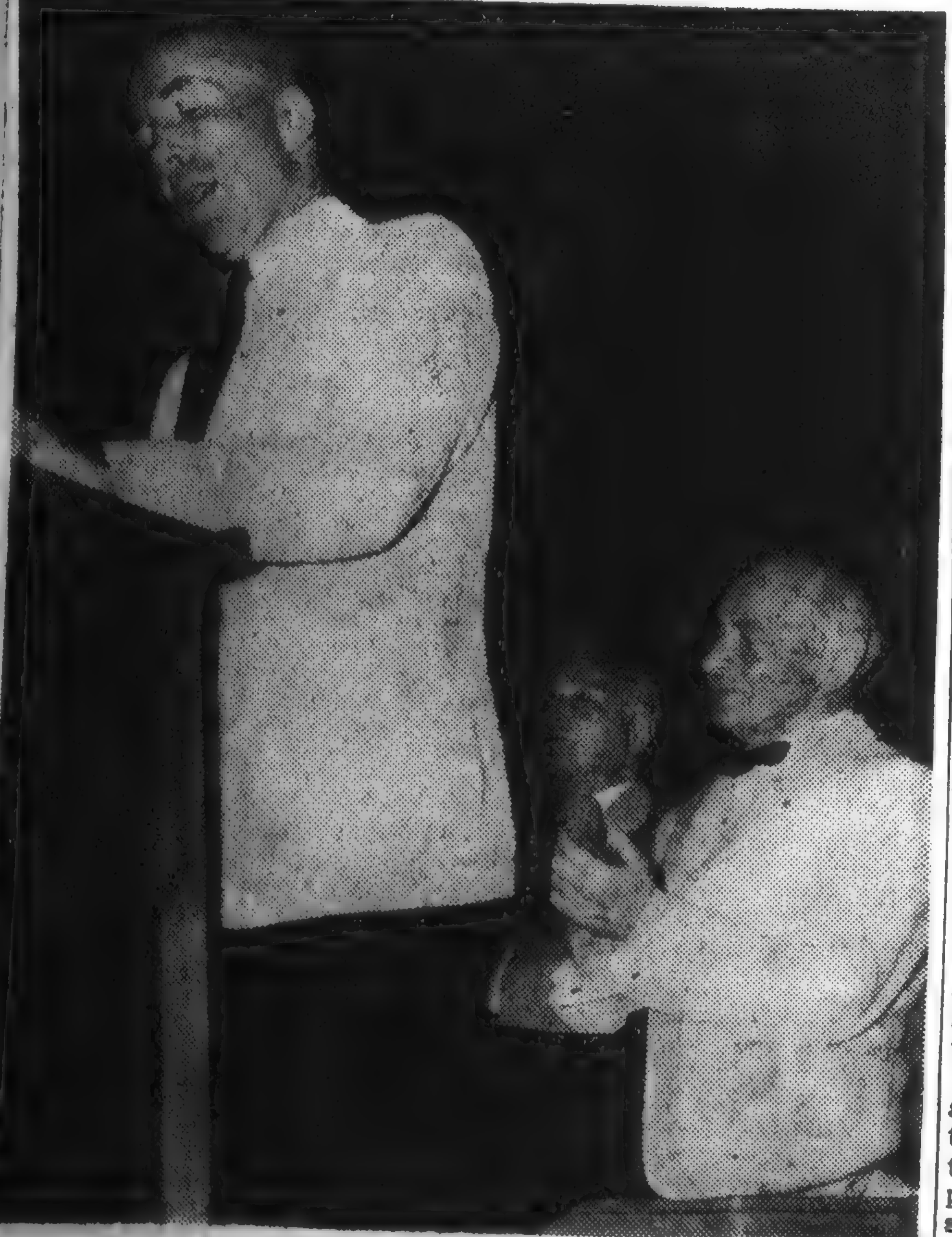
'FIRST LADY' AND FRIEND: Mrs. Elizabeth Sprague Coolidge, who has been described as the fairy godmother of chamber music, enjoyed her picnic lunch before the manifestation in the Shed, with Composer Aaron Copland, assistant director of the Music Center.



IN THE BOXES: Among the Berkshire County residents who turned out for the Tanglewood show were these members of the summer colony of Lenox. In the group are Mr. and Mrs. George K. Livermore, C. D. Jackson, Mr. and Mrs. William Channing, Mrs. Hayden Channing, Miss Anna R. Alexandre, Mrs. Alexandre Hoppin and Miss Kathleen Channing.



POET PRESIDES: Archibald MacLeish, former librarian of the Library of Congress, served as chairman of the manifestation in the Music Shed and reported on the plan to raise funds in this country for the European musicians.

was too terrible to be endured. Another was was inconceivable. Now, three years afterward, not only has our generation on this planet not made peace: We have even lost the certainty that war must not be thought of. Men have thought of war. Men have thought of war as possible. Men have thought of it with fear, with horror, with despair but they have thought of it. And thinking of it—thinking it possible that there should be war—peace, which was an absolute purpose, has become again a hope, longed for but not willed."

Agrees With Koussevitzky

Asserting that Dr. Koussevitzky is right in stating that "What is wrong with our age is ourselves," Dr. MacLeish, declared that "our danger lies in the fact that we no longer understand the meaning of our common humanity and therefore are unable to believe in it. If we believed in our own lives we would believe in all men's lives and if we believed in all men's lives the differences of doctrine would not defeat the will to peace. But how can a man believe in his own life? Only by perceiving its significance. And how can he perceive its significance? One way surely, and not the least, is through the forms of art."

He recalled "the failure of 1919 and all the other failures," adding the world cannot be frightened into peace by fear, or organized into peace by political machinery, or seduced into peace by commercial or economic self-interest."

Peace, he continued, must be founded on the realities of human life and must be evolved creatively out of life rather than being imposed upon life by force of arms or by political and economic organization, however skillfully contrived.

The United Nations Educational, Scientific and Cultural Organization, he said, is the first formal effort to establish peace, stating the "threads exist and are in our hands if we will use them."

He concluded that the Tanglewood on Parade program provided one of these threads which when drawn together will provide a net that can bind for peace.

Justice Frankfurter Speaks

Justice Frankfurter, speaking "for the laymen who know little about music but who love it," described the plan to aid European musicians as a cornerstone for peace, declaring that the only binding force for one world today is the arts, if disciplined.

"We are the limbs of the trunk of European culture," the justice declared, adding, "We cannot cut ourselves off from Europe without cutting off ourselves."

Composer Aaron Copland, assistant director of the Berkshire Music Center, and Dr. Howard Hanson of the Eastman School of Music also spoke. Among the composers present last night on the stage were Darius Milhaud, John Alden Carpenter, Walter Piston and Nicholas Nobokoff. Cablegrams were read from Pablo Casals, Jan Sibelius, Sir Adrian Boult, Francesco Malipiero and others.

The speaking was followed by a program by the entire Boston Symphony Orchestra in which they played Beethoven's Leonore No. 3 overture, "Peter and the Wolf," with Wesley Addy as narrator;

SEYMOUR LIPKIN, winner of this year's Rachmaninoff Fund contest, will play the Piano Concerto No. 1 with the Boston Symphony Orchestra in the all-Tchaikovsky concert, with Dr. Koussevitzky conducting, at Tanglewood Tuesday evening, Aug. 10.

Babbitt

WALTZING ON THE LAWN: Hundreds remained after the fireworks display to enjoy dancing on the terrace between the Music Shed and the Tanglewood house. Frederick Fennell directed his "Ferocious Fiddlers" in waltz numbers which the dancers enjoyed until after midnight when they returned to their homes, "tired but happy."

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VOLUME I NUMBER I
AUTUMN 1947

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Art . . . . E. M. ROACH
Managing Editor . . F. E. ATTWOOD

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The weather and events of the final week-end were characteristic. There was a downpour late yesterday afternoon, but there were clear skies at night, and today was cloudless with the sunlight green-gold on the tree-shaded lawns. And there was music galore.

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INCORRECT PAGINATION

per cent. of these audiences are intelligent, discriminating music-lovers, anxious to know more about the art and to study it from a variety of angles; to those people this magazine is dedicated. The remaining twenty per cent. of the audiences are the goats, the followers of ''stars,'' the ''personality'' chasers whose knowledge of and interest in music is negligible. We extend our invitation to the goats, and we hope sincerely that our contributors will lead them to another and far more beautiful fold.

To-day the focal point of musical composition is on Britain, and our progress during the past thirty years has been astonishing. To the composers of to-day and to-morrow we offer our respect and support. Theirs is the true creative work, but we can help them by discussing their music in our columns. For this we demand sincerity and knowledge from our writers. At the same time we intend to keep our readers well-informed of musical events in other countries. In this issue Dr. H. D. McKinney deals with current musical life in America, and in future editions we hope to carry reports from Europe.

Again, there is to-day great progress in the field of recording and record reproduction. This is, of course, our own special corner, and we shall endeavour to report accurately on every development that takes place. In many ways this progress has been the most amazing of all; the gramophone has developed from a kind of cheap and rather unpleasant toy into a musical instrument of the highest quality. This theme is fully discussed in this issue by Dyneley Hussey, the music critic of "The Times", but even as we write we cannot help pausing to think of the miracle which has made it possible for a great Symphony Orchestra of over a hundred players to be heard on demand in the living-room. There always was a danger, of course, that repeated hearings of a bad recording would establish false standards in the listeners' minds. To-day this danger has been overcome by scientific developments which enable the home listener to appreciate what we have chosen to call elsewhere "the living music of the concert hall."

Alongside the progress of music, musicians and musical reproduction there has been lamentably little progress in musical journalism. New publications, alive to the necessity of constructive thought in writing, have had short but beautiful existences. "Music" firmly intends to live even longer than Mr. Bernard Shaw, but to do this it will need support, and the *right* support.

The musicians are with us all the way; can we rely on the music-lovers to follow? In the cause of Music (and progress) we believe that they will.

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THE AMERICAN SCENE

some aspects of American musical life

by

Dr. H. D. McKINNEY

A CHANCE remark by a British publisher interested in American music that "Tanglewood must be the American Glyndebourne" has led me to conclude that an article such as this might well attempt to show in what characteristics our American music scene differs from yours here in England. For, of course, nothing could be more antipodal than Tanglewood, our great eastern summer festival held each year in the Berkshire Hills of Massachusetts, and your Glyndebourne Opera Festival, so beautifully housed on the rolling Sussex downs. The external character, as well as the impelling spirit behind these enterprises, is widely different, and this difference represents, it seems to me, that which exists between the English and American practices in music.

Without attempting to push this point too far or trying to define the real spirit of Demos, it may be said fairly that Tanglewood and all it represents is in every sense an epitome of the democratic aspect of our American music scene. For one thing, it is uncommonly wide in the scope of its activities and in the types of people for whom it was created. For another, it is a good example of a successful American "cultural activity", planned and executed by a liberal-minded artistic aristocracy for the benefit of a large number of people. And finally, it represents the tremendous desire of the Americans to improve themselves—to pull themselves out of a rather poor past, artistically speaking—and their willingness to pay whatever it costs. Let me describe this annual American festival briefly, for there is nothing like it in the world, and it represents some of our best and a few of our less worthy characteristics.

It may be said to be the inspiration of a typical foreign-born, idealistically-minded American artist who has—like so many

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American leaders of to-day—come up the hard way, and so is enthusiastic about helping others who are trying to do the same. Taking over the more or less derelict remains of a summer festival that was originally slanted toward the ideal of providing the smart Berkshire Hills district with the social amenities that are so conspicuously evident at Glyndebourne, Serge Koussevitzky and his co-operative board of directors of the Boston Symphony Orchestra have developed Tanglewood into a powerful directive force in American musical life. They had the good fortune to be able to acquire one of the most beautiful sites imaginable for their enterprise—an old Boston family estate overlooking a little lake, with the blue Berkshire peaks rising in quiet grandeur beyond. It was in a cottage on this New England estate that Hawthorne wrote his famous Tales; hence the name.

On the broad lawns above the lake there has been erected, after plans by an artist famous for his success with this type of architecture, a series of functional buildings for the varied needs of the festival. A huge shed, open on three sides to the fresh breezes of that section of country, provides ideal listening facilities for many thousands seated beneath its roof, without any need for amplification from the platform. And thousands more, sitting in picnic fashion on the lawns outside, can also enjoy the orchestral music, so good are the shed's acoustics. A little theatre and a miniature chamber music hall (each seating several hundred) provide the necessary facilities for the classes in orchestral ensemble, directing, interpretation, opera producing held under Koussevitzky's general direction and open to talented musicians from all parts of the country. For Tanglewood has been designed not only as a

summer festival offering the standard fare that is provided by one of the world's great orchestras, but also as a school for perpetuating the musical ideals which Koussevitzky has gradually evolved for American music during the years of his residence in the new world.

This multifarious provision for musical activities, under economic conditions which make them possible for everyone, is a striking feature of the American scene. If we do not become a musical nation it certainly will not be for lack of opportunities! The concert-goer in such great metropolitan centres as New York, Philadelphia and Chicago has, during the greater part of the season, such a glut of musical riches laid out for him as to prove quite stultifying. Our tendency to over-statement has often been remarked in the comparatively austere confines of this land. New York City, the centre of American artistic activity, has, for example, a regular orchestral diet provided by three great orchestras, the Philharmonic, Philadelphia and Boston Symphony, each of which gives a series of subscription concerts during the season. In addition, the N.B.C. provides a weekly broadcast programme, many of them under Toscanini's direction. Through the whole season from October to May there is a constant flow of solo recitals by artists of international renown, as well as by the debutantes from Dubugne, anxious to try their fledgling wings in a New York appearance, and in an attempt to get a New York "notice." An excellent five o'clock Sunday chamber music series provides opportunities for becoming acquainted with this genus. The Metropolitan Opera goes on its present undistinguished way, providing about fourteen weeks of generally disappointing performances; but it does provide opportunity for hearing the regular operatic repertoire under conditions better than anything available here since the war. The civic fathers have had foresight enough (spurred on, one suspects, by such dauntless figures as former mayor La Guardia, who is a great music fan) to turn over a good-sized theatre which they unexpectedly found on their hands to Civic Opera and Civic Symphony Concerts. The results have been distinctly encouraging; you have heard some of the young Civic singers here in this year's London season, and Leonard Bernstein (one of the first young conductors to come out of the Tanglewood atmosphere) has given enthusiastic, if not always matured, interpretations of old and contemporary classics.

Such a breathless round would seem confusing to anyone but an American. But, on a somewhat different scale, it goes on the country over. Concert-going has become big business, centred in two large combines of managers in New York, each competing for the patronage of hundreds of local managers from coast to coast. The results are by no means always desirable from the artistic point of view, for doubtful dodges are sometimes employed to ensure audience appeal. But such a system does enable little backwater

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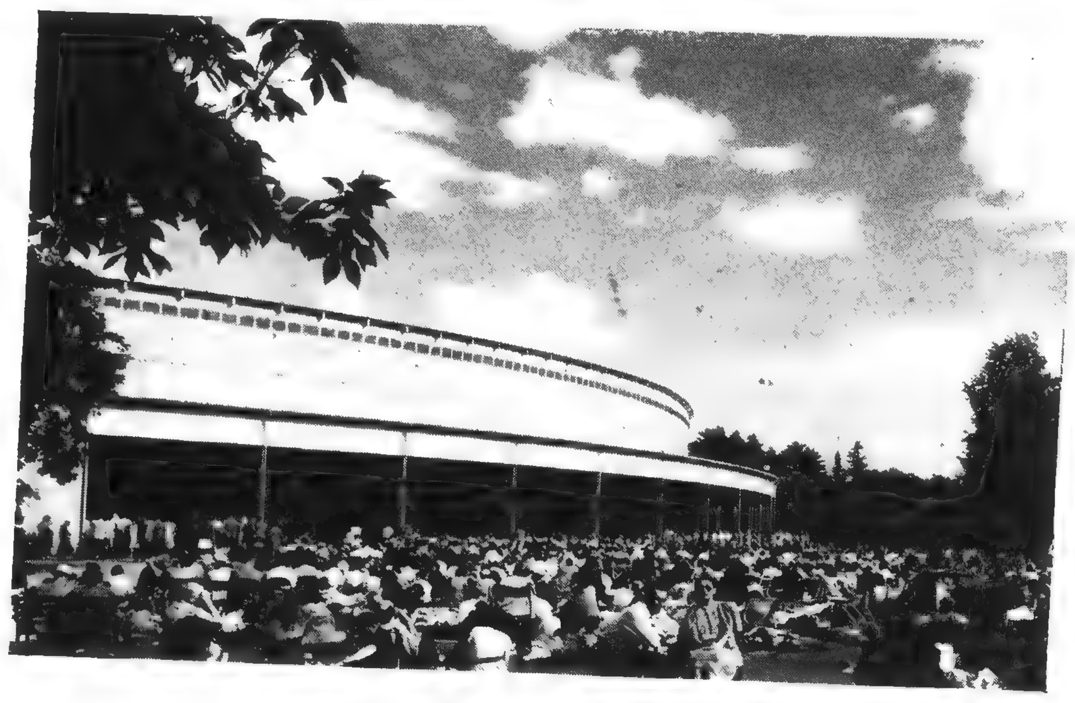
communities, isolated by hundreds of miles from any real centre, to hear good music, well interpreted. Even the orchestras have taken to travelling; for with us, as with you, the war provided a tremendous upsurge of interest in orchestral music. Such first-class organizations as the Philadelphia Orchestra go annually on long and tiresome tours, and last spring Pierre Monteux brought the fine instrument he has fashioned in San Francisco on a tour to the east coast, covering some six thousand miles and playing forty-five concerts in forty-seven days.



Broadcasting, like concert management, is big business. And so it has to be made to pay. The result is a mass of contradictions; advertisers fasten on Toscanini, Koussevitzky, the Town Hall Chamber Music Concerts mentioned above, and the Metropolitan Opera, just as they do on Bob Hope, soap operas, mystery stories, quiz programmes, news reports, to carry the announcement of their wares. The "commercials" tacked on to good programmes, which are thus made available for over 35,000,000 receiving sets, without their owners paying a single penny, sound bad enough to us—to you they would be impossible. But the competition between the various broadcasting chains or networks, the result of America's much-vaunted system of private enterprise, has brought about a variety in programmes and a perfection in production technique which cannot be equalled elsewhere. While we perhaps cannot match the sustained novelty interest of your Third Programme, we do have plenty of new and unusual features. And I have yet to hear anything on the B.B.C. approaching the interpretative standards which are common to all our best programmes.

Another evidence of the spawning, yeasty condition of our musical traditions is the state of our musical education, for upon the generations just now coming to maturity depends the trend of our developments during the next few, very vital years. We have secured real independence of Europe in so far as the professional training of musicians is concerned. Where only a few years ago every student of high ambition felt he had to complete his musical training in Europe, to-day schools such as the Curtis in Philadelphia, the Eastman in Rochester, and the Juilliard in New York are not surpassed anywhere. There are some educators who feel that the pendulum has, in true American fashion, swung too far the other way, and that we now provide too many opportunities for our young musicians. They are apt to lack the sense of struggle and desire for a slow development over a period of years which alone can give an artist real maturity.

Our greatest problem then is not that of providing adequate opportunities for training professional musicians; rather is it the lack of proper opportunities within our social fabric for him to practise his profession, once he has been trained. It is encouraging to note that such schools as the Juilliard are inspiring their graduates to become leaders in the musical activities of the various communities from which they have come to New York, rather than encouraging them to become merely skilled performers.

A notable success in musical education, at least from the performing point of view, has been the enormous programmes in music conceived and carried out in the American lower and secondary schools. Youngsters in all the forty-eight states (naturally some districts provide better opportunities than others) have learned through class instruction and ensemble playing in orchestras and bands how to play music, and play it well. The greatest drawback to this mass movement in technical training was that it neglected to emphasise sufficiently the humanistic aspect of music, its place as a powerful factor in the development of the spiritual world of the past and its part in any decent living plan to-day. The experiences of many of the school supervisors of music in the recent war has changed their viewpoint considerably, and in the future music in the schools and universities is liable to be taught in a broader and more vital fashion. The great mass of American G.I.s now flooding the universities, eager to take advantage of opportunities never before available for them, is bound to alter educational procedure in music as well as in many other subjects.

As to American composers, not much can be said in an article as short as this. We have long had European domination here, clear back to the time in the nineteenth century when old Anthony Philip Heinrich came over from Bohemia and settled in the wilds of mid-

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western America to write his Berliozian orchestral works, to which he gave such fanciful names as *Ornithological Combat of Kings* and *The Columbial*. There have been plenty of other foreign born composers who have carried on this tradition, as well as some American-born ones. Only in recent times have any real American voices begun to sound out their "barbarous yawps", as Whitman did so successfully in poetry. There is a spirit of crude vitality expressed in strongly rhythmical terms in the music of Roy Harris. His *Third Symphony*, known over here, is certainly his best work so far; lately this voice has somehow lost its vigour; perhaps he has become too engrossed in the teaching job which now interests him. Aaron Copland, once one of the B.Y.P. from Brooklyn, has developed steadily as an artist and has recently written some of our most significant music. A work such as his *Appalachian Spring* seems to many of us to contain the very essence of simple and honest Americanism. More readily perceived by you, perhaps, is the native flair of a man such as Blitzstein, for his music contains definite social connotations, quite brilliantly conveyed in the American vernacular. His *Cradle will Rock* and *No for an Answer* could have come out of no other background. Howard Hanson (at present director of the Eastman School) is naturally, because of his ancestry, thought of as a sort of native Sibelius, that composer's bleakness being somewhat tempered and adulterated in Hanson by a feeling of American sentimentality. He has been an ardent champion of contemporary music, and holds each year in Rochester an important festival made up entirely of American works. William Schuman is another composer who has undertaken to direct an important school; he has headed the Juilliard for over a year now and has ambitious plans for its further development. Samuel Barber, who has built his attractive style solidly on the foundations of the past, seems to have become more adventurous in his most recent works. Whether this will mar the strong sincerity and fine sense of form that are felt in his earlier style remains to be seen.

Two further parallels between English and American music may be briefly drawn. The war brought us, as it did you, a number of German and Continental scholars who have devoted their lives to what has awkwardly become known as musicology. Such men as Alfred Einstein and Curt Sachs have done considerable publishing since they have settled in America. The former has issued his fine new work on Mozart, based largely on his research in connection with revising the Köchel catalogue; and the latter has published his English edition of the *History of the Dance*, *History of Musical Instruments* and a monumental *Commonwealth of Art* since coming to New York. Musicology seems to have come into its own with the other sciences in the United States.

No statistics are available, but it would seem that the serious English composers have a much better chance of supporting themselves by writing music for the films than have our men. And a most telling and appropriate way they have made it, too; it would seem a better way of boiling the pot than teaching, which so many American composers have been forced into. Among the effective American film music writers have been Virgil Thomson (whose setting of Gertrude Stein's last opera *Mother of Us All* I heard just before I left New York), Aaron Copland, who provided almost ideal film settings for *Of Mice and Men* and *Our Town*, and Marc Blitzstein.

As one contemplates the hurrying, complex, shifting American scene from this distance of three thousand miles, it seems almost as if anything might happen there. War has certainly greatly accelerated American musical growth; even two years after the vent it is impossible to tell whether European music (together with European culture) has been dealt a death-blow, and whether America will be able to sustain the centre of gravity in an artistic ux that of necessity has shifted across the Atlantic. Our American musical life faces a critical period in its development; will it be able to maintain a real individuality in the face of the European onset and at the same time carry on the ideals of the great European traditions of the past? With lessons learned from history, will the American composer be able to let his style develop easily and naturally, without the undue forcing so prevalent in the world about him, finding his inspiration in the life of to-day, and, expressing himself simply, forcefully and sincerely? Time alone can tell.

Some of the greatest music of the past has come out of such an interaction of forces as is now taking place in America; there is no reason why we may not hope for similar results again.

THE SECOND ISSUE OF

Music

WILL CONTAIN A SPECIAL
FEATURE ON

MUSICAL EDUCATION

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Tanglewood Parades for Be

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NEWS

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PARMENTER
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Tanglewood Parades for Benefit of European M

do you hear what I hear ?

Our diverse ways of listening

by W. R. ANDERSON

"IT ALL DEPENDS . . ." has become a catchword, but it is sound wisdom. When a friend gives an opinion about some work, and asks yours, it is wise to start with "It all depends what *you* heard, and what *I* heard"; for there is a large chance that the two of you did not by any means hear alike.

I put aside the actual physical hearing, which may well differ. Some people can hear more overtones ("harmonics") than others; on the matter of whether a singer is in tune, one man's ear is likely to be more acute than another's—the degree of acuteness being, it seems, settled at our birth; and there are other differences in hearing power. But I deal here with the broad differences in the ways we take in, apprehend and grasp our music. One or two ways are obvious: the story-weaver and the structure-lover, for example, may disagree strongly; they haven't really been hearing (or at least, apprehending) the same thing.

Psychology is helpful, and a psychologist, years ago, gave what I think is the clearest definition of the seven root ways of taking in music. Dr. Philip Vernon, himself an excellent amateur performer, got about two hundred people to peer into their mental and emotional processes when they heard music. Some of his helpers were laymen, some musicians. I need not detail the variety of ingenious experiments he made. Let us come directly to his analysis, put forward with all the caution of a scientist.

You may like to consider under which headings your own listening habits come; probably you will find that you belong to more than one category—perhaps, at different times, according to your humour or mood.

First—Music can alter our pulse-rate, our breathing, our muscular energy. Think of the capstan shanty or the war-dance. Music is used as an adjunct to medication; there are books upon that—its influence, for example, on the hysterical. I read of a surgeon's using Ravel's *Bolero* as a partial hypnotic, but I don't vouch for the story. Still, music and medicine have worked well together in

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This Clipping From
NEW YORK, N. Y.
TIMES

TANGLEWOOD ENDS A BANNER FESTIVAL

14,700 Hear Dr. Koussevitzky Conduct Closing Program—Series Drew 170,500

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 15—After six weeks of almost unbroken music-making, quietness settled on Tanglewood this evening. Students of the Berkshire Music Center gave the last of more than forty programs in the morning, and Serge Koussevitzky and the Boston Symphony Orchestra closed the 1948 Berkshire Music Festival in the afternoon with a concert before 14,700 persons, largest audience to attend a single festival program.

The final concert brought the total attendance to 170,500, thereby breaking all previous records and making this festival the most financially successful of the eleven that have been held here. And this does not include the crowds for the three orchestral rehearsals and the friends of the Berkshire Music Center, who have attended the daily events by and for students. These, too, have set records, drawing an additional 58,000 persons.

The weather and events of the final week-end were characteristic. There was a downpour late yesterday afternoon, but there were clear skies at night, and today was cloudless with the sunlight green-gold on the tree-shaded lawns. And there was music galore.

'Cellist Plays in Theatre

After Gregor Piatigorsky's recital in the theatre yesterday afternoon, for instance, a woman who had already attended the Boston Symphony's rehearsal in the morning, turned to a friend and asked, "What's on next?"

The answer was a program of original works by composition students in the Chamber Music Hall. Then came the big concert in the shed at night. The young people had their innings at this event, for the conductor was Robert Shaw, the four soloists were young singers, and the program consisted of two choral works sung by the ninety-five women and eighty-five men students who form the festival chorus.

The first was Debussy's "The Blessed Damozel." The report was that the ethereal, sensitive music sounded somewhat attenuated at the back of the huge auditorium, but up close it was touching and beautiful. The young women of the chorus sang with skill and sympathy, and Ellen Faull, as the Damozel and Eunice Alberts as the narrator had fresh, youthful voices that fitted the poem, even if they did not have full concert brilliance.

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GLENS FALLS, N. Y.

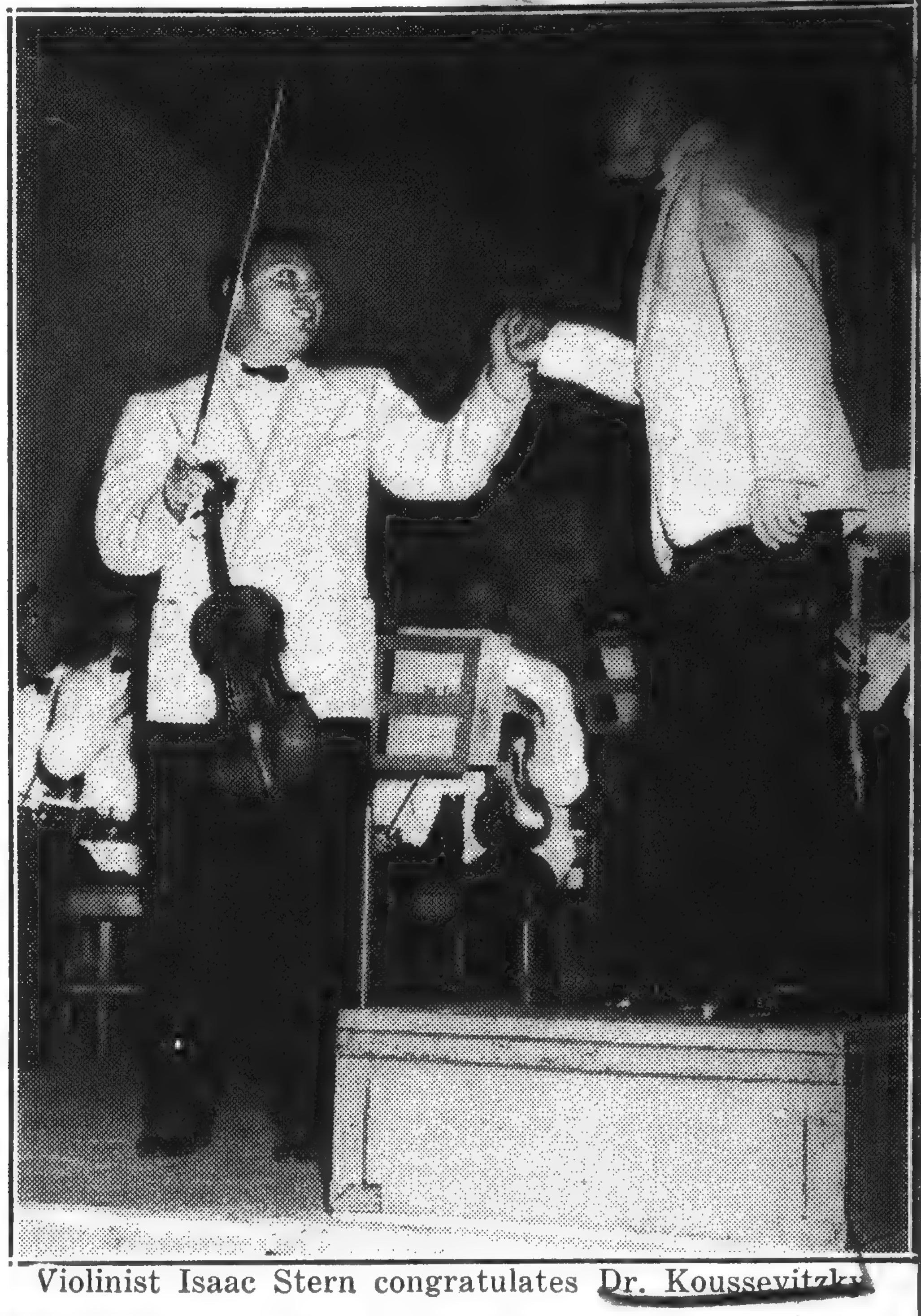
YORK TIMES, SUNDAY, AUGUST 8, 19

This Clipping From
NEW YORK, N. Y.
NEWS

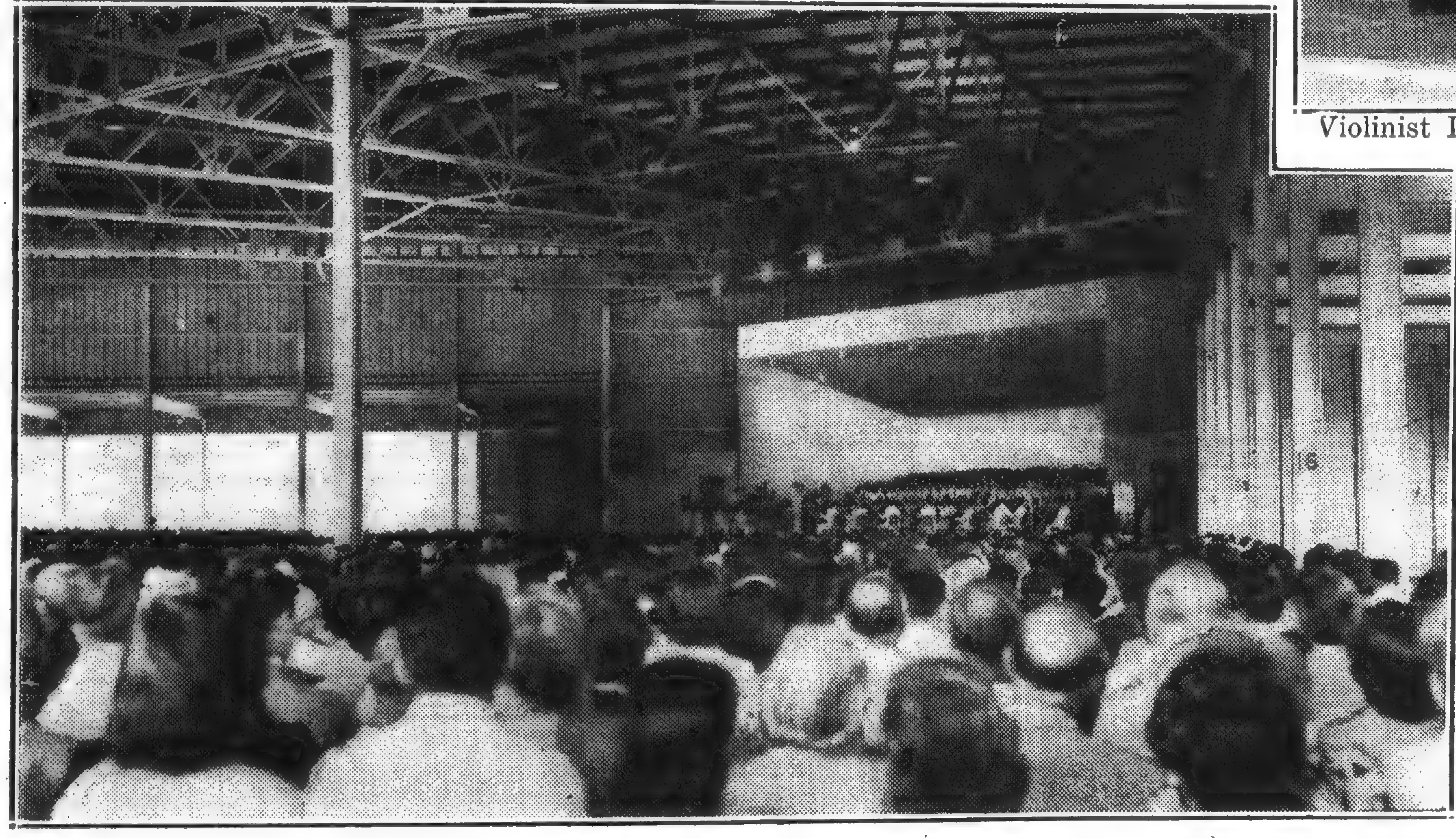
AUG 15 1948

(NEWS fotos by Morgan)

[illegible] audience relaxes on the lawn during a Festival performance.



Violinist Isaac Stern congratulates Dr. Koussevitzky.



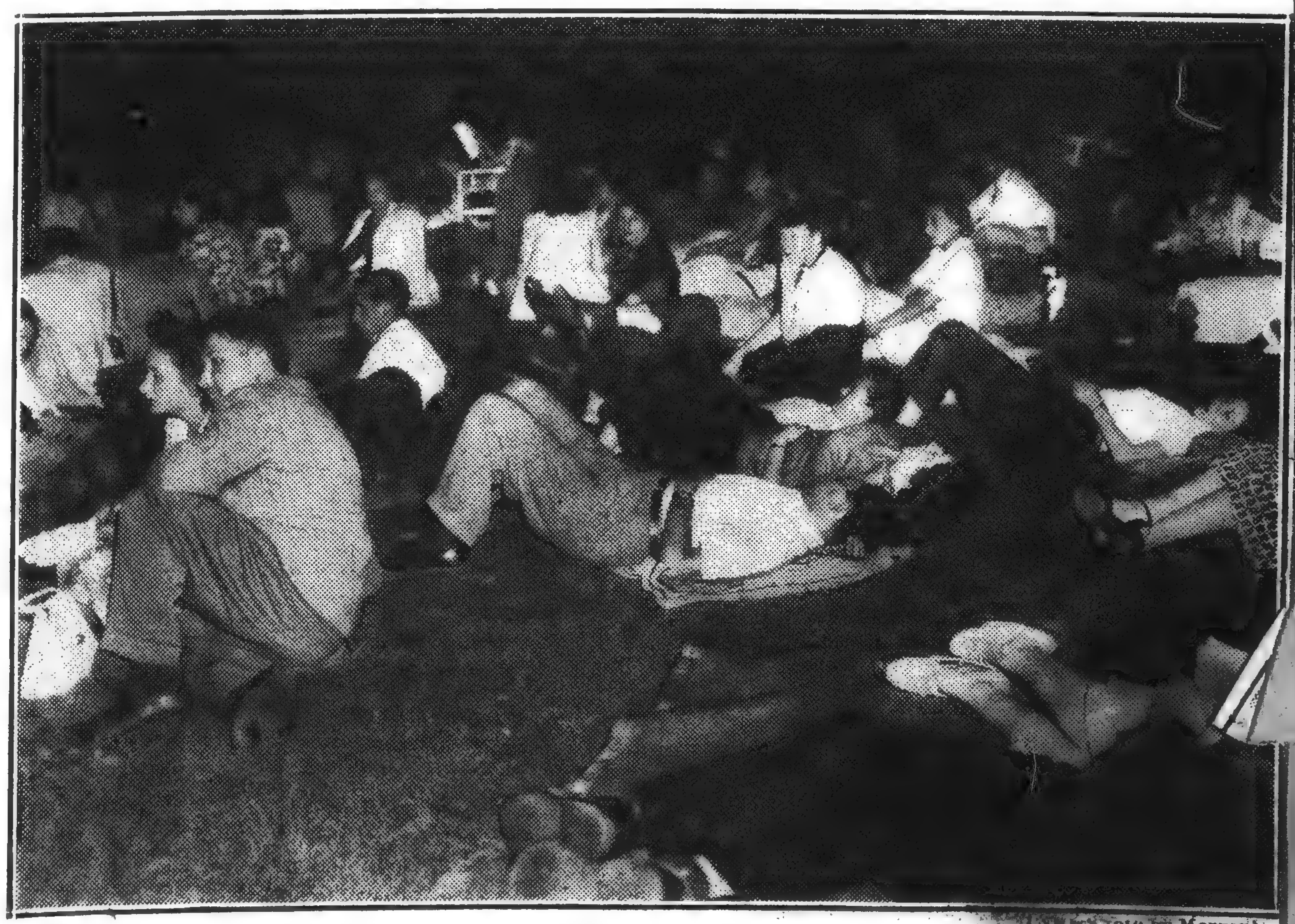
(NEWS foto by Morgan)

Music lovers hear a Sunday afternoon concert.

Berkshire Festival

In 1936, Bostonians Mrs. Mary Aspinwall Tappan and Mrs. Andrew Hepburn presented a 210-acre estate at Tanglewood, Lenox, Mass., to the Boston Symphony Orchestra as a hot weather haven. That year, the group began its association with the Berkshire Music Festivals which had been inaugurated in 1934. Ever since, with the exception of war years, the Boston Symphony has presented a Festival series of concerts each Summer. Members of the orchestra also serve on the faculty of the Berkshire Music Center, founded by Dr. Serge Koussevitzky as a laboratory for musicians. The handpicked students have six weeks of hard "living and working with music."

Pie-shaped Music Shed seats 6,000.

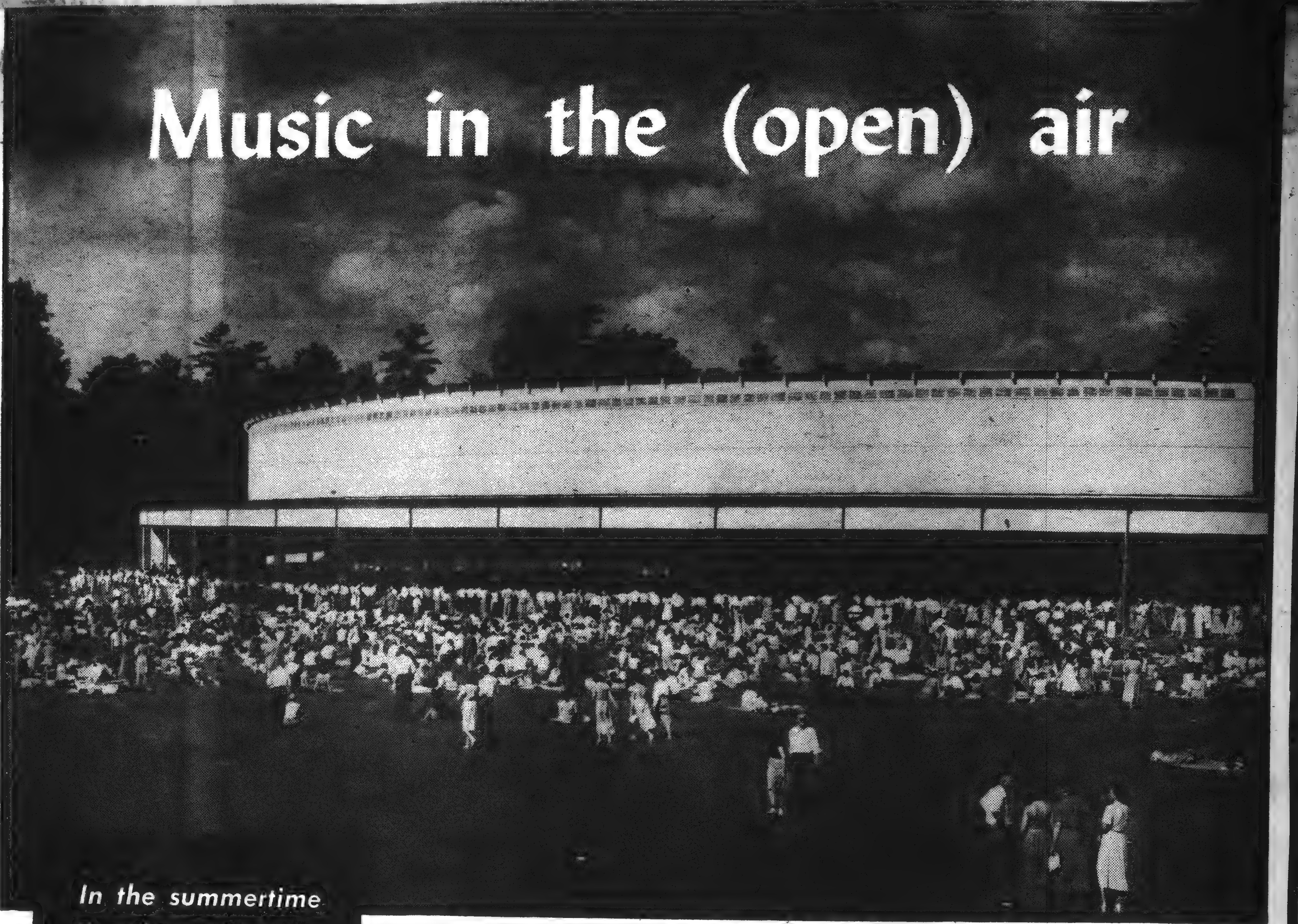


(NEWS foto by Morgan)

Informality is the keynote for music-listening outdoors.

Tanglewood Parades for Benefit of European

Music in the (open) air



In the summertime Tanglewood in the Berkshires echoes to young artists and Boston's Symphony

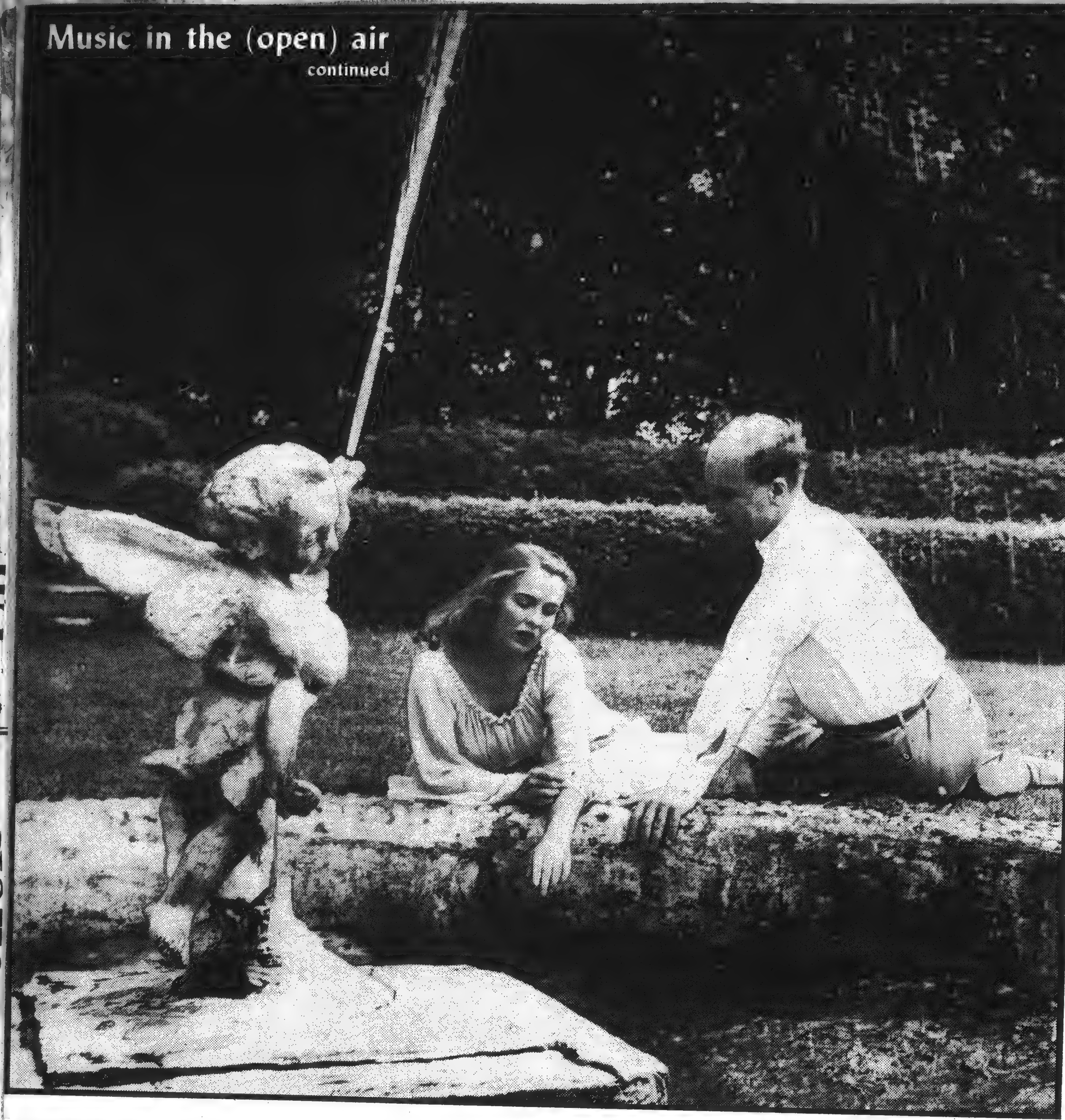
THROUGH fall and winter seasons, the Boston Symphony Orchestra men wear boiled shirtfronts and play music for proper Bostonians and impeccably dressed concertgoers in other cities they visit on tour. But in summer they change from their somber evening dress to white suits and take to the Berkshire hills, where on the 210-acre Tanglewood estate at Lenox, Mass., they perform for the Berkshire Musical Festival, a three-week end series of concerts. The audience's dress ranges from blue serge jackets and white flannels of still proper Bostonians to Basque shirts and shorts. But despite informal dress and the fact that about as many listeners lie about on the lawns as crowd into the 6000-seat music shed, the programs of Dr. Serge Koussevitsky, the Boston's director, are not pops concerts. The music is serious, yet not without delightful touches—like French horn players *(see cover)* who played passages of Mahler's Symphony No. 2 offstage. And when the Beethoven Sixth is played, the rustling of leaves makes it sound really pastoral. Along with the Festival, there is the Berkshire Music Center which provides six weeks' workshop training for 462 students—new generations of composers, conductors, singers and instrumentalists—under the tutelage of Dr. Koussevitsky, Aaron Copland, Darius Milhaud, Leonard Bernstein, Gregor Piatigorsky, Robert Shaw.

IT'S LYING ROOM ONLY instead of SRO at Tanglewood concerts, where there are seats for 6000. General admission ticketholders make themselves comfortable on the lawn.

SERGE KOUSSEVITSKY and his Boston Symphony Orchestra accept long and loud applause after performance of Brahm's first Symphony. Continued on next page

Tanglewood Parades for Benefit of European M

Music in the (open) air
continued



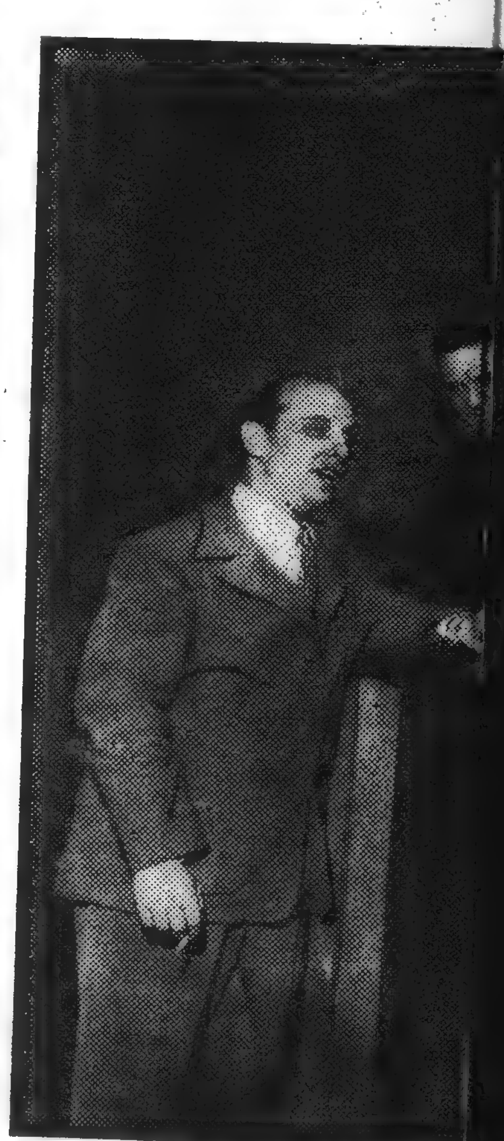
FOUTAIN SCENE from Debussy's *Pellas and Melisande* is rehearsed by two members of Tanglewood's opera group, Janet Hayes and Arthur Schoep. Tanglewood singers are ever trying new ways of presenting operas. Here they've chosen a spot which makes the usual artificial scenery unnecessary.

IN COSTUME ROOM of the opera group soprano Adele Addison tries on the dress she'll wear as Suzanna in *Marriage of Figaro*.

SET DESIGNERS put finishing touches on a flat for the prison scene of Verdi's *Il Trovatore*. They have a shop, but prefer working under the trees.

BETWEEN REHEARSALS two m
shade, cool off and discuss on

CHAMBER MUSIC group rehe
Composer Artur Lourie is cond



OPERA DEPARTMENT HEAD
casts of two operas—*Aida* and

[281]

This Clipping From
GLENS FALLS, N. Y.

embers of the orchestral group relax in the
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ırses in a studio at the Theater-Concert Hall.
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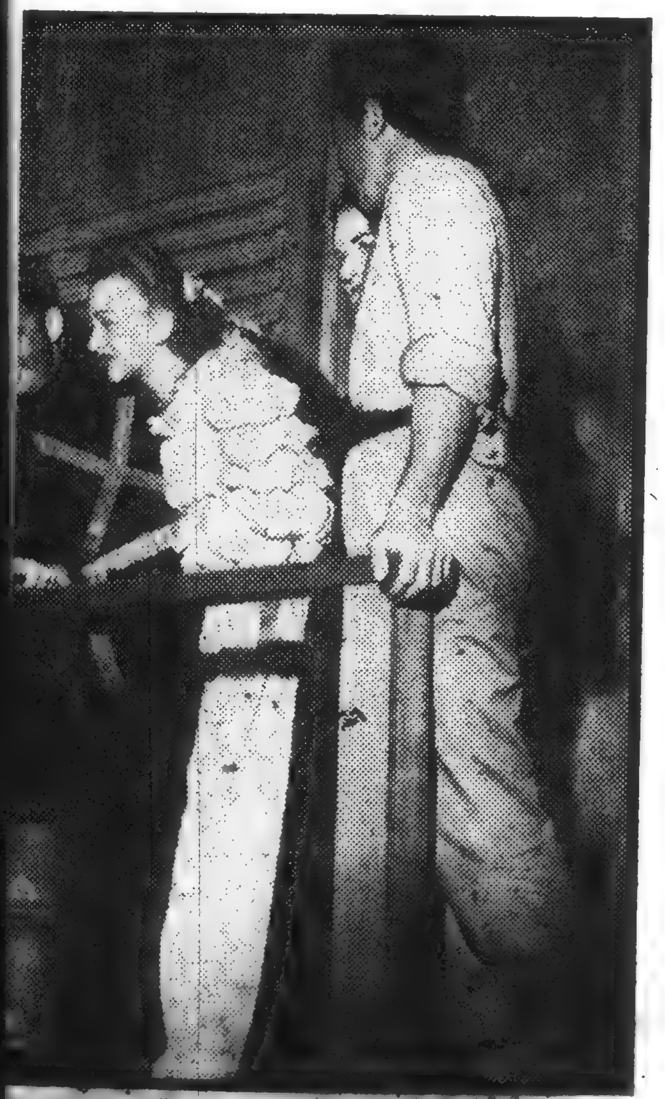
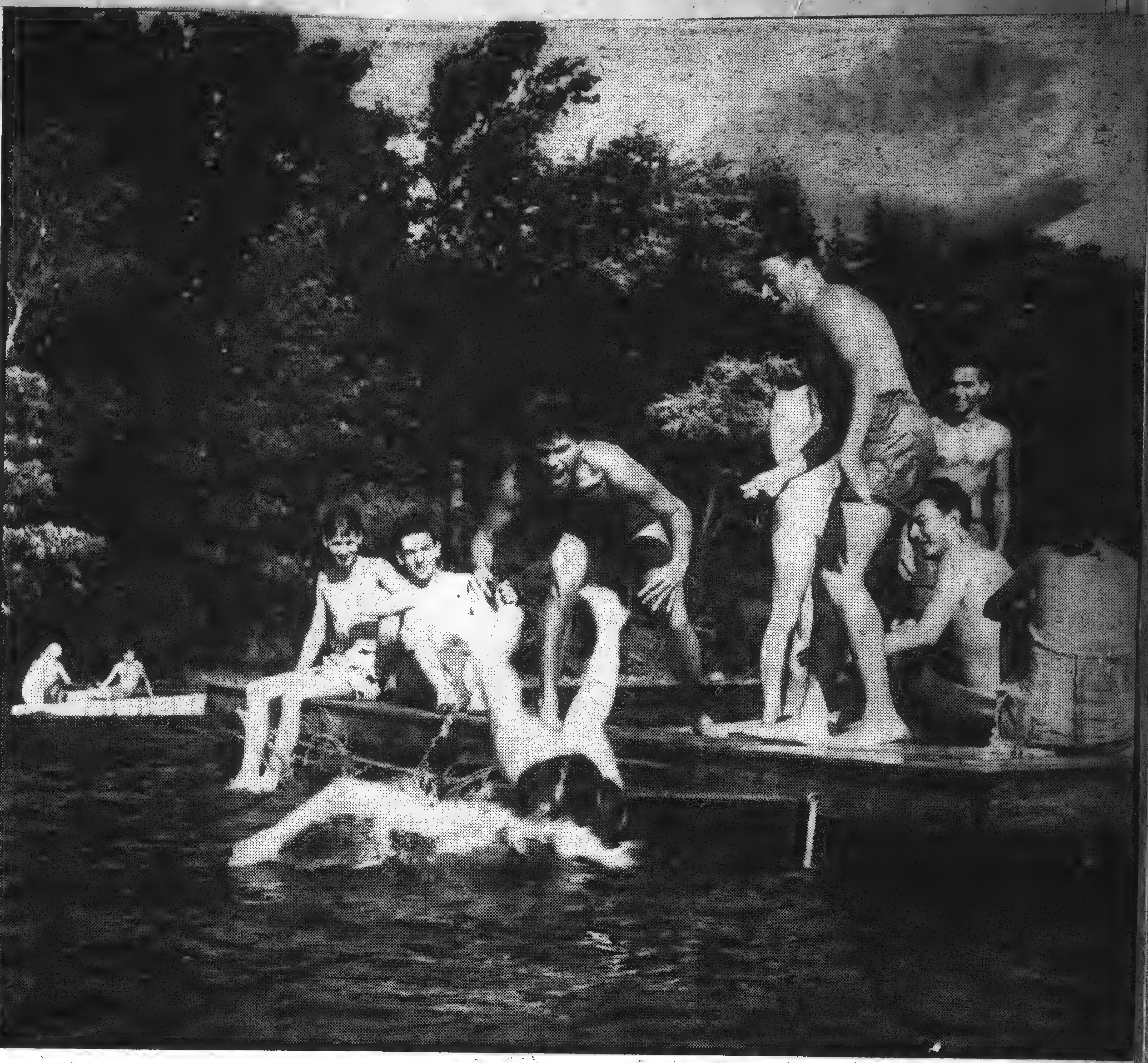


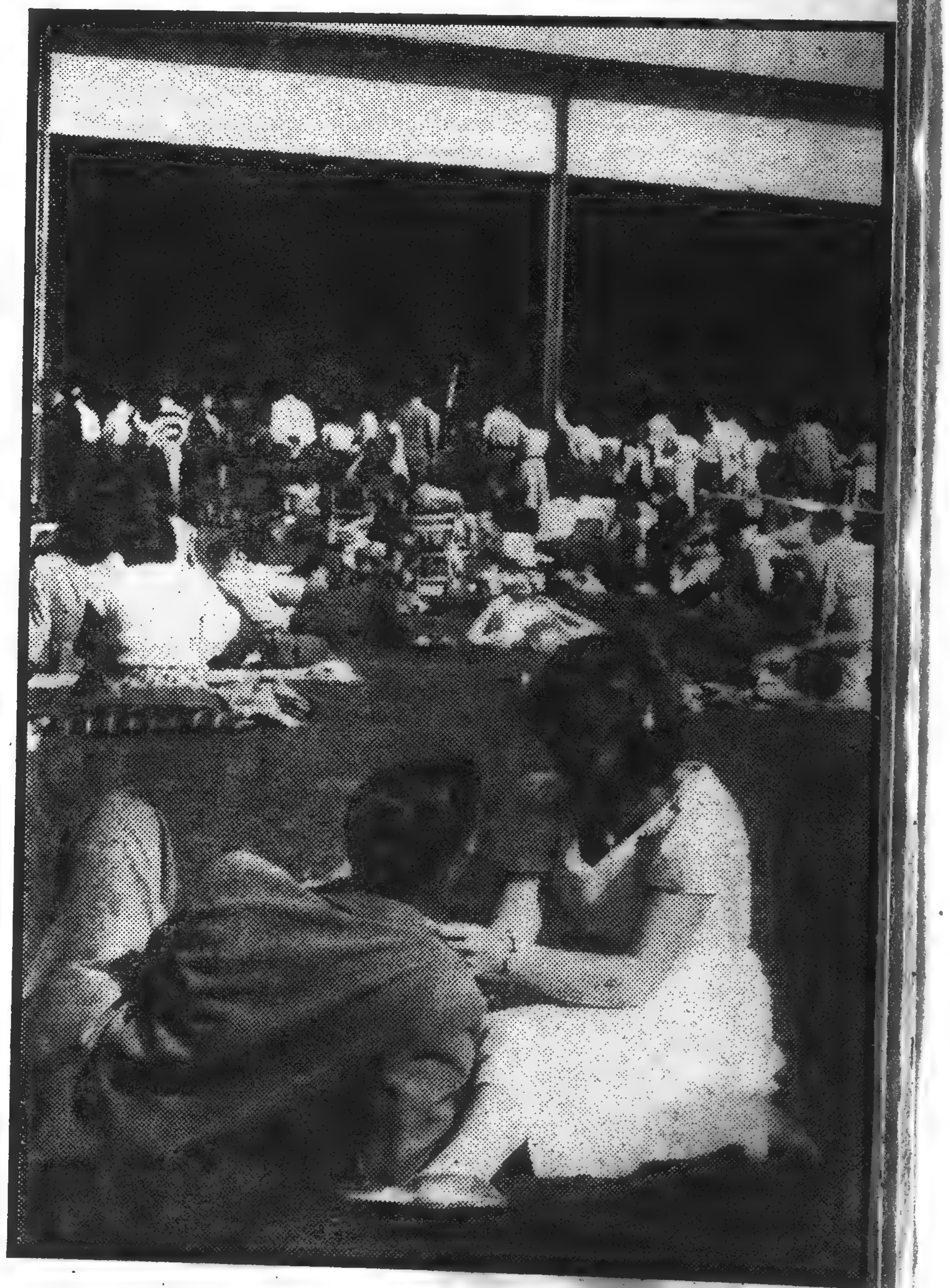
Boris Goldovsky *(left)* chats with stars of the
Eugen Onegin—staged as workshop projects.



CHIEF RECREATION SPOT for Tanglewood musicians is Lake Mahkeenac which adjoins the Tanglewood estate. There, every clear late afternoon after a long day of rehearsals, the musicians gather, borrow a rowboat, go for a swim, and sometimes throw each other off this raft.

STAR photos by Bob Fuller and Ed McCarthy

VIOLIST Bob Karol takes refuge in an opera scenery shed to practice. His instructor is the Brazilian Eleazar de Carvalho.



HIS TIE must be straight, this young lady insists, before he can listen to Darius Milhaud conduct a Milhaud symphony.

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Tanglewood Parades for Benefit of European M

NEW YORK STAR

August 15, 1948

WEEKLY MAGAZINE AND 36-PAGE MAIN NEWS SECTION

WEEKEND EDITION—10c

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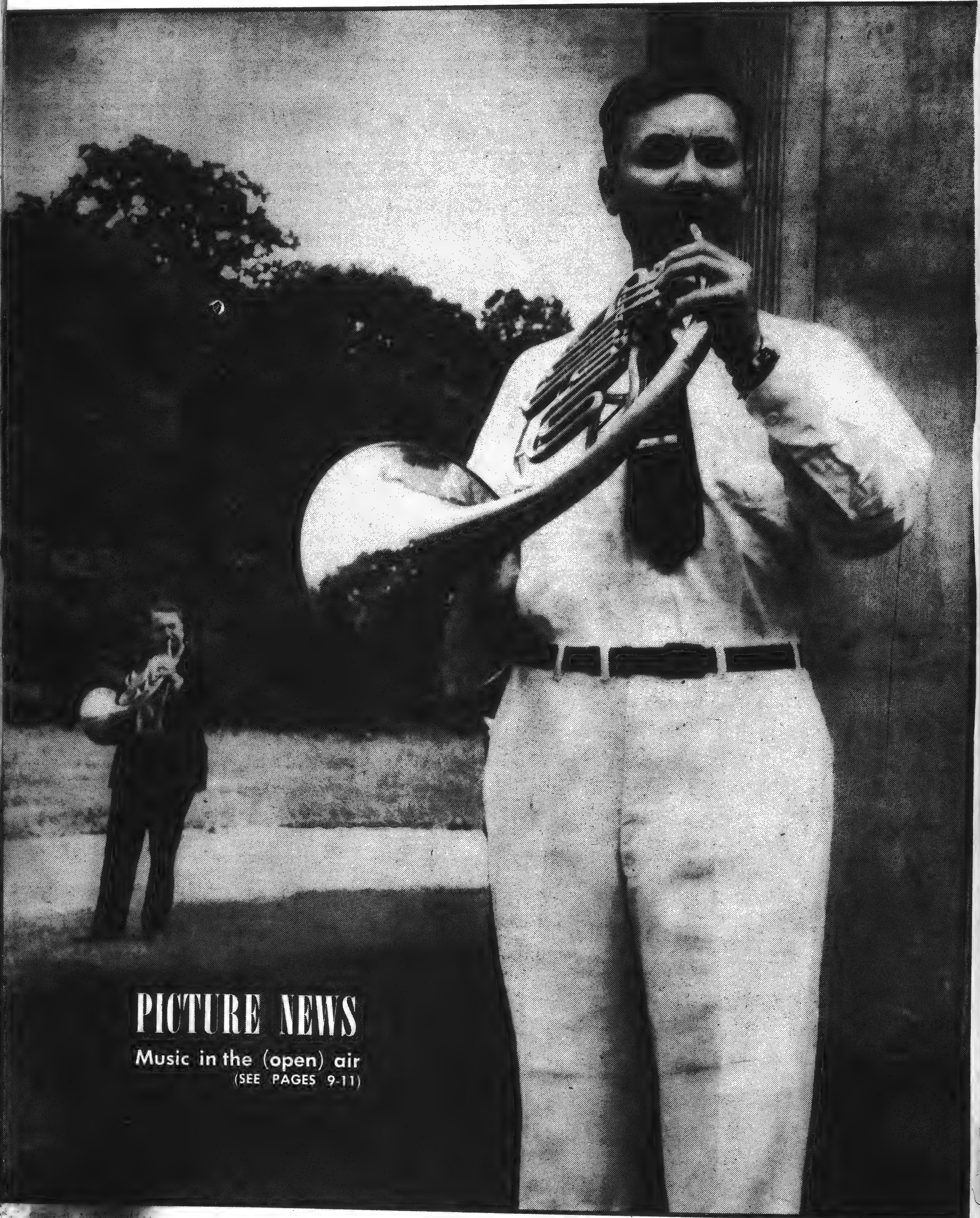

PICTURE NEWS

Music in the (open) air

(SEE PAGES 9-11)

Photo by Ed McCarthy

[283]

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GLENS FALLS N. Y.

YORK TIMES, SUNDAY, AUGUST 8, 19

This Clipping From:
HARTFORD, CONN.
COURANT

14,700 Hear Final Concert At Festival

Beethoven and Sibelius Works Featured in Tanglewood Windup

Lenox, Mass., Aug. 15.—(Special.)—In a blaze of music, of sunshine and of attendance figures, the 1948 Berkshire Music Festival closed at Tanglewood here this afternoon.

A total of 14,700 persons jammed the music shed and swarmed the lawns, setting a new record for the festival, by about 700. The previous high had been attained at a Saturday night, all-Beethoven concert last year. Nearly 2000 more persons were encamped on the greensward than sat in the cool, steel-girdered shade of the shed itself. The grounds were still sodden from last night's downpour, but it failed to dampen the ardor of the army of plein-air music fanciers.

Two Symphonies.

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GAZETTE

AUG 16 1948

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Two sure-fire symphonies were the attraction: Beethoven's "Eroica" and Sibelius' Second. Both ended on a note of triumph, and so did the orchestra. If Koussevitzky was in the vein for the Beethoven, he was even more so for the Sibelius. He saw to it that each work culminated in a blaze of tonal splendor, the line of which those who heard will not soon forget.

This was a time when the greatness of Koussevitzky and the greatness of the Boston Symphony shone in their full glory. The conductor imparted the enkindling spirit; the orchestra outdid itself. No matter how familiar the music, it sounded fresh in these inspired moments.

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This type of conducting lent itself well to the Debussy. Since the dynamics maintain a consistent level, the musical qualities of the performance were the more apparent.

Another Festival is being planned for next year which will terminate Koussevitzky's 25th season with the Boston Symphony.

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WORLD-TELEGRAM

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With yesterday's attendance the total figures reached an impressive 170,500. Of these there were 58,000 free admissions, accounted for the fact that friends of the Berkshire Music Center (and their friends) obtain gratis admission to many of the events given here, barring, of course, the concerts of the Boston Symphony.

These concerts have themselves drawn 112,500 persons this summer, as compared with 106,600 last summer and 83,000 the summer before. All in all, it was the Berkshire Festival's most successful season, and the word is that plans for next year will be more or less on the basis of this.

Entirely Satisfactory.

Yesterday's symphonic program, played before 14,700, proved entirely satisfactory to the listeners. Mr. Koussevitzky's Beethoven—in this case the "Eroica"—went extremely well, I thought. There appeared to be a good deal of life and energy to the bigger movements, although they were never treated with anything but the most respectful attention. I thought I detected a tendency on the part of the horns to slow up things, no matter whether the tempo was fast or slow. Neither did this, however, prove an insurmountable obstacle to a performance which, considering all things, had class written over much of it.

The Sibelius, as you might expect, thundered out many voices. Dr. Koussevitzky is affectionate toward this symphony, and he has quite a few supporters, I'm sure. The melody, coming out piecemeal, as it does, then to flood us in its entirety, is something audiences have enjoyed ever since it was written, back in 1901. Yesterday's throng, which filled the shed and spread all over the back lawn, shouted its approval mightily.

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There was an afternoon event in the theater-concert hall which attracted quite an audience and no little attention. This was a faculty recital performed by Gregor Piatigorsky and Ralph Berkowitz, presenting a program of music by Beethoven, Schumann and Hindemith, and it is with the Hindemith that most of us were especially concerned, since the work played—a piano and cello sonata—was given its world premiere.

This sonata in three movements exhibits the Hindemith addiction to contrapuntal writing. It is quite interesting counterpoint which is no mere adjunct of the piece but closely and essentially interwoven with his main ideas. A reflective, somewhat somber mood prevails throughout the music, and there are especially telling contrasts, as in some sections of the first and last movements, where the cello indulges in a kind of cantilena against the running figures of the piano. I am sure that I shall want to hear it again—and, quite likely, again and again. It seems almost superfluous to add that the program was beautifully performed by both artists.

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The initial program of the original festival had been played by a quartet also named the "Berkshire" and of which Hugo Kortschak and Sergei Kotlarsky had been violinists, Clarence Evans viola, and the late Emerson Stoeber, cellist. On that original program, played in the Temple of Music on South Mountain on Monday afternoon, Sept. 16, 30 years ago, one of the works was a quintet by Thuille in which the assisting pianist had been Mrs. Coolidge herself.

Last night the program consisted of string quartets by Schubert and Mozart, both in E flat major, with the last Bartok quartet between. The members of the present Berkshire quartet are Urico Rossi, first violin; Julius Hegyi, second violin: David Dawson, viola, and Fritz Magg, cello.

The real musical interest of the evening was the sixth Bartok quartet. Each of the four movements begin with a sad and plaintive introduction, given to a different and solo instrument each time. The introductions to the first two movements, played respectively by the viola and the cello, were passages of rarely eloquent playing and of superbly beautiful tone. The dramatic fantasy of Bartok was much more suitable material for the quartet than had been the opening Schubert. In this Bartok they displayed a breadth and sweep, and a deep feeling of immersion in the spirit of the music which had not been apparent in either of the two corner works, where they choked up and were often playing under shackles.

Bartok spaced his six quartets over some 30 or more years. Chronologically they show his youthful display of independence with revelations of influence by existing and preceding composers. They advance and revert to his own concepts. But the consistency of his instrumental writing proves that he had faith that what he may have considered experimental to begin, was a worthy, genuine, and personal conviction. Time is surely supporting his opinion. It is strange music to one attuned to the vertical writing of, for instance, the other two composers on last night's program, but it takes surprisingly little familiarity to become aware that this is music suited for string quartet and not adaptable for any other combination of tone sources. This, of course, is one of the unmistakable marks of talent, if not of genius. Furthermore, the tone groupings or clusters, they can hardly be called harmonies, fall agreeably on one's ears, in spite of the totally different method of the use of all his materials. The quartet made its greatest impression of

This Clipping From
GLENS FALLS

YORK TIMES, SUNDAY, AUGUST 8, 19

This Clipping From
HARTFORD, CONN.
COURANT
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14,700 Hear Final Concert At Festival

Beethoven and Sibelius Works Featured in Tanglewood Windup

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HAGERSTOWN, MD.
HERALD
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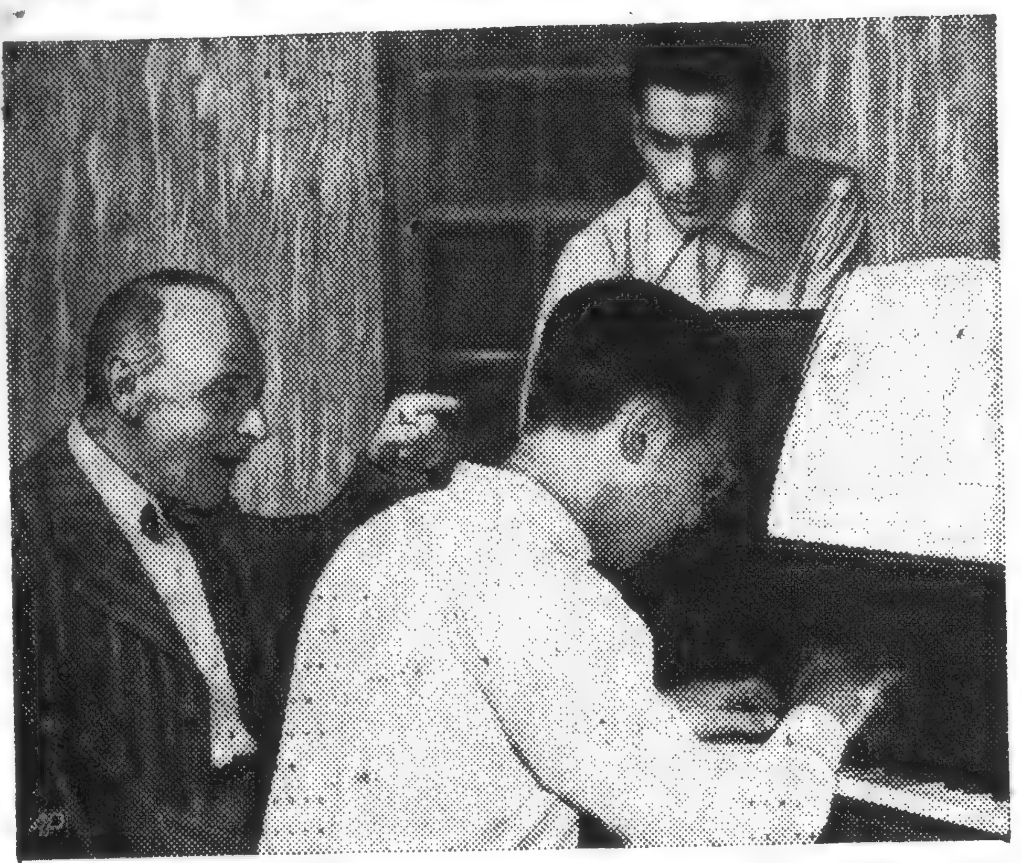
Hawthorne Cottage Restored In The Berkshires


Maestro and students at work in a famous studio—Serge Koussevitzky, left, directs Seymour Lipkin at the piano, as Howard Shanet of Hunter College, New York, watches.

Hawthorne's red house, which has been restored by the National Federation of Music Clubs for the studios of Serge Koussevitzky and and Gregor Piatigorsky, cellist.

AP Newsfeatures

Lenox, Mass. — The Hawthorne cottage at Tanglewood, between Lenox and Stockbridge, Mass., has been restored and now houses three studios, including Serge Koussevitzky's class in advanced orchestra conducting.

Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs and chairman of the committee for restoration, has presented the house where Nathaniel Hawthorne lived in 1850-1851 to the Berkshire Music Center.

There the novelist wrote "The House of Seven Gables."

A two-day music festival was arranged for the dedication.

Manning Hawthorne, the oldest grandson of the novelist, and Henry Wadsworth Longfellow Dana, great grandson of the poet, were among scheduled speakers, as was Mrs. Royden J. Keith of Chicago, national president of the federation, and Gay Tapley of Portland, Me.

This Clipping From
WILMINGTON, DEL.
NEWS
AUG 17 1948

Of This 'n' That

We were reminded the other day of the Berkshire Music Festival and of the great man who is bowing out as its conductor this year, Dr. Serge Koussevitzky.

The stories of Dr. Koussevitzky's kindness and generosity are legion, but another added to the score will do no harm.

The people with whom this story concerns itself are a group of elderly German and Austrian refugees. These men and women were spending the summer in Lenox, the site of the festival, at a camp operated by the Cooperative Residence Club of New York. Probably very few people have heard of the club, which does outstanding work in its field.

At any rate, this group, the average of which was well over 70, was a very lonely bunch. Unused to the ways of this country and its language, many of them had the additional handicap of having to forget horrible concentration camp experiences and the loss of loved ones to Hitler's tyranny.

Dr. Koussevitzky was instrumental in making their summer a happy one. Twice he threw open the gates of Tanglewood to the entire camp. The first time was to a rehearsal of the symphony orchestra on his birthday. But the second time he made special arrangements for the group will probably be a cherished memory to all of those "campers" who attended. For this time the Boston Symphony Orchestra's program included Beethoven's Ninth Symphony, with the final chorus of Schiller's "Ode to Joy", a particularly moving piece of music, and dear to the hearts of all Germans.

Thus, by a simple act of generosity, Dr. Koussevitzky endeared himself to these people, and gave them an impression of this country which they will never forget.

* * *

A United Press dispatch of recent date tells about a 28-year-old cow giving birth to her 26th calf. If one is acquainted with the accepted limits of barnyard stock, this in itself is enough to elevate the eyebrows. After all, experts calculate that at 28 a cow is equivalent in age to a human being of 90.

However, one or two innocent or coincidental details even further embellish this story. For instance, the scene of the phenomenon is a town called (believe it or not) Ripley, Maine. And the owner of that remarkable cow is none other than a Mrs. Vitam, who if she lives up to her name, sounds like a most invigorating individual.

Mrs. Vitam claims her aged mama bovine is the oldest in the state and possibly one of the oldest in he country, and officials at a Boston animal hospital support her contention with the statement that the average life of a cow is 15 years.

To add to her laurels, Mrs. Vitam's amazing animal produced 18 quarts of milk up until a year ago, which, from the economist's viewpoint, was a heck of a time to stop with milk prices skyrocketing almost every day —even to produce the miracle of a cow's age. At any rate we nominate the Maine marvel for membership in the new honorary bovine sorority, Alfalfa Chapter of Moo Gramma Moo.

This Clipping From
ALBANY, N. Y.
TIMES-UNION
AUG 17 1948

Tanglewood

AGED MUSICIAN CLOSES SEASON

By EDGAR S. VAN OLINDA

The 1948 season of the Boston Symphony orchestra at Tanglewood in the Berkshires closed Sunday afternoon in a blaze of glory. Some 15,000 music lovers converged within and without the great shed to establish an all-time record for attendance. At the conclusion, Dr. Koussevitzky, responding to almost hysterical applause audible and visual, his face lighted up by an inner glow and hundreds of amateur and professiona camera bulbs, waved an "auf wiedersehn" in the best Chatauqua salute fashion.

THE SEPTUAGENARIAN plus, conductor, but musically, ageless director of the orchestra, confined the program to two monumental symphonic works; th "Eroica" of Beethoven, and th Number Two, in D-major by Sibelius. Dr. Koussevitzky said jus about everything that could b mentioned about these two contrasting works during their performances, making the remarks o a reviewer a case of "carryin coals to New castle." Suffice it t say, in the humble opinion o this member of the audience, i was an emotional experience neve to be forgotten.

Saturday night s program de voted to choral works by the Festival chorus, conducted by the brilliant, young American arrange and member of the faculty o Berkshire Music Center, Rober Shaw. We are unable to report o Debussy's "The Blessed Damozel," since intolerable traffic regulations at Lenox prevented thous ands of cars (our's among them from reaching their parking space until the conclusion of this work

HOWEVER, THE monumenta and awe-inspiring performance o the Brahms "German Requiem more than compensated for ou enforced absence from the Frenc composer's contribution, magnif cent as it undoubtedly was. Elle Faul, soprano and Eunice Albert contralto were the incidental so loists.

In the "Requiem," Franci Yeend soprano and James Pease, bas products of the vocal departmen of the Berkshire Music Cente were the soloists. Miss Yeend' beautifully placed soprano soare clearly above the orchestra' might, with Mr. Pease's lighte bass, at times, undistinguishabl above the orgy of sound. Mr Brahms has written difficult, a times, vocalism which extends th limits of the human voice. Thes young, fresh singers took the highest reaches of the score in thei stride—and always right in th middle of the altissimo notes.

TANGLEWOOD ENDS A BANNER FESTIVAL

Aug 16

14,700 Hear Dr. Koussevitzky Conduct Closing Program—Series Drew 170,500

By ROSS PARMENTER
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 15—After six weeks of almost unbroken music-making, quietness settled on Tanglewood this evening. Students of the Berkshire Music Center gave the last of more than forty programs in the morning, and Serge Koussevitzky and the Boston Symphony Orchestra closed the 1948 Berkshire Music Festival in the afternoon with a concert before 14,700 persons, largest audience to attend a single festival program.

The final concert brought the total attendance to 170,500, thereby breaking all previous records and making this festival the most financially successful of the eleven that have been held here. And this does not include the crowds for the three orchestral rehearsals and the friends of the Berkshire Music Center, who have attended the daily events by and for students. These, too, have set records, drawing an additional 58,000 persons.

The weather and events of the final week-end were characteristic. There was a downpour late yesterday afternoon, but there were clear skies at night, and today was cloudless with the sunlight green-gold on the tree-shaded lawns. And there was music galore.

'Cellist Plays in Theatre

After Gregor Piatigorsky's recital in the theatre yesterday afternoon, for instance, a woman who had already attended the Boston Symphony's rehearsal in the morning, turned to a friend and asked, "What's on next?"

The answer was a program of original works by composition students in the Chamber Music Hall. Then came the big concert in the shed at night. The young people had their innings at this event, for the conductor was Robert Shaw, the four soloists were young singers, and the program consisted of two choral works sung by the ninety-five women and eighty-five men students who form the festival chorus.

The first was Debussy's "The Blessed Damozel." The report was that the ethereal, sensitive music sounded somewhat attenuated at the back of the huge auditorium, but up close it was touching and beautiful. The young women of the chorus sang with skill and sympathy, and Ellen Faull, as the Damozel and Eunice Alberts as the narrator had fresh, youthful voices that fitted the poem, even if they did not have full concert brilliance.

Frances Yeend as Soloist

The other work was Brahms' "Requiem," sung in the original German and given without an intermission. To one listener it sounded rather long, but it was carefully prepared and the chorus, ranged in six tiers behind the orchestra, often sang with lovely effect. Frances Yeend, as the soprano soloist, revealed a pleasant, easy flowing voice, but her singing was not especially expressive. James Pease, the baritone, however, had dramatic emphasis, as well as a voice of splendid, rich timbre.

Mr. Piatigorsky's program was given as one of the faculty recitals. He was assisted by Ralph Berkowitz, executive assistant to Dr. Koussevitzky. Together they gave the world première of a new sonata written for the 'cellist by Paul Hindemith. It had an impressive closing passacaglia, but the first two movements, inventive and skillfully written as they were, hardly seemed the right preparation for such a finale.

Ovation for Conductor

As was only fitting, Dr. Koussevitzky was the dominating figure of the final concert. To close the festival that he has brought to its present eminence, he chose two famous works from the standard symphonic repertoire, Beethoven's "Eroica" and Sibelius' second symphony. And at the end he received a tumultous, standing ovation that lasted five minutes and brought him back to the stage six times.

The two symphonies came off splendidly. Under other hands the famous funeral march of the "Eroica" has sounded with greater grief, but in consequence the final movement was not overshadowed, and the conductor made it a really stirring resolution of a great work.

In the Sibelius, the wonderful resources of the orchestra were marshaled to a gathering climax that brought cheers before the final roll of the drums.

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> "It moves me deeply to think of the joy and inspiration you have given to hundreds of thousands of people, and of the opportunities to the young musicians who might never have been heard of and who are our musicians of the future."

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Today these symphonies were given magnificent readings by Koussevitzky and were played with all the virtuosity of which the Boston players are capable. They provided memorable listening. Some of it, as for instance, the variation finale of the "Eroica" and the finale of the Sibelius with its dramatic change from D minor to D major, was unforgettable. Koussevitzky was in his most communicative spirit. No more need be said.

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A Superb Season

Yes, it has been a superb season and so this Berkshire Festival will continue, larger and finer, if possible, every year. The Berkshire Center will continue to bring together students from every part of this country and many foreign lands, training them in their respective fields and providing a true American leadership for the future.

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Even for the day before Koussevitzky had chosen to bring out new conductors. During the season there have been several new conductors. Audiences went into raptures over the proofs of the vigor and forward march of the orchestra and its willingness to give new works masterly presentation.

For yesterday the Beethoven Eroica Symphony, written for Napoleon but never laid in his unappreciative lap, was chosen and the Sibelius Second Symphony. Dr. Koussevitzky never builds program without telling why or how they are arranged. The program notes explained that both symphonies were written by the composers when they were in their thirties and before they had full measure of a hard world. Their visions were still undimmed. They are magnificent and immortal works. It was good to have them together. It is unnecessary to say that the orchestra was in one of its highest hours. This reporter recalls hearing the Sibelius Second Symphony in the opera house in Mexico City in pre-war-days.

The violins in the staccato passages were so thrilling that you almost jumped out of your seat. They were wierdly dramatic. Dr. Koussevitzsky has plenty of fire in his temperament and in his conducting. The staccato passages were thrilling. They didn't scare you. Also the benign spirit that lies over Tanglewood is more soothing than the excited mood of that Mexican opera house.

One of the joys of the Tanglewood concert is the supreme hush that can overlay 14,700 people, most of them listening reverently, out under the sunshine to the great music. You can feel the lift of the senses into an exalted aura. It was an experience, having been charged with that supreme music to share in the calls and recalls for the great master to come back. He did it until he felt the bravas had been fully spoken The audience was just as jubilant for the orchestra.

Tanglewood's great season has drawn about 225,000 people counting those who have attended the festival, orchestral concerts and the music center and the chamber music concerts. Music is language that all men can speak together. Tanglewood and the Russian from America Serge Koussevitzky, who has created it, are beacons for harmony in its most beautiful expression.

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Holyoke [illegible]

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Even for the day before Koussevitzky had chosen to bring out new conductors. During the season there have been several new conductors. Audiences went into raptures over the proofs of the vigor and forward march of the orchestra and its willingness to give new works masterly presentation.

For yesterday the Beethoven Eroica Symphony, written for Napoleon but never laid in his unappreciative lap, was chosen and the Sibelius Second Symphony. Dr. Koussevitzky never builds program without telling why or how they are arranged. The program notes explained that both symphonies were written by the composers when they were in their thirties and before they had full measure of a hard world. Their visions were still undimmed. They are magnificent and immortal works. It was good to have them together. It is unnecessary to say that the orchestra was in one of its highest hours. This reporter recalls hearing the Sibelius Second Symphony in the opera house in Mexico City in pre-war-days.

The violins in the staccato passages were so thrilling that you almost jumped out of your seat. They were wierdly dramatic. Dr. Koussevitzky has plenty of fire in his temperament and in his conducting. The staccato passages were thrilling. They didn't scare you. Also the benign spirit that lies over Tanglewood is more soothing than the excited mood of that Mexican opera house.

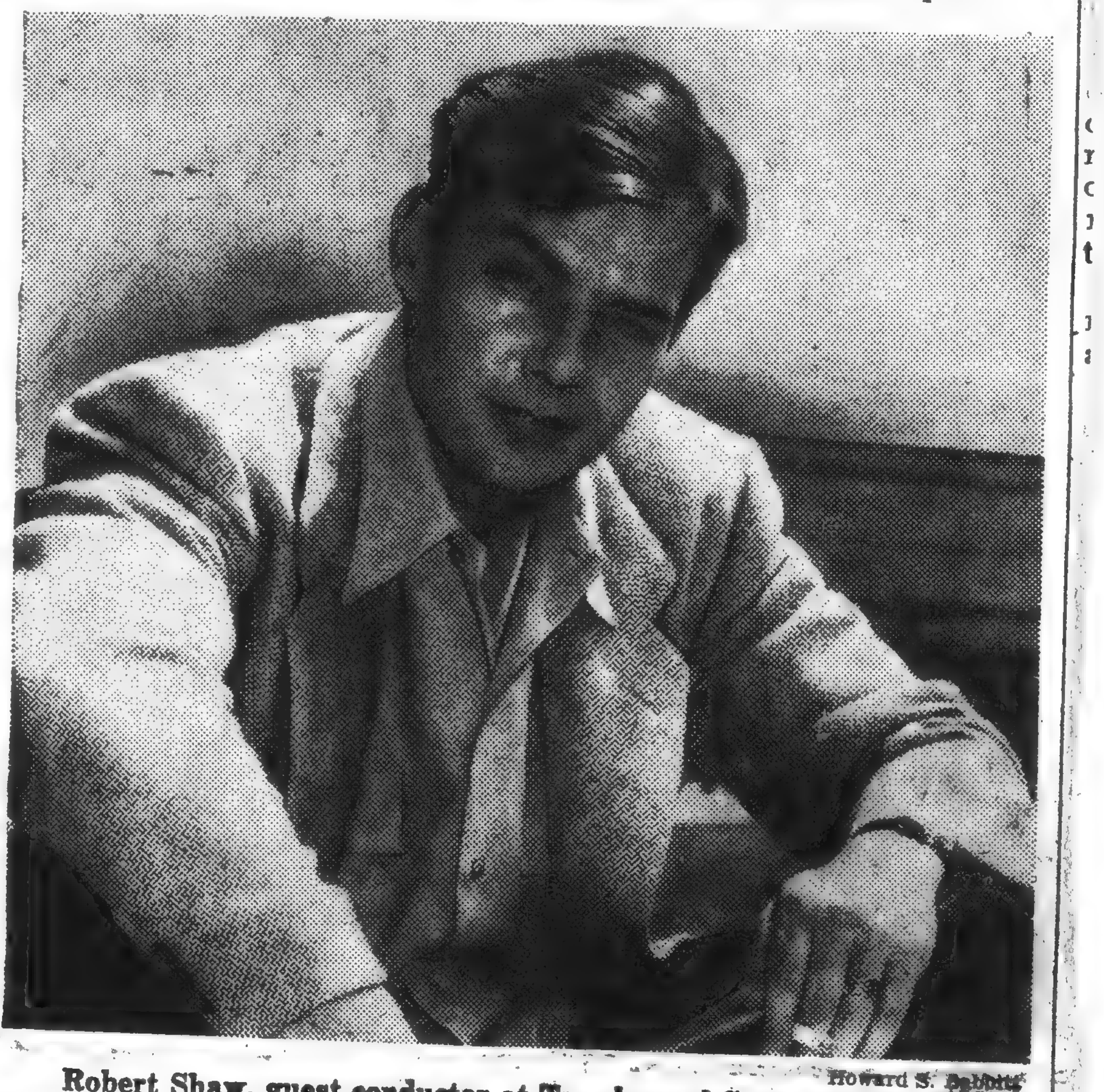
One of the joys of the Tanglewood concert is the supreme hush that can overlay 14,700 people, most of them listening reverently, out under the sunshine to the great music. You can feel the lift of the senses into an exalted aura. It was an experience, having been charged with that supreme music to share in the calls and recalls for the great master to come back. He did it until he felt the bravas had been fully spoken The audience was just as jubilant for the orchestra.

Tanglewood's great season has drawn about 225,000 people counting those who have attended the festival, orchestral concerts and the music center and the chamber music concerts. Music is language that all men can speak together. Tanglewood and the Russian from America Serge Koussevitzky, who has created it, are beacons for harmony in its most beautiful expression.

MUSICIANS APPEARING IN FINAL WEEK AT TANGLEWOOD

Three young singers who will be heard in closing programs at the Berkshire Festival: Left, James Pease, bass-baritone, soloist in Brahms Requiem Saturday and member of the cast of "The Turk in Italy" tomorrow and Wednesday nights; center, Eunice Alberts, contralto soloist Saturday night in Debussy's "The Blessed Damozel"; right, David Lloyd, tenor, is one of the principals in the Rossini opera.

Adele Addison, who sings Zaida in "The Turk in Italy."



Howard S. Babbitt

Robert Shaw, guest conductor at Tanglewood Saturday night.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 18 1948

Musical Tolerance

To the Editor of THE EAGLE:—

Now that the Tanglewood season is over, it may be profitable to reflect upon how, in Massachusetts at least, music appreciation seems to vary with longitude.

While at Tanglewood the Boston Symphony Orchestra received tremendous public acclaim. In Pittsfield the audience of Mr. Antunio Mastriaco, the organ virtuoso, is often so numerous that many listen from the sidewalk. In Becket an anonymous soloist—a cornetist, we think — penetrates the eventide somnolence unmolested, right through the book. At Springfield, 500 drum and bugle corps, it is announced, have been invited to compete at the Eastern States Exposition. But at Boston, inhabitants of Beacon Street have successfully resisted the establishment of a music conservatory within those muted precincts. It would have been just too noisy.

It would seem that at some point between the Berkshire Hills and the Atlantic Ocean a little air becomes a sour note, possibly at Belchertown.

ALBERT M. JACKSON,
Lee.

Tel. CHelsea 3-8860

JEWISH NEWS
DETROIT, MICH
8/20/48

Lipkin Acclaimed by Tanglewood Critics

Seymour Lipkin, Detroit pianist who won the Rachmaninoff Fund Prize, scored another triumph last week as soloist with the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky, at the Tschaikovsky program at the Tanglewood concert in Lenox, Mass.

Olin Downes wrote in the N. Y. Times that "Lipkin had a remarkable success, remarkable not less for his musicianship, authority, and sense of symphonic proportion than for his abundant virtuosity and the fire with which he projected the music."

Francis B. Perkins wrote in the N. Y. Herald-Tribune that Lipkin's "playing gave evidence of remarkable power employed with taste and discretion."

Lipkin is the son of Dr. and Mrs. Ezra Lipkin.

This Clipping From
GLENS FALLS, N. Y.

Fine Music Is Always Remembered!

BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Director

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conducting the RCA Chorale and Symphony Orchestra in "BRAHM'S REQUIEM" with Eleanor Steber, soprano, and James Pease, baritone.

Leonard Bernstein

pianist, conductor—in "RAVEL"—Concerto for piano and orchestra

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BEETHOVEN'S Symphony No. 2 in D
SCHUBERT'S Symphony No. 5

Copland

(Guest Composer at Tanglewood)
RODEO (Four Dance Episodes)

Also—many other fine selections, being played at Tanglewood, in stock in our record department.

Fourth Floor

England Brothers

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2 PROTEGES PROVE KOUSSEVITZKY FAITH IS AMPLY JUSTIFIED

By THEODOLINDA C. BORIS
Special to The BUFFALO EVENING NEWS.

TANGLEWOOD, Mass., Aug. 2.—Serge Koussevitzky, one of the world's great conductors, has given thousands of music-lovers unforgettable experiences as they have listened to his Boston Symphony Orchestra in its home city, on tour or at the Tanglewood Festival concerts. He has given the contemporary composer the heartening encouragement of repeated performances of new works. He has rendered continuous and faithful service to the cause of music in this country.

One of the services which the good doctor has given to music in part transcends, at least for this observer, even some of his most magnificent performances. That service is his encouragement, of young musicians, notably young conductors, in his Berkshire Music Center, the famed conductor's, "dream-come-true" school in which a hand-picked student body exemplifies, for a six-week summer session, Koussevitzky's happy phrase, "living and working in music."

Two Students Stand Out

Certainly the most newsworthy aspects of the opening week-end of the 1948 Tanglewood Festival concern two former proteges of Koussevitzky, both of whom are assistants to "Koussy" as instructors in conducting at the center.

They are Leonard Bernstein, who has made a meteoric advance from the conducting student of a few years ago to music director of the New York City Symphony, guest conductor of many major orchestras here and abroad, and newly-appointed artistic director of the Palestine Philharmonic for 1948-49; and Eleazar de Carvalho, brilliant young Brazilian composer and conductor, a Tanglewood student in 1946 and a faculty member since last year.

In his adroit direction of Mahler's "Resurrection" symphony at Sunday afternoon's concert, Mr. Bernstein reaffirmed with unmistakable authority his unusual gifts as a conductor of fine talent.

Handles Difficult Piece

Despite the musical verbosity and considerable "sound and fury" which even the most partisan of Mahlerites must admit are in this score, he succeeded admirably in holding his audience of some 8000 persons intent upon its unfolding. With unequivocal enthusiasm, the audience gave its approval, augmenting its applause with shouts and whistles.

De Carvalho, who impressed this writer last Summer as one of the finest new conducting talents it has been her good fortune to hear, corroborated that initial impression with a remarkable and heartfelt interpretation of Richard Strauss' tone poem, "So Spake Zarathustra," at Friday evening's student concert. Again, he was conducting the splendid Student Orchestra of the Center. Again, he achieved a reading which was a passionate recreation of the music.

Players Applaud Conductor

The gift that this young man has is given to very few. It is not only that he makes the music live, he is the music. He is graceful, he is intense and he is always authoritative.

The two young men present an arresting contrast—Bernstein brilliant, assured, given to balletic antics on occasion, is in short, a superb showman; De Carvalho, equally brilliant and assured but far more able to persuade the listener that his interpretation is based on a sincere personal conviction about the music.

The Boston Orchestra and the Center Chorus (admirably trained, by the way, by Hugh Ross) gave Bernstein fullest co-operation, as did the soloists, Nan Merriman, contralto, and Ellebelle Davis, soprano. The Student Orchestra was fully as devoted in its response to De Carvalho, and the players joined eagerly in the audience's ovation for the Brazilian, who is a favorite with the young instrumentalists.

Other Treats Offered

Other points of particular interest during a week-end overflowing with good things musically were Koussevitzky's spacious and beautiful reading of the Brahms' Symphony; Isaac Stern's brilliant performance, which the Boston players as brilliantly abetted, of Prokofieff's First Violin Concerto; the surprising warmth of the adagio in Walter Piston's Third Symphony, most of which, though thoughtfully-wrought, held to his usual somewhat impersonal style, and the unusual tonal colors of Malhaud's Second Symphony, conducted by the composer himself.

Ovations for Koussevitzky, who retires as conductor of the Boston Symphony after next season and a final bow at Tanglewood next Summer, reached a new heighth of affectionate warmth at the concerts of this opening week-end of the 11th season of the Berkshire Music Festival.

Tops at Tanglewood

Thanks to radio, stay-at-home Bostonians have heard several of the concerts at Tanglewood this summer and know, from the waves of applause flooding from their loudspeakers, how large the audiences in the Berkshires have been. But it is also good to have statistical evidence. When Dr. Koussevitzky put down his baton at the conclusion of the Sibelius symphony at the final concert Sunday afternoon, he turned to receive the cheers of 14,700 people, the largest audience ever to attend a Berkshire performance and a fairly sizeable assembly even when measured in baseball or horse-racing terms! Those of us who have qualms about the final success of the Braves and Red Sox may derive comfort from the thought that at least the Boston Symphony ended its season well in first place.

The total attendance at Tanglewood this summer was 170,500, compared with 146,000 last year. This was the more impressive in view of the slump in patronage reported recently by most entertainment enterprises. The explanation may lie in the fact that while Dr. Koussevitzky has steadfastly maintained the artistic standards of the festival, he has consistently welcomed and encouraged the musical ambitions of hundreds of young men and women through the Berkshire Music Center and by public recognition of such unusual talents as those of Robert Shaw, Leonard Bernstein and Boris Goldovsky. In short, while Tanglewood has grown older, it has by no means lost the excitement of youth, novelty and experimentation.

Boston Herald
Aug [illegible] '48

This Clipping From

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Boston Herald
Aug 23 '48

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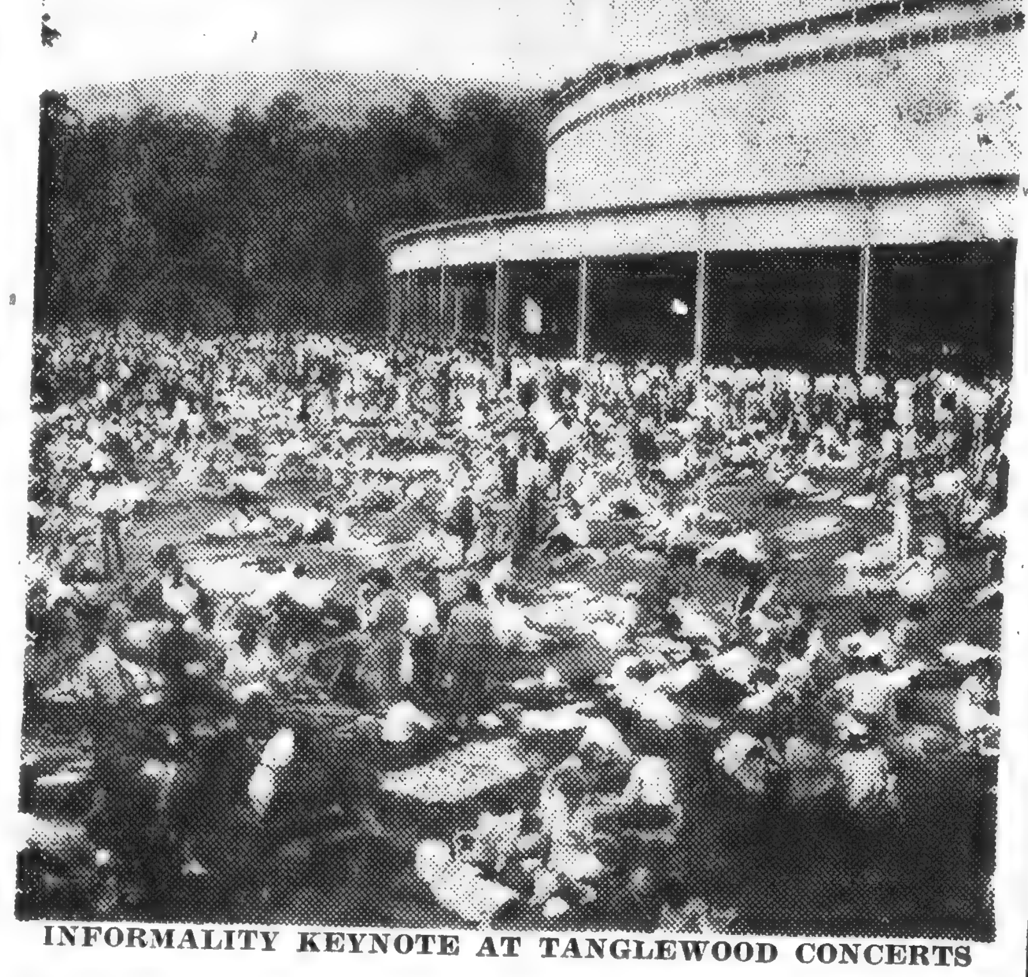
Tanglewood Parades for Benefit of European M

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
AUG 22 1948



INFORMALITY KEYNOTE AT TANGLEWOOD CONCERTS

Berkshire Concerts Shell for Other Musical Events

BY WALTER S. JENKINS
(Special to The Times-Picayune)

Tanglewood, Lenox, Mass.—The Berkshire Music Festival came to an impressive close this past week-end with a concert by the Boston Symphony Orchestra conducted by Dr. Koussevitsky playing Beethoven's third symphony and the second symphony by Sibelius. The weather, which had been uncertain during the last half of the week, cleared to attract an audience of 15,000 persons, making the occasion truly festive.

The Berkshire Festival here is, strictly speaking, a three-week series of concerts by the Boston Symphony Orchestra. Those concerts form, however, an exterior shell beneath which lie innumerable musical events of smaller proportions which lend importance and distinction to a degree not made possible by the formal concerts alone. These secondary events are a part, not of the formal festival, but of the Berkshire Music Center which opens at the beginning of the summer as a school for musicians in the field of orchestra, chamber, and choral music, and in composition and conducting.

Unlike many summer schools, the music center attracts more pre-professional musicians than it attracts professionals or teachers for refresher training. As a result, the departments embrace members who are at the dawn of professional achievements instead of those who have passed the peak of achievement. Each department is relatively youthful, with unbounded energies and enthusiasm.

In the field of composition, students worked this summer with Aaron Copland and Darius Milhaud; in conducting with Dr. Koussevitsky, Leonard Bernstein, and Eleazar Carvalho; in chorus with Hugh Ross and Robert Shaw; in opera with Boris Goldowsky; and in chamber music with members of the symphony. Each department prepared informal concerts and lectures which were open to students and to subscribers who, for a nominal fee became members of Friends of the Berkshire Music Center. Such a situation resulted quite naturally in a critical, discriminating, and enthusiastic audience for Tanglewood's activities, and created a stimulus for the best possible accomplishments by students and faculty.

These programs by no means devoted themselves to the hackneyed war-horses of standard repertoire alone, for in Piatagorgsky's cello recital last Saturday, he introduced a new cello sonata by Paul Hindemith, while the chamber music program of Sunday morning contained a new work by Milhaud for oboe, clarinet, and bassoon, Stravinsky's "Pastorole" for violin and woodwinds, along with Beethoven's string quartet opus 59 No. 1, and the G minor piano quartet by Brahms.

For those whose curiosity in music extends no further than formal concerts, the Boston Symphony Orchestra provides them under most advantageous conditions, yet the function of Tanglewood, through the Music Center, in conjunction with the festival, provides a musical education and experience difficult to duplicate anywhere during the summer. So stimulating is the experience of being at Tanglewood, the audience is representative of every state in this country, and of several foreign countries.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 22 1948

DEDICATION SPEAKERS: Mrs. Guy Patterson Gannett, left, past president of the National Federation of Music Clubs, is chairman of the organization's Little Red House project at Tanglewood which will be the center of attraction over the week end. Mrs. Gannett will make the presentation of the Little Red House, restored on the site where Nathaniel Hawthorne lived, to the Berkshire Music Center at dedicatory exercises Saturday. Mrs. Royden J. Keith, right, president of the federation, will also be one of the speakers. Plans for the replica of the house were drawn by Gregory B. Lloyd of Lenox, a GE draftsman. It was built by Harold Felton, Lenox contractor.

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 21 1948

FELIX WINTERNITZ, VIOLINIST, 76, DEAD

Former Concert Artist Taught Many of Boston Symphony —Classmate of Kreisler

FELIX WINTERNITZ
Aaron Alberts

Felix Winternitz, teacher who was a well-known concert violinist here in the early 1900's, died yesterday of a heart attack at the Harvard Faculty Club in Cambridge, Mass., where he had resided for several years. He was 76 years old.

Because of a leg injury received about forty years ago while hunting deer in Maine, Mr. Winternitz retired from the concert stage, and devoted his entire time to teaching, first at the New England Conservatory of Music, in Boston, and later as a private teacher in that city and New York.

Among his friends were Fritz Kreisler, a classmate at the Vienna Conservatory, where Mr. Winternitz was graduated at the age of 13, and Mischa Elman, who played in a quartet with him at his home until a year ago when Mr. Winternitz suffered his first heart attack.

When 14 years old he was a violinist in the Vienna Opera Orchestra, and three years later he came to the United States as a violinist with the Boston Symphony Orchestra. At one time half of the members of the Boston Symphony were his pupils.

Son of Physician-Playwright

He was born in Linz, Austria, near Vienna, and was a son of Leopold Winternitz, a physician who wrote several plays that were produced in the Austrian capital. He was the last of a family of seven brothers. Only one other brother, Arnold, followed a musical career, serving as a pianist and a director of the Hamburg (Germany) Opera Company.

The others entered different professions—Kurt was in the Austrian diplomatic service; Hugo was a medical doctor in Halle, Germany; Walter was a general in the Austrian Army; Max was a chemist, and Ostwald, when he first came to this country, was a reporter for THE NEW YORK TIMES.

Another friend of Mr. Winternitz was William B. Chase, former Music Editor of THE NEW YORK TIMES. Mr. Winternitz visited the Chase Farm at Whitefield, N. H., during the summer for many years to play chamber music. While in Vienna Leopold Auer was his teacher.

Several of his compositions for violin and piano were played by Fritz Kreisler and recorded by the famous violinist. They included "Dream of Youth," "Forsaken" and "The Blue Lagoon."

Met Brahms in Youth

When a youth Mr. Winternitz met Brahms, and subsequently the composer's sonatas became his favorite and best-played music. A "musician's musician," he also was an excellent judge of violin playing and at one time owned a Guarnerius.

After the death in 1932 of his wife, the former Antoinette Iwersen of Segeberg, Germany, a singer, Mr. Winternitz traveled extensively, giving up active teaching at the same time. While visiting his brother, Kurt, in Manila, about ten years ago, he made one of his rare appearances, as guest soloist with the Manila Orchestra. More recently he played before some friends at Bryn Mawr (Pa.) College.

Before retiring from the concert stage he made several tours as a violinist in the United States and the Far East. Dr. Milton C. Winternitz, former dean of the Yale Medical School, is a first cousin.

Surviving are three sons, Robert Winternitz, Roland Winters, of Hollywood, who plays the role of "Charlie Chan" in the movies, and Kurt Winternitz of Washington; a grandson, Walter H., and a granddaughter, Toni.

This Clipping From
GLENS FALLS, N. Y.
POST STAR
AUG 27 1948

The all-Tschaikowski program given at Tanglewood on Aug. 10 was an outstanding event. Knowing they were to hear a full program of the famous Russian composer's works conducted by Dr. Koussevitzky, as well as interest in Seymour Lipkin the young pianist, drew an audience of nearly twelve thousand. Eleven thousand nine hundred was the figure announced by the box office, which meant 6,000 in the shed and 6,000 outside. This figure was remarkable because it was essentially a neighborhood audience. It had previously been accepted as a fact that week-end visiting crowds were necessary to build attendance to such figures.

To say that everyone was amply rewarded would be to put it mildly. The playing of the orchestra reached ecstatic heights. Dr. Koussevitzky's reading of the familiar Pathetique Symphony was masterly. The great conductor's interpretations are always characterized by strict attention to the composer's underlying thought as expressed in every group of notes, no matter how small. His climaxes are wonderful, starting with a whisper he builds and builds until it seems the end had been reached, but still he inspires his men who respond with the seeming impossible.

Seymour Lipkin, the 22-year-old piano sensation of the year, was soloist in the B flat minor Concerto. A recent winner of the Rachmaninoff Fund prize after national competition, he is studying conducting with Koussevitzky at the Berkshire Music Center. He has also been assistant to George Szell, conductor of the Cleveland orchestra.

Mr. Lipkin's performance was brilliant. His tone was resonant and of lovely quality. He showed a remarkable sense of poetic expression for one of his years. The audience gave him a great ovation.

The evening closed with a thunderous performance of the "1812" Overture. With the organ, the percussion and the cathedral chimes banging away at their best, the last few measures became inaudible when the rising surge of applause completely submerged the tonal explosion coming from the stage, and

Page 18, Col. 2)

Recommended art events:

"High Dunes," by George Grosz, an original oil by one of the best-known painters of today and the only artist in this series with a first-rate international reputation, at the First National Bank, 237 Glen Street.

"Barn Playhouse," the final exhibition and resume of the season, including the three prize winners (see below), at the Summer theatre just north of Bolton Landing.

"Museum of Modern Art," Summer fare which includes the memorial show of the lovely paintings of the late Pierre Bonnard held over by popular demand, plus a group of 50 photographs by fifty photographers selected by Edward Steichen and covering many of the best prints of the last hundred years, plus a selection of contemporary paintings and sculpture from the walls of six private collectors, plus their series of old or exceptional films, plus air-conditioning, and plus the sculpture garden which is just about the most attractive and pleasant place to eat and drink in New York, at 11 West 53rd Street.

"Homer and Johnson," water-colors and drawings by Winslow Homer and oils by his contemporary Eastman Johnson, American "old masters" both, and, in addition, a selection of portraits by such famous French artists as Corot, Cezanne, Renoir, Degas and others, at the Wildenstein Galleries, 19 East 64th Street.

"Group Show," of paintings by Picasso, Braque, Max Weber, Abraham Rattner, Marsden Hartley, and others, including a young painter from Paris named Patrix who seems to be somewhat of a discovery, at the Rosenberg Gallery, 16 East 57th Street.

* * *

It isn't often enough that we can write about local art events; but, last week two occurred that deserve the space allowed this column.

As you all know, the Barn Playhouse, just above Bolton Landing, has kindly extended the use of its lobby for a rotating Summer art display. Paintings, drawings, and photographs by nearly all of the local practitioners of these media have been shown at one time or another this Summer. They were selected and hung by Dorothy Dehner (Mrs. David Smith) who is a well-known painter and all-year resident of Bolton Landing. A jury of three was appointed to keep an eye (or eyes) on these shows throughout the season and to select three prize-winners at the end. The judges were Mr. Douglass Crockwell, Mr. David Smith, and this writer.

We gentlemen of the jury met last Sunday evening and surveyed the field. Our own work and the work of the wives of the judges were naturally exempt. Without argument but with much friendly discussion, we selected the winners, all three of whom are residents of Glens Falls.

Bill Bingham won first prize ($10) for his "Reclining Nude" painted this Summer in Woodstock, N. Y., where he was studying with Kuniyoshi. We felt that it was expertly brushed and conceived. The repetition of line and form in the body, tent, and blanket, plus the lovely sky and soft color entitled [illegible]

that it was difficult to rank them. They are all, we felt, real advances in conception and execution for the artists and placed them above the ranks of amateurs or "Sunday painters."

They will be on exhibit this week and next at the theatre along with others selected from the season's exhibits and a few not shown before. We feel that many thanks should go to Dorothy Dehner for her work in selecting and hanging these shows and to Mr. Joe Crosby for his interest in this project and his generosity in providing space and prizes; and we are sure that next season will bring forth even better work from the artists of this area.

The other local exhibit was a one-day affair at the South Hartford Fair a week ago Thursday. About ten pictures from Glens Falls were mixed in with perhaps twice that number by painters of the Hartford region. It was the first time something of that sort had been attempted at this Farm and Garden event. Mrs. Truman Temple was in charge and handled the problems that arose with tact and enthusiasm. As an experiment, it seemed a real success, although next year some understanding as to the artists getting their pictures in on time will have to be worked out in advance. Nothing was sold, which was disappointing; but the exhibit drew an interested and large crowd. It was a fine opportunity for local painters to exhibit their wares and there is no reason why it cannot develop into something of mutual benefit to artists and visitors alike in years to come.

HARTFORD - TIMES

AUG 21 1948

Dr. Koussevitzky Makes Them Like His Moderns

By CARL E. LINDSTROM

WELL over 100,000 persons heard eleven concerts in the big Shed at Tanglewood this season, a new high record. This in itself may seem to be merely the culmination of a Festival which has been exceedingly successful from its beginning, but there was a record of another sort and the combination of the two gives pause. Dr. Koussevitzky played more modern music in this series than even he, a notable partisan of modern music, ever did before. We must take this word "modern" in its easily used, popular sense to cover anything new, dissonant, exotic, abstruse or technical as opposed to familiar, long accepted music containing easily recognizable medodies.

This column had some misgivings after the first few concerts at Tanglewood lest Koussevitzky at last had overstepped himself in his partiality for noise and novelty. From remarks heard — some of them quoted here — it seemed that the venerable conductor's loyal following had at last had enough. They longed for Tschaikowsky and Beethoven and they said so. But the statistics are reassuring.

Apparently people griped about the modern music but came to the concerts anyway. We've heard things like these soft complaints here in Hartford too. Traditionally, the Boston Orchestra brings the new, the hard-to-listen-to stuff and yet there has never been any falling off in attendance at the Bostonians concerts here.

* * *

WHAT A TREMENDOUS educational force the Tanglewood concerts have been this year! These tens of thousands have listened to Hindemith, Piston, Stravinsky, Milhaud and many others. It must have broken down some of the resistance toward this kind of music. One is reminded of the immeasurable effect which the pictures from the Kaiser Friedrich Museum in Berlin have had in their exhibitions on tour. Long ago attendance passed the million mark. Thousands of these people, it can be safely surmised, never before have set foot in a picture gallery; they went simply because there was drama and heroic association with these so-called salt mine pictures. These works of art had been rescued by Patton's men. Therefore glamour. There was something to see — Rubens. Tintoretto, Van Eykes, Rembrandt — but that was incidental to the historic fact. Who shall say that in some subtle, subconscious way these great works of art have not made their impact upon even uninitiative beholders?

Same way with the modern music at Tanglewood. There is no suggestion here that this music requires only the patina of familiarity to take its place beside Purcell, Bach and Mozart. Perhaps they are not immortal at all — very likely not. But it is necessary for us to hear this music anyway. It is the cultural furniture of our day; it is our obligation to live with it. It may be that this age of ours, with all its astonishing volume of musical production, is actually more sterile than any other. Even if that were true — which it probably is not — we would still be required to have our being among the cultural appurtenances of the twentieth century. We must, if necessary, sit through a thousand compositions of contemporary aspirants if only for the sake of discovering a single Unfinished Symphony or an Eroica.

* * *

DR. KOUSSEVITZKY PROGRAMMED the Eroica at Tanglewood. It is, of course, a great symphony but just what does it have to do with us today? It was in its day a social document, breathing fire and revolution against the convention of more than 100 years ago. It set its world back on its heels; but that was another world. It does not signify the same thing for us today; its interest is historical. It is of interest to us because we can say "In these terms Beethoven addressed his age." How he would have spoken today is another matter. But we have our own musical spokesmen for this atomic age, or whatever you want to call this monstrous period. They may not be Beethovens but, in the language of 1948, so what?

We can and do surround ourselves with the relics of a previous day. Pewter and flintlocks and primitive furniture haven't anything to do with today and yet we find an escape in treasuring such associations with America's yesterdays. How much of Rameau and Rossini is pewter and flintlock?

There are those who don't vibrate in tune with modern architecture and modern furniture. That much of it will last long enough to be collector's items in the future is doubtful. But such as it is it is our style; it is the best we have been able to do. Not inconceivably, another generation will be treasuring the bare bones of Stravinsky and Harris and Schoenberg. But let it be said that they were our relics and not our discards.

Berkshire Festival

Koussevitsky Conducts In The Grand Manner

The following is the second in a series of four articles on Tanglewood, home of the Berkshire Music Festival at Lenox, Massachusetts, written by the music and drama editor of The Evening Citizen, who spent a week there observing the students and attending the concerts of the Boston Symphony orchestra.

By Lauretta Thistle
Evening Citizen Music Editor

"No, no! It must have soobstawns!"

Koussevitsky throws off his grey cape, bounces off the podium and outlines with eloquent arms the shape the music is to take. The second violinists raise their bows and try once more to get "substance".

A moment later in the rehearsal, their conductor has flung his arms down again, bringing the sound of one hundred instruments to an uneven halt. This time he strides over to the double-basses and shakes his fist at them. What he says is unintelligible, but doubtess it is vehement, for the double-bass is his own instrument, and perhaps the words are Russian, for after twenty-four years on this continent Koussevitsky still lapses into Russian when he gets excited, and his normal English is overlaid with a heavy Russian accent.

The great machine endowed with human feelings and human failings which is the Boston Symphony Orchestra swings into action again, and this time a couple of pages of the Brahms First Symphony are played before the implacable conductor shakes his head and halts its progress. Now we can see the fruit of the musicians' long association with him, for he does not speak at all. He simply sketches the phrase with his baton, and they understand.

They reach the magnificent final movement, and at last they are making the kind of music which Koussevitsky hears in his mind's ear, for he leads them through the broad streams of melody without interruption.

The thousands of people who have paid their dollar for this Saturday morning rehearsal at Tanglewood applaud timidly and murmur their appreciation to each other. After the concert tonight they will be able to give full vent to their admiration — they will clap and shout their "Bravos" for minutes at a time.

But now Koussevitsky is nodding a welcome to the young violinist Isaac Stern. After a last corroborating tune-up, soloist, orchestra and conductor, a magnificent trio, are engaged in the intimate give-and-take of a Prokofieff Violin Concerto. That difficult matter of balance, when the muted tones of the violin mount higher and higher, softer and softer, against the whispering choir of woodwinds, worries the conductor. Without stopping the orchestra he motions to his concertmaster to go down to the center of the vast music shed and listen. The concertmaster listens, returns with a reassuring nod, and the concerto goes on.

This is the kind of painstaking, perfectionist work that lies behind the Koussevitsky reputation. In an actual concert there will be more opportunity to observe the famous gestures—the powerful little head thrown back, arms outspread, a beatific smile on his face; or head drawn down between hunched shoulders, fists clenched, and face contorted and beseeching.

The tradition of conducting in the grand manner was passed on to Koussevitsky from Nikisch, they say, and through Koussevitsky to young Leonard Bernstein. Showmanship? Undoubtedly. But it is showmanship based on craftsmanship of the most uncompromising kind.

There are not two Koussevitskys, one of rehearsals and one of the concert stage. There is one Koussevitsky, who has mastered the art of conducting—at rehearsal, giving his men guidance in straight, technical terms, transmitting his intense feeling for the music by reduced cues; at the concert, giving fuller rein to his gestures, to bring the audience into the new, vital experience which he makes of almost everything he conducts.

He approaches the Beethoven Fifth as if he and the orchestra were still full of the rapture of first acquaintance. But Koussevitsky's genius is equally at the service of the moderns, and all his life he has given inestimable aid to contemporary composers. A new symphony by Walter Piston of Harvard, composed last summer, sounds at first discordant, then engaging, and finally exciting. How much of this magic is Piston's, and how much Koussevitsky's? Well, both of them come to the stage for the resounding acclaim, so you applaud both of them, and go home wanting to hear that symphony again.

To Be Continued

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NEW YORK, N.Y.
TIMES

SEP 1- 1948

MAJOR MUSIC UNITS CANNOT PAY WAY

Deficit for 37 Companies for 1947-48 Season $3,225,348 Despite Public, Private Aid

By HOWARD TAUBMAN

Virtually no major opera house or symphony orchestra in the world expects to pay its own way next season or in the foreseeable future.

A survey made by THE NEW YORK TIMES of the financial status of leading musical organizations showed yesterday that in nearly every case an operating deficit was as certain as death and taxes.

The deficit of thirty-seven representative opera companies and orchestras in this country for the 1947-48 season was $3,225,348, and the future, it was agreed by managements everywhere, holds out little hope for improvement.

If the deficits for lesser musical outfits in the United States as well as for all the operas and orchestras in foreign countries were to be added, it was estimated that the figures would run up to $15,000,000.

The actual operating deficits of many organizations, it was pointed out, are even larger than the audited figures. Some orchestras like the New York Philharmonic-Symphony, the Boston and the Philadelphia have endowment funds, and the annual income from these funds helps to cut down deficits measurably.

Save for one or two musical organizations, like the Hollywood Bowl series, that operate in the black because of special conditions, no orchestra or opera house paid its way last year on the basis of money taken in from the sale of tickets. Ticket sales accounted for as little as 30 per cent of the income of some groups and went up as high as 84.2 per cent in the case of the Metropolitan Opera.

Deficits in this country were met in a variety of ways. The most common was the public campaign for funds. Most of the orchestras in the United States, with the exception of a handful of the most renowned in the East, were obliged to raise from $50,000 to $200,000 a year in advance of the season.

Like Community Chest Drives

The campaigns for funds for musical organizations in these towns were conducted in the same way that a Community Chest or hospital fund campaign might be conducted. Committees canvassed the town, sent out appeals by mail and made personal visits to leading citizens. In Dallas the letter carriers delivered a notice to each resident on their routes.

The days of the one Maecenas who personally met deficits each season are finished. No musical organization in this country could any longer point to figures like Otto H. Kahn, a pillar of the Metropolitan for many years; Henry Lee Higginson, who founded and supported the Boston Symphony for many years; Clarence H. Mackay, who helped the New York Philharmonic; Harry H. Flagler, who aided the New York Symphony, and William A. Clark, main support of the Los Angeles Philharmonic.

Funds were raised last season from a large number of people throughout the country in contributions from $5 to $1,000. Donations of more than $1,000 were few. The Central City Opera Association in Colorado, for example, raised a sustaining fund of $25,000 for its 1948 season by getting gifts of $250 from each of 100 citizens.

The experience of musical organizations abroad revealed that deficits in every case were met, not by campaigns and individual contributions, but by state and city subsidies.

The Colon Opera in Buenos Aires which, according to our Argentine correspondent, is regarded "as an adornment of the national culture", is described "as wholly a state enterprise and not a business." Its deficit of 6,000,000 pesos (the peso was quoted at 4.80 to the dollar) was met entirely by government subsidy, in this case from the municipality of Buenos Aires.

The Italian Government set aside funds totaling about $2,200,000 to cover the opera season in its cities for 1947-48. Because of the drastic rise in the costs of putting on opera, a great many of the country's provincial opera houses could not open at all. However, the four principal theatres—La Scala in Milan, the Rome Opera, the San Carlo in Naples and the Fenice in Venice—were able to remain in business, thanks to state assistance.

Helped by Governments

In France, Germany, Russia, Hungary, Sweden and all the other European countries opera companies and orchestras depended on large contributions from the public treasuries. This was true even in Great Britain, where the Covent Garden Opera became a national institution last spring. Before that, however, English orchestras and operas had begun in recent years to receive public subsidies in a break with the British tradition that musical organizations were to be privately maintained.

Even in the United States there has been a growing tendency in the last few seasons for public treasuries to contribute to musical organizations. Some cities appeared to be reluctant to call it a subsidy officially, but grants of up to $70,000 were provided for such things as concerts in the schools and special concerts at nominal rates of admission. Denver gave its orchestra the use of the city auditorium free of rent, and Portland, Ore., let its symphony have the auditorium at half the usual rental rates.

The American cities that last season helped their orchestras with grants of assistance were San Francisco, Baltimore, Los Angeles, Denver, New Orleans, Salt Lake City (the state and county contributed), Portland, Ore., Houston, Buffalo and Indianapolis (which made a grant of $50,000).

Of the big eastern organizations the Metropolitan Opera Association had some public assistance in the form of an exemption from the real estate taxes for that part of its building used in the production of opera.

One manager, Harl McDonald of the Philadelphia Orchestra, said, "Please stress the fact that the City of Philadelphia contributes nothing to the orchestra, which is one of its most important advertising implements, and imposes a tax, which we consider unjust." This tax is a 10 per cent admissions tax in addition to the 20 per cent Federal admissions tax.

Likens Orchestras to Museums

Characteristic of the response from managers and heads of musical organizations in this country was this note struck by Helen Black, business manager of the Denver Symphony:

"Everything possible is done to increase our income but no matter what method or methods are used it does not seem possible in the near future, if ever, to earn enough to maintain a professional or even a semi-professional orchestra of the quality demanded by the symphony-loving public today, or of the quality to which the young children should be exposed.

"If we are to improve the tastes of our future audiences it is our contention that schools, art museums and symphony orchestras are a vital part of the educational and cultural facilities of a community. Schools and art museums not expected to pay their way, and symphony orchestras should be in the same category.

"For example, the concerts for school children have an admission price of 25 cents for each concert to assure every child an opportunity to attend. That would not be possible were the prices established on a purely commercial basis. It is our hope that at some time all orchestras will speak of their maintenance fund as just that and stop using the word deficit which has a psychologically bad effect on the minds of the general public. Art museums do not talk about deficits. Why should symphony orchestras?"

It developed in the course of THE TIMES survey that the major conservatories of the country, like the universities and unlike the orchestras and operas, were not expected to try to pay their own way.

A report from the Curtis Institute in Philadelphia indicated that all students were there on scholarships and that the school was maintained entirely by endowment. William Schuman, president of the Juilliard School, said that tuition fees covered only about half the cost of educating the student—less in the case of students with scholarships — and that endowment made up the difference. The Peabody Conservatory in Baltimore said 75 per cent of its gross income came from tuition fees and the difference had to be made up by public campaigns and subsidies.

Not Lacking in Patronage

The difficulties of musical organizations here and abroad were not caused by failure of public patronage. The survey showed that most of the orchestras and operas queried had booming attendance records. The New York Philharmonic-Symphony played to 93.4 per cent of capacity; the Philadelphia to 92 per cent; the Boston, 90 per cent; the Dallas, 91 per cent; the San Francisco, 93 per cent; the Metropolitan Opera, almost 100 per cent. The average throughout the country was better than 80 per cent.

In the case of the major symphony orchestras and operas, contracts for recording and broadcasting helped to cut down the size of the deficit. The most famous, long-established institutions were the more fortunate in this respect, while the newer groups had little income from these sources. Where a musical organization obtained a commercial sponsor for its broadcasts, it had a chance to come close to getting out of the red.

Bruno Zirato, co-manager of the New York Philharmonic-Symphony, said: "There is no possibility of paying our own way next season from operations, but only by contributions and possibly by commercial sponsorship of our Sunday broadcast concerts." With yesterday's report that the New York Philharmonic-Symphony had made arrangements with a commercial sponsor, it seemed likely that this organization would be able to cut its deficit appreciably.

George A. Sloan, chairman of the board of the Metropolitan Opera, observed that the company's prospects depended a great deal "on our box-office revenues and whether they will hold up to the high level of the past two seasons." He added that "we are making every effort to affect further economies and to increase our revenues; for example, we are now examining closely into the possibilities of television and motion pictures."

Various Means Used in Drives

Some managements reported that the raising of sustaining funds was accomplished with little trouble each year. A few said that it took quite a bit of doing.

The Utah Symphony undertook a campaign to raise funds for three years but found that many contributors gave only as much as they would for one year, with the result that there must be an annual campaign. In New Orleans it was found that a joint campaign for several musical organizations produced less satisfactory results than separate campaigns for each.

One management said it could get little support from business organizations in its towns, but most cities reported that business enterprises contributed regularly. In Portland, Ore., the revived symphony got a $10,000 contribution from the musicians' union.

The biggest item in the costs of all musical organizations was labor. The Metropolitan Opera's figure of 75.5 per cent of its budget for all its employes, artistic, backstage and administrative, was the highest because it requires so large a staff.

The average for other musical organizations was about 60 per cent for orchestra players, conductors and soloists. The highest weekly minimums of instrumentalists were $139.50 at the Metropolitan Opera; $125 for next season at the New York Philharmonic-Symphony; $105 for the Boston Symphony; $100 for the Philadelphia Orchestra. In most other ensembles the weekly minimum was below $100, with the scale going down to $60 and $55 in some of the smaller cities.

The sizes of the halls of the country's musical organizations vary, and that appeared to be an economic factor of importance.

This Clipping From
NEW REPUBLIC
NEW YORK, N. Y.
AUG 30 1948

MUSIC: Rossini at Tanglewood

HAVING BROUGHT Benjamin Britten's "Peter Grimes" to America in 1946, and rescued Mozart's noble "Idomeneo" from complete neglect in 1947, the opera department of the Berkshire Music Center at Tanglewood had a reputation to sustain in picking out a work for production this summer. Back in midwinter, professional gossip reported that a musical version of Lillian Hellman's "The Little Foxes" by Marc Blitzstein would be the choice. But Blitzstein did not finish his score in time for adequate preparation, and furthermore he sold the rights to Cheryl Crawford for Broadway production sometime this autumn.

When Rossini's "The Turk in Italy" was finally announced as this year's Tanglewood project, the prospect quickened few musical pulses. Except for "The Barber of Seville" and the Overture to "William Tell," both of which are scorned by the intelligentsia, Rossini is a forgotten composer. The resuscitation of one of his most obscure works, a failure even at its first performance in 1814, looked like a fruitless venture in musicological research.

But at the Tanglewood première (the first American performance of the opera since 1840) scoffers were converted in the first half-hour. The music bubbled and rippled and tossed out gay festoons of florid melody; the plot situations maintained an unbroken crescendo of hilarity; the English text was blithe and gay, devoid of the stilted versification that is the curse of nearly every translated opera.

To be sure, the Milan audience of 1814 would scarcely recognize the work in its present form, for Boris Goldovsky, director of the Tanglewood opera school, retailored it extensively to make it measure up to modern theatrical standards. Since Rossini himself wrote three widely different versions, revising the opera radically each time it was presented in a new place, Goldovsky felt justified in reshuffling the numbers and sharpening the plot. He lifted the minor figure of a poet into the central role, gave the story a straight and effective line, and wrote a brand-new trick ending. He composed new recitatives, in the style of Rossini, to fit the new text. But all the arias, duets and ensembles are left exactly as Rossini wrote them, though there are some cuts, as well as some orchestrations (by Helmuth Wolfes) of passages for which original scores no longer exist in any library.

Without sacrificing the spirit of early nineteenth-century *opera bouffe*, Goldovsky has transformed "The Turk in Italy" into a satire of the period farce of which it is representative. Taking the audience into his confidence in a prologue, the poet explains that he is about to work out a new drama before their eyes. Nothing can be better, he avers, than a triangular intrigue involving a fatuous old husband, a flirtatious young wife and an ardent lover. One by one he brings out the characters attached to wires like puppets, loosens them and sets them in action. Obviously the play will unreel itself effortlessly if the triangular formula can be depended upon. But a Turk, landing on the shores of Italy for completely baffling reasons, and a gypsy girl, of equally vague origins, enter the scene, to the complete surprise and dismay of the poet.

For the rest of the evening the audience shares his bewilderment as his neat three-sided plot is distorted into a wild and unpredictable pentagon. The climactic scene, at a masquerade, with the three men dressed in identical Turkish costumes and the two girls in identical candy-striped dresses, is as absurd and diverting a melee as you will find on the operatic stage.

Probably not even Goldovsky himself knows quite how he managed to

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Tanglewood Parades for Benefit of European M

This Clipping From
GASTONIA, N. C.
GAZETTE

AUG 27 1948

U. S. Now World's No. 1 Musical Nation

"Quietly and almost unobserved, the United States has become the No. 1 musical nation of the world," declares H. W. Heinsheimer in The Reader's Digest for September. "The country which to other nations seemed merely the colossus of the fastest trains, the most automobiles, telephones, bathtubs and refrigerators, has taken the world's best music to its heart in a big way." Mr. Heinsheimer is a music publisher and author of the book, "Menagerie in F Sharp." His Digest article is condensed from Pageant.

America's operas, concerts, and recitals, in 1947, outdrew big-league baseball, attendance-wise, by a ratio of 3 to 2. The Metropolitan Opera's Saturday broadcasts were heard over 278 radio stations; Bing Crosby's show is carried on 240.

Symphony orchestras throughout the country now number more than 100, Heinsheimer points out. The Boston Symphony, in its summer concerts in the Berkshire Hills, draws over 100,000 people, from every state.

America's delight in classical music has spread far beyond the big cities which were formerly considered the cultural centers. Texas, without a single symphony orchestra 12 years ago, today has ten. In 1930, more than half of all classical records were sold in New York, Philadelphia, Boston, and San Francisco; now only a fifth of such sales are made in the big cities.

Music lovers' devotion to their favorite art has been strikingly manifested, more than once, by large donations of money. When the Met invited its radio audience to help purchase a new building, more than $1,000,000 in small change and bills was contributed. In 1945, the eight-year-old Oklahoma Symphony, faced with a large deficit, announced its intention to liquidate. Immediately angry protests poured in, many accompanied by gifts ranging from dimes and quarters to substantial checks. A "Save the Symphony Week" was proclaimed by the mayor of Oklahoma City. Enough money was raised to pay off the deficit and guarantee a new season.

No longer considered upstarts in the musical world, America's singers now rank with the best. Today more than half of the Metropolitan Opera's artists are Americans; when the Met began in 1883, it had only one American singer and she had been raised and trained in Europe.

BROCKTON, MASS.
ENTERPRISE-TIMES

SEP 2 - 1948

Berkshire Music Festival At Tanglewood Ends Season

The Berkshire Music Festival at Tanglewood has again concluded another successful season. Many Brocktonians attended these orchestral musicals this summer and from all comment given, they have declared the programs to be the best ever. Sinc 1937, when Tanglewood became the home of the Boston Symphony Orchestra, this cultural centre has grown to be one of America's best loved musical foundations.

Behind the word Tanglewood there lies a great history. History, which to begin with, concerns two thunderstorms in Berkshire county. They occurred during a period of 87 years and each had invaluable consequences. The first storm resulted in the beginning of a friendship between two men, Nathaniel Hawthorne and Herman Melville. This was during the summer of 1850 that Herman Melville and Nathaniel Hawthorne, strangers, who were enjoying a picnic party in Stockbridge, were driven to the rocks of Monument Mountain to seek cover. Neither one of the well known writers knew of one another, and during the two hours of the storm, the two men formed the basis for a lasting friendship.

The next storm took place in the summer of 1937 when the symphonic festivals were held for the first time outdoors on the grounds of Tanglewood. On this evening of Aug. 12 during the presentation of a Wagner program, the thunderstorm which appeared ruined tents which had been erected for the occasion and the noise of the storm became so great that the music was brought to a stop. The stopping of this concert came to be known as the $100,000 thunderstorm. It had last been proven that a substantial building should be provided for concerts and during that same evening, the appeal was so great that $20,000 was pledged by the music lovers. Needless to say, a music shed was installed during the next year.

One might question just how the first storm can be connected with Tanglewood. Following his visit to Berkshire county before his marriage, Nathaniel Hawthorne some years before 1850 decided that he would take refuge there with his wife and two children in order to seek better writing atmosphere.

Two days following the meeting on Monument Mountain by Melville and Hawthorne, Melville with several other friends called on Hawthorne at the red cottage and walked to the lake. From this time on, the meetings between Hawthorne and Melville were frequent. The red cottage stood at Tanglewood for some 40 years after Hawthorne left it, before it was burned to the ground. Since the year 1929 a bronze tablet has been erected at the sight.

The history of the music in the Berkshires can be continued along to the month and year of September, 1918, when the first Berkshire Festival of Chamber Music was held at South Mountain under the direction of Mrs. Elizabeth Coolidge, who did so much for the encouragement of music both in America and in Europe. It was through the means of Mrs. Coolidge, who built the first temple of music together with composer Henry Hadley, that the music concerts be held "beneath a sky full of stars in the shadow of great hills," near the little red cottage.

In the years that followed such names as Mrs. Margaret Emerson, Miss Gertrude Robinson Smith, Mrs. Owen Johnson, Mrs. William Fulton of Great Barrington and Serge Koussevitzky appeared. In 1934 the Berkshire Symphonic Festival Inc., held its first musical in the horseshow ring at the Dan Hanna Farm at Stockbridge with 65 players participating, and in 1935, 85 players were present for the concert again given at the Hanna Farm.

Such was the early life of the music centre. The climax of its existence made its appearance in the autumn of 1936. For the first time that fall, Mrs. Gorham Brooks presented the Boston Symphony Orchestra in the country place of "Tanglewood," her estate near the line of Lenox, which covered more than 200 acres. The estate was a perfect setting for the concerts and needless to say the idea of giving Tanglewood to the Boston Symphony was gratefully donated by Mrs. Brooks, soon after very few concerts.

During the seasons of 1940 and 1941 the musical centre grew to great proportions highlighted by Dr. Koussevitzky's great leadership and magnificence and now following the war years, the foundation is still flourishing. The success of the concerts is well illustrated by writer Mrs. Sylvia Dreyfus. "Seven thousand people free and friendly, listen together and forget racial, social religious prejudices in their mutual enjoyment. Surely there is a lesson in this practical demonstration of amity, accompaniment of a great orchestra."

DALLAS, TEX
EXPRESS
8/28/48

Kisses Carol Brice's Hand

Eleazar de Carvalho, young Brazilian conductor, student of Dr. Serge Koussevitsky and an instructor at the famed Berkshire school, kissed Carol Brice's hand before 19,500 music lovers at Tanglewood last Sunday. That was his way of showing his appreciation for Miss Brice's great rendition of Manuel DeFallo's "El Amor Brujo." The great contralto recorded the work earlier for Columbia Masterworks with Fritz Reiner and the Pittsburg Symphony Orchestra.

While the act of kissing Miss Brice's hand before 19,500 whites is in itself of no major significance, the sharp line of contrast between the customs of the U. S. and those of South America and continental Europe was drastically emphasized. Mr. Carvalho being a Brazilian was possibly acting out of the well-spring of the traditions of his non jim-crow homeland — Brazil has no color line — black and white Brazilians play, worship, work and die side by side. It is extremely doubtful if a major conductor, after having resided in the States for a length of time, becoming accustomed to the deep prejudices and the stringent racial taboos which must be respected, if one is to make a living from one's artistic endeavors, would risk antagonizing American music audiences by kissing a Negro woman's hand in public, regardless of her artistic stature.

The world of art and music is much more liberal than other fields of endeavor in America. Yet, regardless of how great a Negro artist becomes, it is still customary that the "Yardstick" Negro contralto, Negro baritone, etc., be used in referring to race artists. If Eleazar Carvalho's conduct of last Sunday — as trite as the kissing of a hand seems—is to be a true indication of his conduct in American music circles, Negro Americans should welcome his presence and look forward to the day when he will have his own orchestra, for then, maybe, he will be able to help lead the way in tearing down some of the other stereotypes that hamper the American Negro's final but complete integration into the world of serious music.

Miss Brice's triumph at Tanglewood was a major one. She won the plaudits of America's major critics. She set a standard for vocal interpretation which many will find difficult to follow.

WAKEFIELD, MASS.
ITEM

SEP 23 1948

Out in the Berkshires

"Berkshires: the Purple Hills," edited by Roderick Peattie, is concerned with a section of this state that is especially attractive at this season of the year. Roderick Peattie has written delightfully of the country hills and valleys, roads and streams, even the fishing and gardening. Other contributors to the volume describe Indian legends of the countryside, bits of history, of the arts and literature of the region—the Summer theatre, Winter sports, the famous musical festival (at Tanglewood). All this makes for an appreciative, lyrical, leisurely portrait of the country you will wish to see this Fall.

Mark Antony de Wolfe Howe has told "The Tale of Tanglewood; scene of the Berkshire music festival," the origin and progress of the music festivals, and explained Nathaniel Hawthorne's early sojourn at Tanglewood. While this "tribute" is indeed a welcome souvenir of rewarding sessions of great music—and fine vistas—to many, it is also of interest to those who find this region new this year.

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turn so complicated a trick so successfully. Everything is impeccable in taste, yet hearty and immediate in humor; charm and ribaldry are delicately balanced. The physical production was a more complete success than either of Tanglewood's two predecessors. The staging was simple but handsome, with no trace of artiness, and the student cast acted with admirable ensemble and style. If the singing revealed no potential major artists like Frances Yeend in "Peter Grimes" and Anne Bollinger in "Idomeneo," it was at least always lively, pleasant and reasonably capable in the execution of the florid figurations.

Two days before the opera, Serge Koussevitzky conducted the Boston Symphony Orchestra in the first American performance of the Sixth Symphony by Ralph Vaughan Williams, who at 75 is one of England's most honored composers. A big work and a highly serious one, the symphony aroused sharply divided opinions. I found its first three movements academic and sterile, devoted mostly to the reworking of technical devices which had produced more spontaneous results in earlier works. The finale is remarkable. It is 12 minutes long and never rises above a pianissimo, as it carries a single, unostentatious theme through a series of contrapuntal events to a resigned conclusion. It is like the valedictory of an orator who realizes, after a lifetime of rhetoric and elocution, that no other manner of speaking can equal the power of hushed understatement. In the Sixth Symphony the result is disquieting, for the superior effectiveness of the finale makes the storm and stress of the earlier movements seem hardly worth the trouble.

CECIL SMITH

MEMPHIS, TENN.
COMMERCIAL APPEAL

SEP 12 1948

MUSIC WILL MISS HIM

Koussevitzky Begins His 25th, Final Season At Boston

Special to The Commercial Appeal

BOSTON, Sept. 11.—Serge Koussevitzky will open his 25th and final season as director of the Boston Symphony Orchestra on Friday, Oct. 8. The concert will be given in Boston's Symphony Hall and will start the orchestra's 68th season.

Through a quarter of a century Dr. Koussevitzky has devoted the greater part of his career to his orchestra, while identifying himself with the country which is now his own.

The conductor will base his opening program on the one which was his choice for his opening concert in Boston in the Autumn of 1924. It includes Vivaldi's "Orchestral Concerto in D Minor," and Brahms' "Variations on a Theme by Haydn." Honegger's "String Symphony" replaces the same composer's "Pacific 231," and Beethoven's "Seventh Symphony" will close the program.

NEW YORKER
NEW YORK CITY
SEP 4 - 1948

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KOUSSEVITZKY AT TANGLEWOOD

STOCKBRIDGE, MASS.

AT a time when American writing has come to be seriously menaced by the demands of the book clubs and the publishers for popular biographies and novels, and when noncommercial American painting depends mainly on a few New York galleries and the gamble of foundation patronage, it is surprising and reassuring to find, in the Berkshire Music Festival and the music school connected with it, a center of creative activity that is not merely surviving with difficulty but flourishing with conspicuous vigor.

The Berkshires have a cultural tradition, but it has been a sporadic one. In the middle of the last century, a number of writers came here, mostly from around Boston. Holmes spent several summers on a family estate near Pittsfield, and Longfellow came to board for the summer in a house that had belonged to Herman Melville's uncle. Hawthorne, in the early summer of 1850, rented, near Lenox, a little house on the estate of a rich family named Tappan. He wrote "The House of the Seven Gables" there; but he was annoyed by the variable weather, and his wife did not much like the "Red Cottage." He stayed only through the autumn of the following year, but he pinned on the Tappan estate the name Tanglewood, which he had invented for it in describing it as the background for his "Wonder-Book" and "Tanglewood Tales," those frigid retellings of the Greek myths assigned to an intolerable tutor named Eustace. Herman Melville came, also in 1850, to live in a farmhouse near Pittsfield, which he bought and called Arrowhead. He already knew the country, where as a boy he had visited the Melville house, in which Longfellow had stayed. He lived here for over thirteen years, and wrote "Moby Dick," "Pierre," and "The Piazza Tales," dedicating the second of these to Greylock, a mountain whose remote summit, rising above its nearer neighbors, he could see from the porch where he worked. Here he first met Hawthorne, at a picnic, and occasionally used to call on him. But, in spite of Melville's admiration for the writings of the older man, it cannot be said that their association had anything of Coleridge and Wordsworth. Both were solitaries; and Melville, returned from the sea, does not seem even much to have rejoiced in his family life. He eventually left, as had Hawthorne.

Other celebrities came and went; but Berkshire County, unlike Concord, which did have its organic intellectual life, remained fundamentally a place to which well-to-do people from Boston, ranging to the far end of their state, came to sit through serene summers. Later on, in the Big Money period, Lenox became a nesting place for millionaires. The mansion of Anson Phelps Stokes, which had a hundred rooms, was said, at the time it was built, to be the largest private house in the United States. Andrew Carnegie eventually bought it and died there. Not long after 1900, Edith Wharton moved to Lenox with her husband, in order to get away from the social routine of Newport and find better conditions for writing. She built a big, half châteaulike house, with Italian gardens and terraces, where, like Melville, she lasted hardly more than a decade, entertaining Clyde Fitch and Henry James, and paying visits to Charles Eliot Norton, who lived not far away at Ashfield. Of the impoverished natives in the hills, she brought away the grim impressions that she dramatized in "Summer" and "Ethan Frome." She says in her memoirs that she was happy here, but her great villa, with its high, white, stuccoed ceilings and its dark painted panels of flowers and fruit, though it today houses the senior class of the Foxhollow girls' school, has a desolate emptiness which one cannot help connecting with the lives of the very rich in the American early nineteen-hundreds that she describes in her novels of the period, as the cedars and the marble fountains have a bleakness that make one feel they could never have recalled Italy. In general, that whole gross era of extravagant expense and display seems to have barged into the Berkshire Hills only to founder there without leaving any permanent effects. The old, low, white New England houses of the Holmeses and of Melville's uncle (the last house now the Pittsfield Country Club) are still practicable as human dwellings; they have lived on, with their shrubbery and towering trees, from the post-Revolutionary past. But the millionaires' civilization seems as distant and dead as Pompeii. Already a number of its palaces have been demolished to escape paying taxes, and their great cellars, still strewn with debris, yawn spookily among decayed outbuildings, lawns reverting to meadows, and huge masses of hemlock and spruce. The Stokes place is now a Jesuit school. The residence of Mrs. Henry White, a gingerbread Tudor cottage on the scale of a summer hotel, has lately,

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who had been flying on from Cleveland every weekend for the purpose of hearing the concerts, and I saw a party of young people, camped on the lawn on a blanket, who displayed a small sign on a pole reading, "Wanted: A Hitch to N.Y.C."

OVER the whole Tanglewood undertaking has presided the Russian-born Koussevitzky, whose artistic and human range makes possible for it the broadest scope. It has always been Koussevitzky's distinction that his genius is creative and educative, and that he has aimed to be something more than a brilliant and applauded conductor; and it has been his good fortune that private means have enabled him to act as a patron as well as an influential musician. In Russia, he backed Scriabin, when the latter was an avant-garde composer not yet well known, not only putting his music over by playing it at concerts but advancing him the money he needed to finish one of his more ambitious pieces; and, having acquired a publishing company, he brought out Stravinsky's "Petrouchka" and "Le Sacre du Printemps." In 1908, he set up a fund for the assistance of young composers. And from 1910 to 1914 he took an orchestra by boat down the Volga on a series of summer tours, giving concerts in all the provincial towns before audiences of which the members had sometimes never seen an orchestra. At his "Concerts Koussevitzky" in Paris, from 1921 to 1924, he played an immense amount of new French and Russian music: Ravel and the composers of "Les Six," Prokofiev and Stravinsky. Since he has been with the Boston Symphony, he has presented, in the course of his twenty-four years, more new music by American composers than any other conductor in America and has contributed at least as much to creating the reputations of Aaron Copland, Walter Piston, and Roy Harris, both by performing their music and by commissioning compositions by them, as he did in promoting those of the Russians. During Koussevitzky's first years in the United States, he does not seem to have taken much interest in the country: he delayed learning English and spent all his vacations abroad. But he applied for American citizenship in 1936, and the next summer made his first appearance at the Berkshire Festival. He had in the meantime come to think more highly of American musical training than he appears to have done at first, and he had been filling up the vacancies in his orchestra with American-born musicians in place of the foreign

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as a matter of fact, been turned into a super-inn, which charges twenty-five dollars a day for one of the former masters' rooms, fifteen for one of the servants'.

AMONG these shells of both phases of Berkshire life, a new organism has taken root. Under the patronage of a Pittsfield lady, Mrs. Elizabeth Sprague Coolidge, there had been held in the summers, since 1918, a series of small chamber-music festivals in a hall built for the purpose at South Mountain. In the summers of 1934 and 1935, the composer Henry Hadley conducted three-concert festivals in a horse-show ring at Stockbridge. The next summer the three concerts were given by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, and that autumn the inheritor of the Tappan estate, a music-loving lady, Mrs. Andrew H. Hepburn, had the idea of giving Tanglewood to the Boston Symphony Orchestra, to be used for a festival on a bigger scale. Koussevitzky, to whom the offer was made, received it with gracious thanks, but did not have any notion as to what it was proposed to give him. He had to go to Mr. George E. Judd, the manager of the orchestra. "Tanglewood?" cried Mr. Judd. "Every child knows what Tanglewood is!" The present was accepted with alacrity. A tent was put up for the concerts in 1937, but one of the evenings was ruined by a thunderstorm, which came on during a Wagner program and reached a climax with the "Ride of the Valkyries," with the result of rendering it inaudible, and Koussevitzky declared that thereafter he would have to have something more substantial. The funds were rapidly raised—twenty thousand dollars was promised by the audience that night—and a steel auditorium was built, which was ready the following summer. Koussevitzky then got a grant of money from the Rockefeller Foundation and added a theatre for opera and a chamber-music hall, and he established a music school to teach composing and conducting, orchestral playing, and choral and operatic singing. The old gray house on the place, built in the sixties, steep-gabled and narrow-porched, was used for the offices and studios of what was now called the Music Center; and Hawthorne's little red cottage, which in the meantime had been burned down, was reconstructed as a studio for Koussevitzky. The old-fashioned landscape gardening, with its dark, dominating trees, its huge, bushy hemlock hedges, its alleys roofed over with grape arbors, and its fine views of lake and mountain—the whole place is a kind of plateau—that sometimes give the impression of mid-nineteenth-century paintings, made a marvellous setting for music. The older and more natural grandeurs were perfectly adapted to the art to which their owner had desired to devote them.

The difference between the Music Center at Tanglewood and the earlier cultural activities of the region is significant of the changed role in which America has found herself figuring since the end of the last war. The old Lenox and Stockbridge and Pittsfield were New England and well-to-do: their writers and artists were people of leisure. But Tanglewood is international, seriously professional, and completely democratic. Among four hundred and sixty-two students this season, there are men and women from fifteen countries and from forty-two states, about a hundred and forty of whom have scholarships and about a hundred and twenty of whom are war veterans taking advantage of the G.I. Bill of Rights. No student of evident ability is refused because he cannot pay: if necessary, lodging and food are provided free of charge. The music that is played and sung is derived from a great variety of nationalities and schools and periods: European and North and South American. The teaching of composition is conducted by the American Aaron Copland, with whom is associated every year some other distinguished composer. The visiting instructors have included Hindemith, Samuel Barber, Honegger, and Milhaud. The audience comes from all over—one hears every sort of native and foreign accent—and represents a wide range of income levels, from the subscribers who pay fifteen dollars for a box seat at a series of three concerts to boys and girls who make pilgrimages with rucksacks from Boston and New York and pay a two-dollar admission fee to sit outside on the grass, where the music can be clearly heard. I met this summer a middle-aged businessman

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ones of whom it had been mainly composed. When he applied for his final naturalization papers in 1941, he told reporters that the United States was the land "where I have carved out my career in life. . . . This is where I want to spend the rest of my days, in an atmosphere of freedom and achievement. The old country is a thing of the past. The United States is the only country in the world today in which artistic and musical ability can find free expression." He added that the Bolsheviks had confiscated his property in 1918 and that the Nazis had now taken over his house in Paris.

This action of Koussevitzky's and the founding and success of Tanglewood have thus, to some extent, been brought about by the closing of the doors of music in other parts of the world. But the artistic self-confidence of the United States had, of course, been growing stronger ever since the early twenties, and the American musical groups that had been studying modern composers and cultivating native talent had long been preparing the way for the original work of the school; so that the fusion of Koussevitzky and the native movement in music has resulted in the vigorous growth, since 1940, of an American musical center of national and international importance. It is not merely that the various departments of the student activity at Tanglewood have been kept up, like the Boston Symphony, to a high standard of discipline and quality, that conducting is taught by Koussevitzky and the instruments by the men in his orchestra (with Gregor Piatigorsky giving instruction in chamber music this summer), that composing is taught by Copland, that the choruses are trained by Robert Shaw, and that the opera is directed by Boris Goldovsky, the director of the New England Opera Theatre, in Boston. But one feels, on the part of these teachers as well as on that of the students, pervading the whole place, a spirit of excited enthusiasm and a sense of satisfactory accomplishment.

A CONTRIBUTION of any sum, however little, to the organization known as the Friends of the Berkshire Festival admits you to all the student concerts, which take place almost every day and are hardly inferior in interest to the advertised professional concerts, for the students play their own compositions, which are sometimes quite remarkable, as well as a variety of classics, and the student chamber orchestra affords an opportunity to hear chamber music from Mozart to Schoenberg always competently, often admirably, played. For a visitor on a holiday, the Festival thus provides entertainment that seems inexhaustible. He can go to a concert every day, often twice a day; and the conditions for listening to music are, except in the event of rain, perfect. He does not have to storm the abrupt steps, to battle the glass doors and the evening clothes, as he does at Carnegie Hall, or to navigate funereal streets from which the snow, ice, and slush are never removed, as he does to get to Symphony Hall, in Boston—shutting out, in either case, with an effort the city whose buildings and traffic press like the sea on a diver's bell. Here on top of the Tanglewood hill, you can sit serene and unhurried, mind clear and nerves relaxed. The big "shed" in which the orchestra plays is open at the sides, and you can look out at great walls of trees—motionless except when an aspen glistens in a wind—that rise out of sight so that they seem to hang like tapestries of leaves and needles. The grounds are so extensive that, even at the best-attended concert, you are never uncomfortably crowded.

As for the programs, the present writer is not a music critic but a member of what one of the speakers at a Tanglewood benefit this summer called "the lay but indispensable public." Mindful of the stern admonition given me by Aaron Copland that "out of every two words about music written by a literary man, at least one will be the very last word that a musician would have chosen to apply," I can only give my layman's impressions, whose only possible value will be that of conveying to another layman the kind of thing he may expect.

On the more difficult modern side, then, this year, you had a cello sonata by Hindemith, written for Piatigorsky and played for the first time, which seemed to me mostly rather shadowy or crumbling away into holes like something in a painting by Dali. A chamber concerto, with solo violin, by Lourié traced a wavering outline, fragile and faint, like the thin thread of a twilight reverie. On the other hand, a *Kammersymphonie* by Schoenberg was last season one of the most striking events, unrolling and convoluting its sharp, dark sounds like shavings of steel in the morning air till they seemed to become more tangible than the instruments that were making the music. I am sorry that

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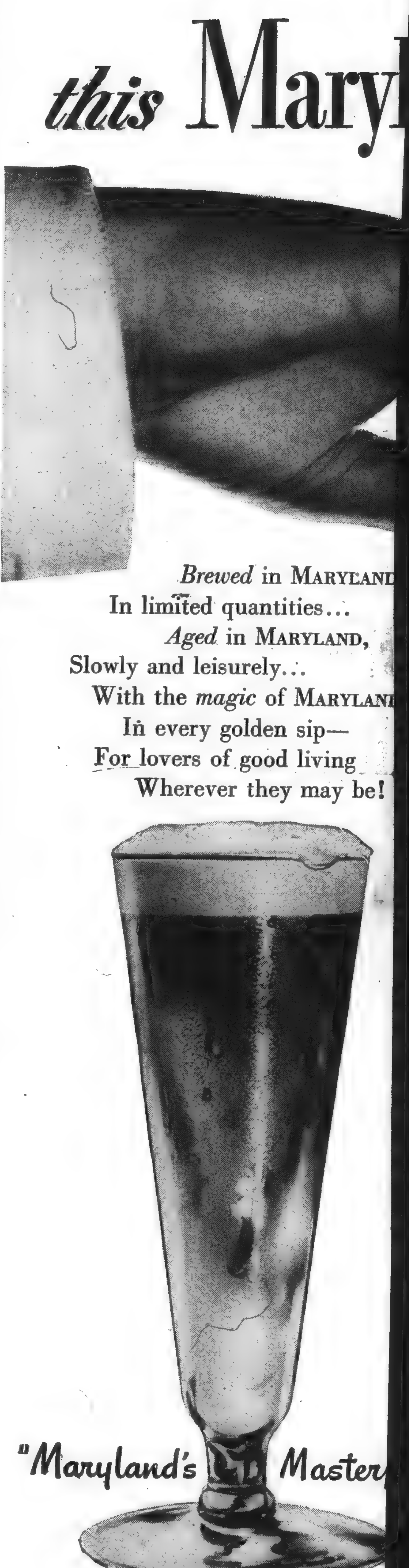
I came too late this summer to hear the whole series of Bartók quartets played by the Juilliard String Quartet. I was told by an authority on modern music that the effect of these quartets was rather enhanced by a tendency on the part of the American musicians to swing the rhythms more markedly than the traditional strings would do.

At the opposite pole from all this are the resounding popular programs with which Koussevitzky seems to aim to please as many people as possible and the last of which drew this year, on a Sunday afternoon, a record audience of fourteen thousand seven hundred people. I did not much look forward last year to hearing Ravel's "Bolero," and did not much look forward this year to an all-Tchaikovsky evening, which consisted of the "Pathétique" Symphony, the First Piano Concerto, and the "1812" Overture; but when Koussevitzky brought them to life, rescuing them from banality, with all his resourceful musicianship and his dramatic imagination, I was probably as much thrilled by them as anybody. Leonard Bernstein, Koussevitzky's pupil, has also his enthusiastic following. It seemed to me that this young man had very much improved since last year. There were only a few moments this season when, conducting as he does without baton, he gave the impression a little of doing an interpretative dance to the music rather than of guiding the orchestra. He took on the Second Symphony of Mahler, of which I hope it is not vulgar to say that it has everything in it but the kitchen stove, with its vast orchestra and fancy percussion, its chorus and its female soloists, and its offstage passages for which groups of brass have continually to be going out to contribute little semi-detached episodes, one of which gives rise to the illusion that there is a cabaret next door. This symphony takes most of the afternoon: it makes one feel that one has lived it like a lifetime. But Bernstein had studied it with care, and he put the whole thing through with delicacy, variety, and energy. He made it more interesting than I ever remember to have heard a Mahler symphony made before. And though in Strauss's "Don Quixote" the sheep and the wind machine and all the literary paraphernalia of the tone poems of the turn of the century seem irrelevant today and a bore, the Don Quixote voice of the cello, in the hands of Piatigorsky, spun out finely the slow residue of sweetness that always made the real enchantment of the Bavarian brewer's grandson. The effect of the blitz on Vaughan Williams was



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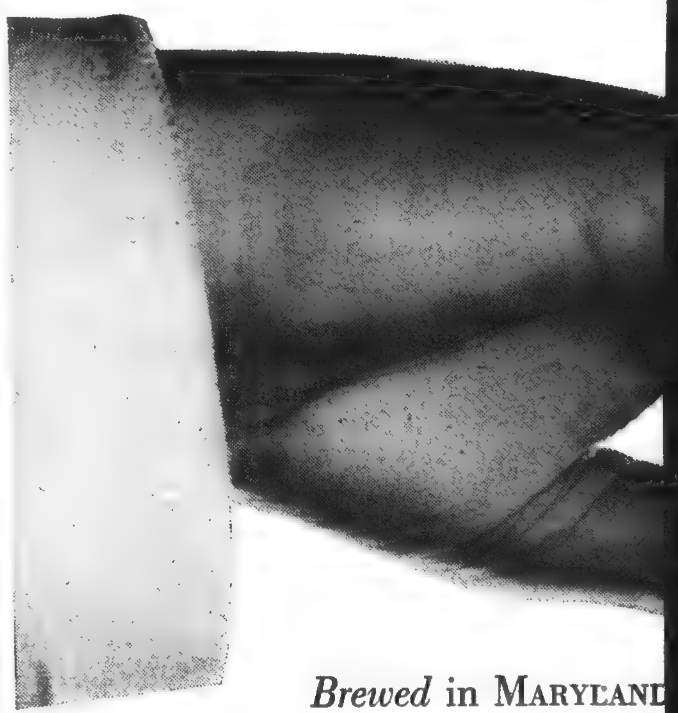

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"Trovatore" this summer, and last summer copious excerpts from "Don Carlos" and "Traviata"—came out particularly well, partly, I suppose, because Verdi cannot fail to be dramatic and lively, but also because the young singers are able to bring to these old pieces a freshness that makes one forget the trappings of the traditional opera house, of which they have come to be almost as much the furniture as plush curtains and gold prosceniums, and even make one hear the music with new ears.

Mr. Goldovsky deserves so much credit for his work with these students and their operas that I feel a little ungrateful in complaining of what I feel to be the only detail that may be considered out of place at Tanglewood. It has been Mr. Goldovsky's custom to appear at one side of the stage and deliver a little speech before every raising of the curtain. Now, these speeches are sometimes informative, but they occasionally defeat their purpose, when Mr. Goldovsky, whose knowledge of opera plots is evidently encyclopedic, tells a good deal more than is necessary and ends by confusing his hearers. What is worse, he gives somewhat the effect, partly intentional, but partly, because of his imperfect accent, probably unintentional, of appearing as a comic monologuist. He is invariably applauded with laughter by a certain proportion of the audience, who seem to think they are witnessing a revue; but his effect on some of the rest is to set their teeth on edge. His jokes are by no means on a level with his admirable staging of opera, and we could dispense with his improvised pleasantries, especially when repeated the third or fourth time, on triangular situations, apropos of the fountain scene from "Pelléas et Mélisande," in which Mélisande drops her wedding ring into the water. I do not know how a worse introduction could have been made to this dialogue of thin beaten gold, which was plausibly impersonated and charmingly sung by Mr. Robert Rounseville and Miss Janet Hayes. (Miss Hayes, who sang three of the "Fêtes Galantes" at another of the student concerts, has the sense and the tone of Debussy.) One would also be glad to dispense with Mr. Goldovsky's politics. The plot of "Idomeneo" is concerned with a king of Crete who, caught by a bad storm on his way home from the Trojan War, invokes the intervention of Neptune at what turns out to be a disastrous price. Mr. Goldovsky, if I understood him, attempted last summer to connect this legend with the

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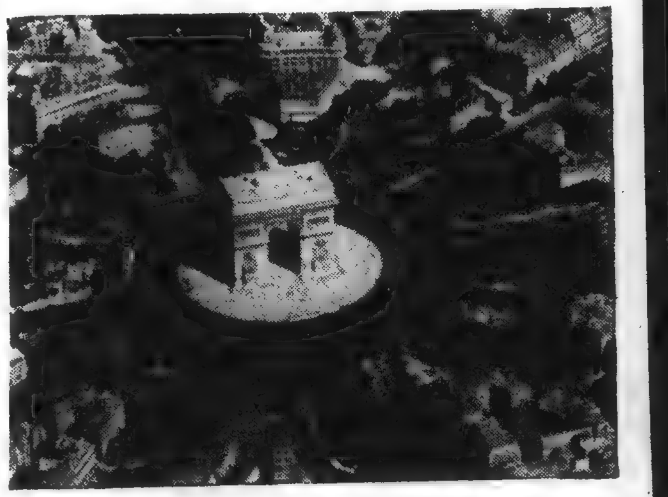

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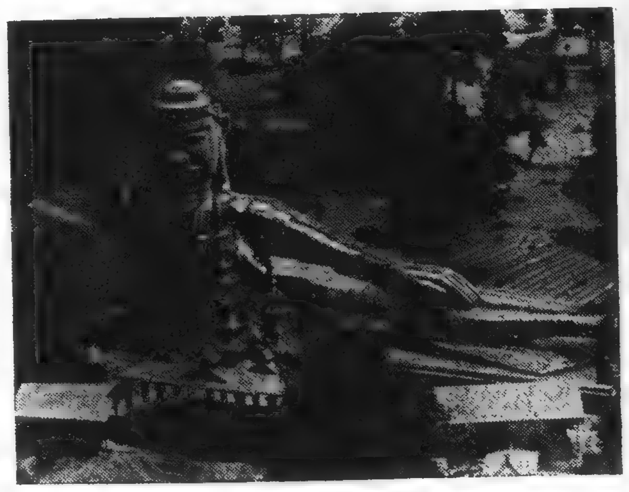

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well as the summer residents are rather put out by the appearance of so many strange people, so much busier about what they are doing than rural New Englanders usually are, and evidently enjoying the stimulus of some source of inspiration which the townspeople do not understand. The rapacity with which the hotelkeepers and others attempt to exploit these outsiders is amusingly combined with an instinct to make things uncomfortable for them and to give them their less-than-money's-worth in as grudging a way as possible. But this, too, is characteristic of the present situation of the United States confronted with its new responsibilities as an international power. One could wish that these responsibilities were elsewhere as adequately met as they have been at Tanglewood. That both talent and the general public will appreciate a top-notch leadership has been strikingly demonstrated here. As you walk back to Lenox from Tanglewood after one of the big concerts, you are reminded by the hiss and crash of departing cars and buses that this, as the voice of their era, is what Koussevitzky has to compete with, with his few concentrated moments of sweet and subtle sound. But the occupants of these vehicles have come here to listen to his orchestra—the old ladies from the obsolete mansions, the youngsters who have no cars getting rides with the young married couples who have and who have come here on their vacations; and tonight these mechanical horsepowers have had to hush their huffings and puffings while their owners sat quiet in the Tanglewood shed and heard what the orchestra had to say. —EDMUND WILSON

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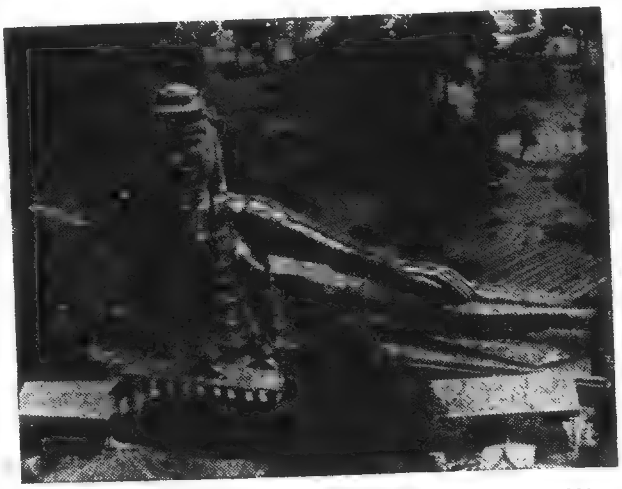

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Salt Lake Musician Returns From Berkshire Festival

By MAUD ROBINSON

Just returned to Salt Lake from the annual Berkshire Music festival at Tanglewood, Lennox, Mass., Richard P. Condie brings an account of six weeks of wonderful opportunity for 465 orchestra leaders, professional musicians, singers and teachers, from 47 states, Cuba, West Indies, Canada, France, even far off Jerusalem.

Mr. Condie, well known as assistant with the Tabernacle choir and as a teacher of the university's mixed chorus, says "it was a valuable experience meeting students doing such varied professional work."

Famous Syhphony

The work all centered around Boston Symphony orchestra led by Koussevitsky which gave three or ~~four~~ concerts weekly—with a No. 2 orchestra made up from students who had to pass a rigorous test. Mr. Condie enrolled in the choral department under Robert Shaw and Hugh Ross, with 200 in the chorus.

"We did Brahms' requiem, Blessed Damosel, by De Bussey and Bach's St. John's Passion," he reports, "with Mahler's resurrection symphony. Leonard Bernstein, Koussevitsky's first assistant, conducted."

Worth Copying

That the U.'s winter programs will benefit from the Tanglewood production of scenes from various operas with costumes and scenery is likely—

"I hope we shall be able to do much the same thing in Salt Lake this winter," Mr. Condie says enthusiastically. "Also I should like to do Bach's cantata No. 4, and perhaps Mozart's Requiem with the U. orchestra. I hope my chorus also may sing in Beethoven's Solemnis Mass with the Utah Symphony, and in Bach's St. Matthews Passion."

Great Men Frolic

Tanglewood saw a justice of the U. S. supreme court, Felix Frankfurter, and a noted poet, and a librarian of congress, Archibald Macleish, dancing on the green at Tanglewood this summer.

"Twelve thousand people brought their lunches to this concert for relief of musicians in Europe," said Mr. Condie. "The music program was all Strauss waltzes and Sibelius selections. Thousands danced on the smooth turf. It was in the band shell on the magnificent lawns of the large estate which is Tanglewood, and facing the shell is the $100,000 'shed,' a roof with no walls but with finest acoustics, built to shelter the student audiences and visitors. At this concert, 'Tanglefoot on Parade,' work was set aside for a day of celebration and fine music."

PITTSFIELD, MASS.
PERKSHIRE EAGLE

SEP 24 1948

Non-Concert Time of Visit To Tanglewood Is Problem

George E. Judd, Manager of Boston Symphony Orchestra, Tells Rotary Guests 'Must Be Carefully Nursed'

A visitor to Tanglewood spends only about two hours of his time listening to a concert of the Boston Symphony Orchestra, but not enough thought is being given by Berkshire County to the other 22 hours of his day.

That was the thought expressed to Rotarians at their weekly luncheon meting at the Hotel Sheraton yesterday noon by George E. Judd, manager of the Boston Symphony Orchestra.

A visitor to this section during the Berkshire Festival "must be carefully nursed," Mr. Judd believes, so that he will go away with a good impression of the Berkshires and want to return another year.

He credited the Berkshire Hills Conference and its public relations officer, Paul W. Foster of Great Barrington, for doing a "magnificent job for this county in furnishing information on rooms and food for Festival visitors.

While passing out orchids, Mr. Judd informed the Rotarians that he wanted to publicly give credit to The Berkshire Evening Eagle for the support this newspaper has given through the years to the Berkshire Festival.

The greatest problem facing Tanglewood today, Mr. Judd stated, is traffic.

"I don't know the answer to it but I hope you can solve it."

Reviews Orchestra History

Mr. Judd reviewed briefly the history of the Boston Symphony Orchestra as ~~well as the Berkshire Festival,~~ disclosing that it has been discovered the Boston Symphony Orchestra once gave a concert in Stockbridge before the turn of the century but the program presented at that time has never been located.

"We are offering a season ticket to the person who can produce that program," said Mr. Judd, explaining a search of newspaper files and other publications has proved futile.

"Can you imagine The Eagle allowing the Boston Symphony today to play in Stockbridge without making a line about it?" asked Mr Judd.

He let the Rotarians know that the Berkshire Festival is aware of the fact that it has competition adding the "Festival is here because it is here." Europe was down and out for a long time beecause of the war, Mr. Judd continued but there are other musical centers making their appearance again.

In explaining that 165,000 people listened to the 60 concerts at Tanglewood this year, Mr. Judd declared that "You'll find here the largest audience for chamber music in the United States," adding it is the outgrowth of the work of Mrs. Elizabeth Sprague Coolidge of this city and others.

In breaking down the attendance at the Festival concerts Mr. Judd reported that one-third are year-around residents of the county, one-third move into this county for the summer and one-third are commuters.

During the 68-year history of the Boston Symphony Orchestra, the musicians have played 2000 compositions with Beethoven's Fifth leading. There have been 750 soloists with the orchestra which has played a total of 10,000 concerts since 1880.

John D. Lynch, president of the Rotary Club presided and introduced Jay C. Rosenfeld, music critic of The Eagle, who presented Mr. Judd.

Peter Van S. Rice, chairman of the speakers' bureau of the Community Chest, told briefly of the aims of the Chest in this city and urged support of the Rotarians in the forthcoming campaign.

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SUN
APR 12 1948

KOUSSEVITZKY RETIRES

Boogie-woogie addicts and other so-called patrons of popular music may only yawn and say "so what." but it means a great deal in the world of serious music that ~~Serge~~ Koussevitzky is retiring in 1949 as ~~conductor of the~~ Boston Symphony Orchestra.

In a quarter of a century, the famous Russian-born conductor has made the Boston Symphony one of the world's finest orchestras. Many critics outside of Boston claim it has no equal. Its excellence has certainly added to the lustre of Boston as a cultural center, but the news of Koussevitzky's retirement is offset by announcement of a successor who shows promise of becoming a great conductor in his own right.

He is Charles Muench, a native of Alsace, who has conducted the Boston Symphony at guest appearances during his brief stay in this country, including three weeks of this season. Muench came here late in 1946 from Paris, where he was conductor of the Paris Conservatory Orchestra. After his education in Paris and Germany, Muench conducted the Leipzig Gewandhaus Orchestra, and later founded the Paris Philharmonic. Tall and striking, he is a vigorous figure on the podium, and during his sojourn here has won the acclaim of numerous critics for his first-rate ability.

So, although Boston is to lose Koussevitzky, who has become almost as much a fixture of the city as its Common, it gains a promising replacement. And Koussevitzky will not be far away, since he will continue as a director of the Berkshire Music Center, where so many talented young musicians have been trained. Now 74, he has many more contributions yet to make to the world of music.

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NEWS
APR 16 1948

Boston Symphony
—At Academy

By PITTS C. CARTER

The Philadelphia Forum presented the Boston Symphony Orchestra last ~~night at the~~ Academy of Music under the direction of Serge Koussevitzky. The capacity audience gave the visitors a tremendous ovation.

Although the Boston is one of the great orchestras of the world, last night they did not seem to be in their top form. The program opened with a fine reading of Mozart's Jupiter Symphony, which was followed by Prokofieff's Scythian Suite, "Ala and Lolli." This latter work is most unrewarding and full of meaningless dissonances and empty crescendos. Koussevitzky did a noble job of conducting the complicated score, but the men, understandably, did not seem to have their hearts in it.

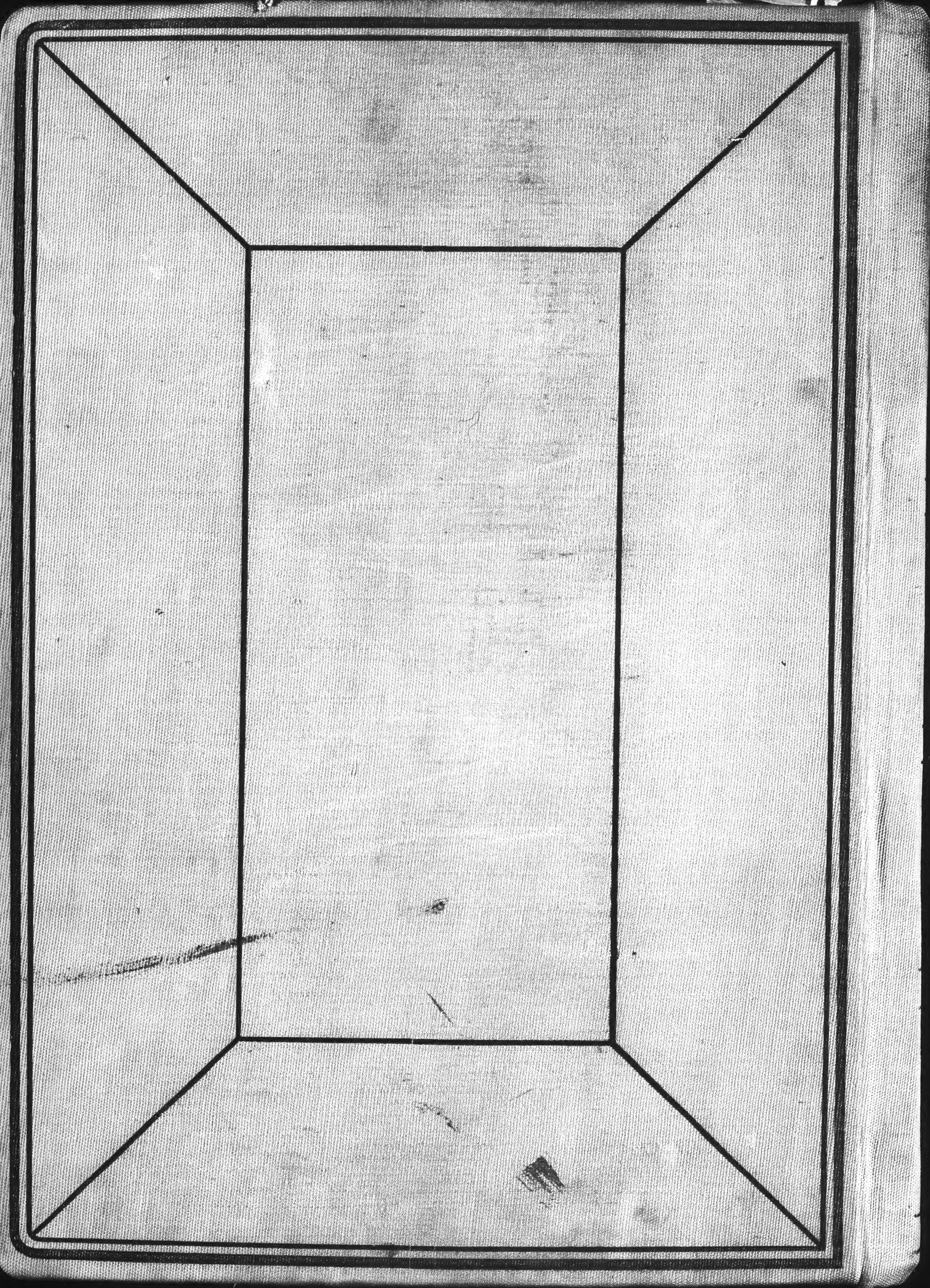
The final work on the program was the popular Second Symphony of Sibelius. It was given an exciting and dramatic interpretation, but in certain sections one could have wished for a more subtle pianissimo and a more surging, full-bodied string tone to enhance the more romantic passages.

However, the concert was an enjoyable one and the orchestra and its conductor deserved the prolonged applause.

The third and final concert in the 20th annual festival of the American Society of Ancient Instruments was presented last night before a capacity audience in the Bellevue-Stratford hotel.

Members of the ensemble were Jo Brodo, pardessus de viole; Josef Smit, viola da gamba; Florence Rosensweig, pardessus de viole; Maurice Ben Stad, basse de viole and Flora Stad, harpsichord. Soloist of the evening was William Kincaid, first flutist in the Philadelphia orchestra.

The program offered a variety of interesting and unusual works by Purcell, Telemann and Florentio Maschera.



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